World Piano Conference
Kovto Bagic Music School - Novi Sad, Serbia
Novi Sad, Serbia
May 4 to 8, 2009
Isidor Bajic Music School was founded on the initiative of Isidor Bajic in 1909. His idea of educating skilled staff and of educating music fans is current even today. It is proven by the fact that over 1000 pupils attend the school both in elementary and secondary education. There are seven departments in school where pupils learn different disciplines of music art. They also are able to play as soloists, in chamber ensembles and in orchestras. As the biggest music school in Vojvodina, Isidor Bajic Music School received many awards and recognitions from all over the world. Pupils from The School continue their education both within the country and abroad. Rich concert activities of the school's pupils contribute significantly to the cultural life of Novi Sad. In 2009, Isidor Bajic Music School celebrates its centenary.

European Piano Teachers Association – Vojvodina (EPTA - Vojvodina) was founded in Novi Sad on March 17, 2002, and joined the EPTA family officially in 2004. The initiators and founders were Dorian Leljak, Milena Apic and Vera Hofman Momcilovic. The objectives of the Association are: connection and coordination of work of piano teachers, promotion of piano pedagogy and performing, influence on development of piano productive and reproductive art, affirmation of piano teachers and their activities and results on domestic and the scene abroad, affirmation of talents in piano performing and updating of piano pedagogy and performing. In 2007, EPTA Vojvodina organized the 29º European Conference of EPTA Associations in Novi Sad. President of EPTA-Vojvodina is Dr. Dorian Leljak.
EPTA VOYVODINA SIGNIFICANT AWARDS

*Significant Contribution to the Music Profession Award (2009)*
Radmila Rakin Martinovic

*Lifetime Achievement Awards (2007)*
Lidija Nikolic  Lidija Gvozdanovic  Ivana Brnovacki  Svetlana Bogino

*Honorary Membership (2004)*
Diane Andersen
PIANO DUO “NAKILA”
NAOKO SHIBAYAMA AARNIO (FINLAND)
   Helsinki Conservatory
   EPTA Finland
GISELA HERB (NORWAY)
   University of Stavanger
   EPTA Norway

The piano duo Nakila was founded by Gisela Herb and Naoko Shibayama Aarnio in 2001. In addition to playing in piano-duo, both pianists are active as soloists, accompanists and within chamber music. Their first performance was in Helsinki in 2001 with Visions de l’Amen. Later they performed at international piano-duo festivals in Italy and Norway. Their performance of Messiaen's Visions de l’Amen at the international piano-duo festival in Genova in 2002 was described as “a very special presentation, holy and with profundity, with high standard concerning precision and the quality of sound”. From Nakilas concert at the international festival “Hommage à Olivier Messiaen” in 2008, Stavanger: “celestial serenity changed with extasy and desire for love, birdsong and the sound of bells with the dissonance of suffering”.
Olivier Messiaen: Visions de l'Amen

Faith, love and nature are central themes in Messiaen's life and work. For him these three elements can be summarized in one single concept: the love of God.

“The first idea I wanted to express, the most important, is the existence of the truths of the Catholic Faith. I have the good fortune to be a catholic. I was born a believer, and the Scriptures impressed me even as a child.” (O. Messiaen)

Messiaen created Visions de l'Amen during World War II and had in 1943 its first performance in Paris. Visions de l'Amen consists of seven sections:
- Amen of the Creation
- Amen of the Stars, of the Ringed Planet
- Amen of the Agony of Jesus
- Amen of Desire
- Amen of the Angels, Saints and Birdsong
- Amen of the Judgment
- Amen of the Fulfillment, Paradise

We are so lucky to have composer's own explanation for the entire work, written in the score:

“Visions de l'Amen was conceived and written for two pianos, demanding from these instruments their maximum force and diversity of sound. I have entrusted the rhythmic difficulties, clusters of chords, all that is velocity, charm and tone quality to the first piano. I have entrusted the principal melody, thematic elements and all that expresses emotion and power to the second piano.”

“Amen” has four different meanings:
- Amen, So be it, the creative act
- Amen, I submit, I accept. Your will be done
- Amen, the wish, the desire that this may be so, that You give Yourself to me and I to you
- Amen, it is as it will be, everything is fixed forever, and has reached fulfillment in Paradise

Dominy Clements describes the work with the following words:

“Visions de l'Amen is one of those elusive works which requires not only superb technical control and a seamless, symbiotic pairing between the players, but also that Catholic sense of mystery and awe with everything between heaven and earth."

What Nakila wants to tell the audience? Have an open mind, enjoy Messiaen's colours, rhythms and moving melodies – allow yourself to loose the feeling of time, join us on this journey from the World's Creation to Paradise. Messiaen was a theologian of glory, comfort and forgiveness. At a time of pessimism, fear and insecurity his music is a shining vision of hope, love and beauty.
MARIANN ÁBRÁHAM (HUNGARY)
Béla Bartók Conservatory (Budapest)
EPTA Hungary

Mariann Ábráham received her degree from the Liszt Ferenc Music Academy in Budapest, under the tutorship of Pál Kadosa. Her training continued with J. Zak at the Tchaikovsky Conservatory in Moscow and with A. Webersinke in Dresden. After her return to Hungary she continued her activities as a performer, being regularly employed by the Philharmonia organisation. As the recipient of a Fulbright scholarship she spent a longer period in the USA, where she did research, gave concerts and lectures and held master classes. Her name is associated with the first performances of the four books of the Note Pages and a number of other piano works by contemporary composers. She is well-known for the "Z" recordings on Hungarian Radio, for lectures at conferences and as a jury member at national and international competitions. She has held a number of master classes both in Hungary and abroad and has received numerous awards and distinctions from the State in recognition of her musical activities (for example the Weiner Prize, the Apáczai Csere János Prize, the Artisjus Prize (in 1987, 1999 and 2003, 2005, 2007), the UNESCO award in France and the Árpád Medal in the USA). She was awarded a doctorate for her work on documenting the life-work of the great Hungarian musician and teacher Margit Varró. She is a member of the Hungarian section of the European Piano Teachers Association (EPTA) and a teacher at the Béla Bartók Conservatory in Budapest.

The Role of Human Relations in a Teaching Situation

I experienced first-hand that professional knowledge itself is not sufficient to build up a deep relationship to music in the student; the quality of human relations between the teacher and student is equally important. I will elaborate on this by addressing three issues which, while universally known, may offer some new aspects, useful conclusions proven in practice. The environment, our immediate surroundings and the entire world underwent huge changes in the past decades. What positive and negative changes of character do these cause in today's youth, how are their interests, attitudes and mentality influenced? Are there any tangible differences between youth studying music and those who are only passive consumers of it? Are our teachers prepared to handle the intellectual and emotional problems accumulating in our age? Since the answer is unambiguously negative we must urgently change the ways how teachers themselves are educated. This conclusion is supported by the discouraging results of PISA studies in several European countries. The basic tenet of the new approach is "competence pedagogy", emphasizing that in addition to professional and psychological knowledge the teacher must be well-informed in many other areas. Also, the most important educational goal is not memorizing specific material but to unfold the special talents present in each student. Here I would like to refer to some recent results of a new discipline called "neurodidactic". I will also discuss briefly the status of music education in Hungary using the latest (2008) statistical data.
PHILIP ADAMSON (CANADA)
University of Windsor
O.R.M.T.A. - C.F.M.T.A.

A native of Victoria, Philip Adamson holds degrees in performance from the University of British Columbia and Indiana University. His teachers include Boris Roubakine, Marion Hall, John McCabe, and Kendall Taylor. Philip Adamson's solo recitals frequently explore less familiar areas of the repertoire, and he has given first North American performances of several works from the twentieth century British and French piano repertoire. He has performed across Canada and in the U.S. and Mexico, and has been heard frequently on CBC radio. An album of piano music by the French composer André Jolivet appeared in 2004 on the Centaur label; reviews have commented on his “formidable technical prowess” and “powerful performance.” A second recording project features the music of Frank Bridge, Arnold Bax, and Humphrey Searle. Formerly on the faculties of the University of Manitoba, Carleton University, and the University of Ottawa, Dr Adamson has taught for many years at the University of Windsor.

Frank Bridge’s Piano Sonata

In 1906 W. W. Cobbett, the author of Cobbett's Cyclopaedic Survey of Chamber Music, instituted a competition aimed at stimulating the revival of the seventeenth century English 'fancy' as a quintessentially English musical form. Among the composers who responded was Frank Bridge, who wrote many chamber works combining sonata form with an arch-like repetition of contrasted themes, such as “Phantasy String Quartet,” “Phantasy Trio”, and “Phantasy Piano Quartet.” Commentators such as Ciara Burnell in her 2008 study of Bridge’s Oration for 'cello and orchestra have also traced the arch in some his larger works. Bridge found the form sufficiently congenial to his compositional needs as to employ it in many of his piano compositions as well, from Dramatic Fantasia (1906) to Retrospect (1924) and Gargoyle (1928). Most significantly, it is the backbone of his masterpiece for piano, the Sonata (1921-24). Here, a three-movement work is knit together by recurring themes which appear throughout. In this way, the arch operates simultaneously on two different levels, informing the structure of each movement while binding the three movements together. A brief description of Bridge’s application of the arch principle will be followed by a performance of the Sonata.
LAURA AMORIELLO (USA)
Westminster Choir College of Rider University (Princeton)

Laura Amoriello is Assistant Professor of Piano at Westminster Choir College of Rider University and Instructor of Keyboard Skills at The College of New Jersey. She has appeared regularly as performer, presenter, and adjudicator throughout New Jersey. She combines her experience in group piano teaching with research in adult education in an ongoing inquiry into the most effective instructional practices. Ms. Amoriello has studied piano with Mary DeTurck, Ingrid Clarfield, and Dr. Timothy Shafer. She has performed with the Westminster Community Orchestra and in the Associated Music Teachers League of New York Young Musicians Concert at Weill Recital Hall. Presentations include Westminster's Perspectives in Piano Pedagogy week, the South Jersey Music Teachers Association, and the 2007 European Piano Teachers Association Conference in Novi Sad, Serbia. Ms. Amoriello's research interests encompass student-centered philosophies of education, adult education, intrinsic motivation, and the piano music of Prokofiev. Ms. Amoriello earned the Bachelor of Music degree in piano performance and pedagogy from Westminster Choir College of Rider University and the Master of Music degree in piano performance and pedagogy from The Pennsylvania State University. She is currently pursuing the Doctor of Education degree in college music pedagogy at Teachers College, Columbia University.

Musical Teamwork: Strategies for Student-Centered Piano Instruction

This presentation will investigate philosophical backgrounds of student-centered education in an effort to form practical suggestions for its use in piano instruction. Historically significant writings such as those of Dewey and Bruner will be investigated, in addition to some of the more recent contributions from American educational researchers on topics such as intrinsic motivation, constructivism, and mindfulness. This array of philosophical ideas will aid in forming a working definition of student-centered instruction. The presentation will conclude with the offering of practical ideas for incorporating student-centered instructional strategies in the piano lesson.
GIUSEPPE ANDALORO (ITALY)

Giuseppe Andaloro, considered one of the leading international concert pianists, was born in Palermo. Winner of the Bolzano Busoni Competition, the London World Piano Competition, and of numerous other prestigious awards, he studied under S. Fiorentino and V. Balzani at the Verdi State Conservatory of Music (Milan). He has performed at renowned festivals, including those of Salzburg, the Ruhr-Klavier, the Due Mondi of Spoleto, the Mecklenburg-Vorpommern, the Young Prague, the Pleven, the Ravello, the Rittergut Bennigsen of Hannover, the Ancona MusicAmuseo, the Duszniki-Zdrój Chopin, the Jiménez of Morelia and Sendai Classical, as well as at the most renowned world auditoria, including the Großer Saal and Wiener Saal of the Salzburg Mozarteum, London's Royal Festival Hall, the Mansion House, and Queen Elizabeth Hall, the Oxford Sheldonian Theatre, the Paris Salle Gaveau, Palais des Arts and Salle Cortot, Tokyo's Sumida Triphony Hall, Pablo Casals Hall and Metropolitan Art Museum, Rome's Parco della Musica, the Palazzo del Quirinale and Santa Cecilia Auditorium, Buenos Aires Fernández Blanco Museum, New York Klavierhaus, Mexico City's Anfiteatro Simón Bolivar, the Munich Gasteig, Toronto's Walter Hall, Hong Kong City Hall, Montevideo's Auditório Sodré, the Dortmund Harenberg City-Center, Prague Dvořák Hall, Santiago de Chile Oriente Theatre, the Sapporo Kijura Hall, Palermo Teatro Massimo and Politeama, Tucumán San Martín Theatre, Osaka Phoenix Hall, Porto Auditório do Rivoli, Rabat Mohamed Théâtre, Kraków Philharmonia, Sendai Grand Hall, Fort Worth Bass Performance Hall, Tel Aviv Recanati Auditorium and Pretoria Old Mutual Hall. In 2005 he was given the Award of Artistic Merit by the Italian Ministry of Culture.

World Piano Conference Opening Gala Concert-Celebrity Recital

L. van Beethoven: Sonata in A-flat Major, Op. 110
   Moderato cantabile molto espressivo
   Allegro molto
   Adagio, ma non troppo - Fuga.
   Allegro, ma non troppo

S. Prokofiev:

Romeo and Juliet, Op. 75
   Folk Dance
   The Street Awakens
   Arrival of the Guests
   The Young Juliet
   Masks
   The Montagues and the Capulets
   Friar Laurence
   Mercutio
   Dance of the Girls with Lillies
   Romeo bids Juliet Farewell

C. Debussy:

Preludes, Second Book
   I – Brouillards
   III – La Puerta del Vino

Preludes, First Book
   VII – Ce qu’a vu le vent d’ouest

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TIJANA ANDREJIC (SERBIA)
Academy of Arts (Novi Sad)
EPTA Voyvodina

Tijana Andrejic was born in 1986. She is currently student of Master degree at Academy of Arts in Novi Sad in the class of professor Dorian Leljak, and since December 2007 she has been working at the Academy as a teaching assistant for piano. She was awarded many prizes out of which we could single out the following: Second Prize at the International Piano Competition Virtuosi per musica di pianoforte in Usti nad Labem, Czech Republic (2001), First Prize (2006)-B Category and Second Prize (2008)-C Category at the International Piano Competition Memorial Isidor Bajic in Novi Sad. She attended master classes held by: Kemal Gekic, Dusan Trbojevic, Miroslava Lili-Petrovic. She is an active participant of Yale SMN International Masterclasses in the classes of: Jovanka Banjac, Carl Ponten, Ayako Tsuruta, David Westfall, Paul Barnes, Ninoslav Zivkovic. She worked with Nadia Lasserson, Rustem Hayroudinoff, Sergei Kudrijakov, Jean-Efflam Bavouzet. She is a scholarship holder of the Fund for Young Talents and the Foundation for Development of Young Scientists and Artists with the Ministry of Education of the Republic of Serbia. In April 2007 Tijana Andrejic was awarded with “The Little Prince” as the best student at the Music Department of the Academy of Arts in Novi Sad.

*Prize-Winner's Recital*

J.S. Bach:
- Prelude and Fugue in G Major (WTK Book I)

M. Clementi:
- Sonata in C Major, Op. 33, Nr. 3
- Allegro con spirito

F. Chopin:
- Etude in F Major, Op. 10, Nr. 8

M. Ravel:
- Jeux d'eau

I. Zebeljan:
- Circo

J. Brahms:
- Variations and Fugue on a Theme by Handel, Op. 24
MILENA APIC (SERBIA)
Isidor Bajic Music School
EPTA Voyvodina

Milena Apic finished her primary and high music education at the Isidor Bajic Music School, class of Professor Lidija Nikolic. 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 Cicovacki and the flutist Visnja Kosanovic. 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 Gekic. 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 Dusan Trbojevic. She teaches piano and works as a Head of the Piano Division at the Isidor Bajic Music School. Milena Apic 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 Voivodina Piano Teachers Association and the Isidor Bajic Piano Memorial. She is Co-Head of the Isidor Bajic Piano Competition.

Introducing Children to Reading Music: A Creative Approach
(Presenting a New Book of Games and Puzzles for Young Beginners)

This new book is designed to help young children learn to read and write music in an entertaining, enjoyable manner. The book evolved as a response to a need we noticed in our own teaching: a need to engage a child's musical interest in ways that would encourage them to think and solve problems independently through a system of visual, auditory, and narrative mechanisms. Having researched past and current pedagogical practices by comparing various European and American piano methods, music theory workbooks, and non-musical didactic games for children, we've created a book that applies the logic and procedures of non-musical games and mathematical equations to music by 'translating' the rules of music notation into sets of logical problems and didactic games. With each problem solved and game finished, children take one step closer not only to understanding the essential music parameters (rhythm, meter, pitch, registers, etc.), but also to grasping the logic of the underlying system—the logic of music notation. Stories appearing alongside this progression make the book more entertaining, while engaging children's imaginations, assisting learning and memory processes, and stimulating interest in music making, reading, and writing. This flexible book is meant to accord with various approaches in piano methodology.
PANAYOTIS ARCHONTIDES (UK)
Wandsworth Music Services
Musicians' Union
Alink-Argerich Foundation

Panayotis Archontides is a distinguished recitalist with performances across Europe (Greece, Finland, UK) and Australia, concentrating on both modern repertory and chamber music. His performances both solo and as member of the Ivory Duo two-piano ensemble include Steinway Hall, London, St-Martin-in-the-Fields, St John's, Smith Square, Blackheath Halls, Sibelius Academy, Sydney Opera House. Mr Archontides has been broadcasted by the Greek national television and radio (NET, ERA-3) and was chosen to perform with John Geordiades and the famous tenor Jose Cura for the Athens 2004 Olympics (Olympic Flame Induction ceremonies). Trinity College of Music Scholar for 2007-08, Archontides benefitted from the tutelage of Lev Vlassenko, Martino Tirimo, Philip Fowke, and Arrau's own former pupil E. Powell, among others. His many awards and distinctions include first and second prizes in competitions in Australia and the UK. In 2006 he was awarded a high commendation at the J. Halford Piano Competition for New Music, was named TCM runner-up for the 2007 J. Samuel's Intercollegiate Piano Competition, was awarded the 2006 Mehroo and Byram Jeejeebhoy Piano Prize, and was awarded the coveted Silver Medal from the Worshipful Company of Musicians for excellence in 2007. Mr. Archontides is music tutor for Wandsworth Music Services.

Six Bagatelles Op.12, and Piano Sonata, Op.20 by Miklos Rozsa:
A Film-Composer's Approach to Concert Music

Although Miklos Rozsa (1906-1995) was a renowned film composer (Ben-Hur, Spellbound, El Cid), he was also prominent in the concert hall. Five out of the forty-five opus numbers are composed for piano solo. From these, two stand out: the Six Bagatelles, Op.12 (1932), and his Piano Sonata, Op.20 (1948). In his autobiography Double Life Rozsa maintained that, even though he strove for both concert and film trends to go their separate ways, some contact between the two was unavoidable. In addition, both styles, as he himself admits, contain traces of folk elements particularly Hungarian (Rozsa was also an eminent musicologist with a passion for research). Thus, this lecture recital will aim to investigate Rozsa's compositional style and approach and ultimately lead to a better understanding and appreciation of the works which have been unjustifiably absent from the concert platform. To this end, all three facets of Rozsa's work will be investigated as the driving forces behind his Bagatelles and the Sonata: the film approach, the folk element as used in his film music, as well as the concert element.
ISIDOR BAJIC MUSIC SCHOOL PRESENTATION

CONCERTOS
Performed by Isidor Bajic Music School Pupils

Chamber Orchestra of the Isidor Bajić Music School
Conductor: Vitalij Gulijčuk (Serbia/Ukraine)

G. F. Handel: Concerto for Organ in F Major, Op. 4, No. 4
Allegro
Soloist: Dragutin Vučić (Serbia)

W. A. Mozart: Concerto for Harpsichord (Piano) in D Major, KV 107, No. 1
Allegro
Soloist: Miloš Jovanović (Serbia)
Andante
Soloist: Marek Stupavsky (Serbia)
Tempo di Menuetto
Soloist: Pavle Krstić (Serbia)

W. A. Mozart: Concerto for Harpsichord (Piano) in G major, KV 107, No. 2
Allegro
Soloist: Ana Bursać (Serbia)
Allegretto
Soloist: Viktor Radić (Serbia)
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<td>K. Krombholc</td>
<td>Tocata</td>
<td>D. Despić</td>
<td>Hommage to Jovanka Stojković, Op.92</td>
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<td>S. Rajičić:</td>
<td>Suite</td>
<td>Z. Mulić</td>
<td>Ballet Scene “Izbiračica”</td>
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<td><em>Jovan Jovanović</em></td>
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<td><em>Nevena Radovanović</em></td>
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<td>V. Mokranjac</td>
<td>Dance No. 4</td>
<td>V. Mokranjac:</td>
<td>Etude in E minor</td>
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<td>J. Slavenski</td>
<td>Song and Dance</td>
<td>I. Bajić:</td>
<td>Dreams</td>
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<td><em>Martina Hrubenja</em></td>
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<td><em>Vojnak Aleksandra and Irena Josifoska</em></td>
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<td>I. Bajić:</td>
<td>Au bord d’une source</td>
<td>S. Rajičić:</td>
<td>Two Humoresques</td>
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<td>J. Bandur:</td>
<td>Sad River</td>
<td>M. Tajičević:</td>
<td>Two Preludes</td>
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<td><em>Aleksandra Tomašević</em></td>
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<td><em>Sanja Dakser</em></td>
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<td>I. Bajić:</td>
<td>Capriccio</td>
<td>A. Vrebalov:</td>
<td>Two Bagatelles</td>
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<td>Balkan Dance</td>
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<td>I. Bajić:</td>
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ISIDOR BAJIC MUSIC SCHOOL PRESENTATION

GALA CLOSING CEREMONY
ORCHESTRAL WORKS AND CONCERTOS
Performed by Isidor Bajic Music School Pupils
Special Guests from the M.A. Balakirev Music School (Moscow)

Symphonic Orchestra of the Isidor Bajic Music School
Conductor: Aleksandar Kojić (Serbia)

P. I. Tchaikovsky: Polonaise from “Eugene Onegin”

J. S. Bach: Concerto for Harpsichord (Piano) and Strings in F minor, BWV 1056
Allegro moderato
Largo
Presto
Soloist: Tea Stojšić (Serbia)

W. A. Mozart: Rondo for Piano and Orchestra in D major, K. 382
Soloist: Ekaterina Makarevskaja (Russia)

D. Popper: Hungarian Rhapsody for Cello and Strings in D major, Op. 68
Soloist: Irena Josifoska (Serbia)

C. Saint-Saëns: Introduction and Rondo Capriccioso for Violin and Orchestra in A minor, Op. 28
Soloist: Danilo Kuzman (Serbia)

I. Bajić: Čočečka Dance from “Prince Ivo of Semberia”
**JULIJA BAL** (SERBIA)

Academy of Arts (Novi Sad)
Josip Slavenski School of Music (Novi Sad)
EPTA Voyvodina

While performing her transcriptions for the piano at the IBLA Grand Prize 2008 competition in Italy, Julija Bal's originality as composer and pianist drew the attention of the public and music critics alike. As the laureate of the competition and the winner of the „Villa Lobos“ special prize, Julija has been invited to perform at Carnegie Hall while touring the USA. Soon after this success, Ms Bal performed as one of 25 chosen finalists at the „Tansman International Competition of Musical Personalities 2008“ in Poland. Ms Bal finished "Isidor Bajic" primary music school in Novi Sad (with Professor Biljana Dabic), and graduated from the Academy of Arts in Novi Sad under the tutelage of Professors Kemal Gekic and Jokut Mihailovic. She is currently completing postgraduate studies in the class of Professor Biljana Gorunovic. Ms Bal has won awards at competitions such as the international competition „Petar Konjovic“, state and federal competitions in Belgrade, the „Competition of Young Pianists of Yugoslavia“ in Nis, the „Yamaha“ competition in Novi Sad, the „IBLA Grand Prize“ etc. Ms Bal has worked together with professors Arbo Valdma (Estonia), Alan Fraser (Canada-Serbia), Lovro Pogorelic (Croatia), Konstantin Bogino (France), Ian Jones (England), Snezana Panovska (Malesia) etc. Ms Bal’s festival performances include appearances at A-Fest, 1000 Tone, Val Tidone, NOMUS and others.

**Heitor Villa Lobos – Julija Bal: 12 Etudes (transcriptions for piano)**

No.1 E minor, No.2 A major, No.3 D major, No.4 G major, No.5 C major, No.6 E minor, No.7 F major, No.8 C sharp minor, No.9 F sharp minor, No.10 B minor, No.11 E minor, No.12 A minor

12 Etudes for guitar are pieces by a famous Brazilian composer Heitor Villa Lobos composed around 1920 by an order of a Spanish guitarist, Andreas Segovia. Their musical contents reflecting the link between Brazilian culture and European style of composing of that time has won an important and regular repertoire place for these 12 miniatures for guitar chosen by almost every professional guitarist nowadays, just like Chopin's Etudes Op10 and Op25 for piano. Inspired by the recording of these Etudes interpreted by Narcisso Yepes, the pianist Julija Bal had an idea of projecting her impressions of these interpretations on the piano, composing 12 piano miniatures created for concert interpretations, but also technically demanding for the piano interpretations, and regarding certain elements of the piano technique. As a result of this projection, 12 piano transcriptions of all the Etudes came into being, where Julija Bal's role as a composer sometimes predominates the one of a music arranger. For composing and performing of these transcriptions, Julija Bal won, along the title of laureate, the special “Villa Lobos” award at IBLA Grand Prize in July, 2008.
EZRA BARTZ (USA)  
Texas State University (San Marcos)

Ezra Bartz studied piano at the University of Oregon, winning the University Concerto Competition and the Petri Scholarship Competition. Upon graduating magna cum laude, he received Outstanding Performer in Keyboard by the School of Music and Outstanding Performer in Music by the University. In the Fall of 2007 he was awarded the Doctorate of Musical Arts in Piano Performance. Currently Ezra holds a position as lecturer at Texas State University. As a performer, Ezra has appeared in concert throughout the United States, including performances with world-renowned low brass performers Patrick Sheridan and Stephen Meade, a tour of the Midwest with long-time friend and University of Oregon tuba professor Michael Grose, and a tour of the Pacific Northwest with wife and flutist Jasmine Bartz. In 2006, Ezra received first prize in the Sidney Wright Presidential Endowed Accompanying Competition. Recently a world-premier recording of Stravinsky's two-piano/four-hand arrangement of his Septet, featuring Ezra and his teacher Gregory Allen, aired on the BBC's month-long Tchaikovsky/Stravinsky series. Currently, Ezra resides in Austin, Texas with his wife and two children. He and his wife perform regularly in the Austin area, including an upcoming appearance in the St. Cecelia Chamber Music series this year.

Hidden Potential: Three Fugue Subjects of Johann Sebastian Bach

The fugues of Johann Sebastian Bach are unparalleled in their sheer complexity and virtuosity. The fugue subject is the key to understanding the totality of the work of which it is the basis. The rhythmic, tonal, harmonic, and structural elements that characterize the fugue subject are reflected in the rest of the work, both in foreground and background elements. Three fugues from the first book of the Well-Tempered Clavier are examined in this lecture. The first, the F# minor fugue, uses rhythm and tonality to purposely create a sense of ambiguity that is both heightened and resolved in the remainder of the work. The C minor fugue reflects classical sensibilities in its clarity of phrasing and structure. The C# minor fugue looks to an earlier era of contrapuntal writing at its outset, but then displays Bach's virtuosity in its combination of three subjects all based around a concise harmonic plan.
BRAD BECKMAN (USA) University of North Texas (Denton)  
Texas Music Teachers Association  
MTNA  
CMS

Brad Beckman is originally from Harvard, Illinois, and received his bachelor of music degree from Illinois Wesleyan University in 1986. Continued study with Joseph Banowetz brought Dr. Beckman to the University of North Texas in 1986 where he earned both a master of music degree and a doctor of music degree in Piano. While at UNT Dr. Beckman held a competitive Teaching Fellowship in Piano and received the Mary M. Morgan Dissertation Award for Excellence in Music Performance for his work on Ronald Stevenson's Passacaglia on DSCH. Dr. Beckman is currently Lecturer in Piano at the University of North Texas where he teaches Piano Pedagogy, Keyboard Skills. Dr. Beckman has performed throughout the Midwest, is a frequent adjudicator and has contributed to Keyboard Companion Magazine regarding the teaching of adult students. He has been active in Texas Music Teachers Association as Presenter, Performance Contest Coordinator, Appointed Director, past President of the Piano Music Teachers Association and currently as a member of the Executive Board for TMTA. Dr. Beckman is a member of the Music Teachers National Association, Ronald Stevenson Society, College Music Society, The American Liszt Society and most recently, a member of the European Piano Teachers Association.

**Barber and Bernstein: Classic American Pop**

Samuel Barber and Leonard Bernstein both represent an important American tradition of contemporary musical composition. Our presentation today focuses on the Souvenirs, Op. 28 by Barber and the Symphonic Dances from West Side Story by Bernstein; both arranged for two pianos. These works contain both traditional and popular elements of musical composition that reflect a uniquely American perspective. The influences of popular dance, New York City, racial tension and opera are all present in the minds of these two composers. Barber sought to remember a bygone era with the Souvenirs and Bernstein uttered a plea for racial tolerance in a modern day adaptation of Romeo and Juliet with West Side Story. We hope you enjoy these performances.

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<th>Samuel Barber arr. Gold and Fizdale</th>
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<th>Leonard Bernstein arr. John Musto</th>
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MICHAEL BENSON (USA)
Ohio State University
MTNA
Ohio Music Teachers Association
CMS

As a faculty member for The Ohio State University at Lima, Michael coordinates the piano program and teaches a wide range of general art education courses as well as special topics classes on Bob Dylan and American Pop Culture. He has performed at the Smithsonian Institution, Steinway Hall, and Preston Bradley Hall on the Dame Myra Hess Memorial Concert Series and has contributed articles to Texas Music Teacher, American Music Teacher, Teaching Music, Keyboard Companion, Clavier and the on-line journal Piano Pedagogy Forum. During Fall 2001, he taught piano as a foreign expert in the Art Education College of JiMei University (Peoples Republic of China). He holds degrees in piano performance from the Shepherd School of Music at Rice University where he studied with Robert Roux and The University of Texas at Austin where he studied piano and piano pedagogy with Martha Hilley, Sophia Gilmson and Nancy Garrett.

A Comparative Study on the Published Completions of the Unfinished Movements in Franz Schubert's Sonata in C Major, D. 840 (“Reliquie”)

Franz Peter Schubert (1797-1828) began composition of the Sonata in C Major, D. 840 (“Reliquie”) during April of 1825. It was first published in Leipzig in 1861 and dubbed the “Reliquie” by the publisher K.F. Whistling, based on the mistaken assumption that it was Schubert's last piano sonata. Following the complete Moderato and Andante movements, Schubert left the Minuetto: Allegretto and Rondo: Allegro movements unfinished. The primary purpose of this treatise is to compare and contrast the published completions of the unfinished Minuetto: Allegretto and Rondo: Allegro movements as finished by Ludwig Stark, Ernst Krenek, Walter Rehberg, Harold Truscott, Armin Knab, Paul Badura-Skoda, Dieter Einfeldt, Noël Lee, Martino Tirimo, Geoffrey Poole and Brian Newbould.
KAREN BERES (USA)
University of North Carolina School of the Arts (Winston-Salem)
MTNA
NCMTA

Karen Beres has performed as a solo and collaborative artist throughout North America. A contemporary music specialist, Beres has commissioned and premiered works by a number of noted composers, with a recent major grant involving a two piano and percussion work by David Maslanka to be completed in the fall of 2009. As a member of the CanAm Piano Duo, she won the silver medal at the 2008 International Chamber Music Ensemble Competition in Boston with her partner, Christopher Hahn. Beres is head of group piano and piano pedagogy at the University of North Carolina School of the Arts, where she was awarded one of six campus-wide Excellence in Teaching Awards for 2008. A native of Pennsylvania, Karen holds a doctorate from the University of Oklahoma in piano performance and pedagogy, as well as earlier degrees in performance and music education from other noted institutions. An active teacher, adjudicator and clinician, Karen is a nationally certified teacher of music (NCTM) and is a member of the Board of the North Carolina State Music Teachers Association.

Bridging the Gap: Focus on Intermediate Piano Concertos

The study of chamber music, a musical genre often reserved for only the most advanced pre-college students, is considered a landmark goal for the piano student. Unfortunately, students have had to devote many years to piano study before they could access this body of literature. Thankfully, over the last few decades, composers have directed their attention to “bridging the gap” by creating captivating concertos for the intermediate pianist. These engaging and musically satisfying compositions, aimed at providing peak musical experiences while introducing students to the benefits and enjoyment of collaboration, are the focus of this presentation. An overview of intermediate concertos, including compositions as recently introduced as 2007, will acquaint the audience with these little-known masterworks. Each concerto will be discussed and performed in part, with focus given to the pedagogical aims and potential collaborative challenges of each work. As a professional team with a combined wealth of experience in teaching intermediate students, the CanAm Piano Duo is uniquely qualified to present, discuss, and perform these relatively recent additions to the concerto repertoire.
MARCIA BOSITS (USA)
Northwestern University - School of Music (Evanston)
MTNA

Marcia Bosits is Professor of Piano and Director of Piano Pedagogy at Northwestern University's School of Music (Evanston, Illinois). In addition to the doctorate from Northwestern, she earned an Artist's Diploma from the Warsaw Conservatory in Poland as the recipient of a Kosciuszko Foundation Fellowship. Dr. Bosits has held national positions in professional organizations including Music Teachers National Association (MTNA), the College Music Society, the National Conference on Keyboard Pedagogy and the International Fulbright Selection Committee. Her articles have appeared in such journals as Clavier, Keyboard Companion, American Music Teacher and Piano Journal. She has given master classes and appeared as a clinician in piano pedagogy throughout the United States, Canada, Europe and the Far East. Active as an adjudicator, soloist and chamber musician, she recently performed with horn player Gail Williams and tenor Richard Drews.

Piano Pedagogy in Action: The Intermediate Master Class

Training graduate students to become effective piano teachers is the challenging but satisfying goal of the piano pedagogy professor. In addition to developing diagnostic and problem solving skills in the individual piano lesson, teachers in training benefit from observing the energizing group dynamics that are part of the informal master class. This DVD presentation features a demonstration class of the following students and repertoire:

L. van Beethoven: Sonata Op. 49, No. 2
Allegro, ma non troppo
Winston Michalak

W. A. Mozart: Rondo alla Turca
Eric Stinehart

F. Chopin: Fantaisie-Impromptu
Emma Michalak

The purpose of the class is not only to hear the performances of these young pianists, but also to expose them and their teachers (Jue He, Grace Juang and Soo Young Lee) to the larger process of becoming an educated pianist and musician.
SIMON BOTTOMLEY (UK)
Chetham's School of Music (Manchester)

Simon Bottomley studied with distinguished Polish pianist Ryszard Bakst (Pupil of Neuhaus and Drzewiecki) at the RNCM. After graduating, he continued to study with Professor Bakst for a further six years. He considers this time to have had the most profound effect on his teaching. Simon has given recitals as a soloist and accompanist, and has broadcast live on local radio, but now devotes his professional career to teaching. He has been a member of the full time piano staff at Chetham's School of Music for over 20 years, as well as teaching privately. His pupils have won major awards internationally, including finalist in the Piano section of the BBC young Musician of the Year Competition, prize winner in the piano final of the Royal Overseas League Competition, fourth prize in the Ludmilla Knevko-Hussey International Piano Competition in Canada and semi-finalist at the Horowitz International Piano Competition in Kiev. They have also performed, and won prizes in competitions in Denmark, Austria, Germany, Belgium and the United States. His pupils have been the overall winner of the EPTA UK piano competition on several occasions. Simon's pupils have performed in the following London venues: The Royal Festival Hall, St Martin-in-the-Fields, the Warehouse, and St James Piccadilly, along with international venues including Carnegie Hall. Apart from his success with obviously gifted children, Simon has dedicated part of his time to helping talented children with specific difficulties.

Introducing the Piano Repertoire to the Younger Generation Through Virtuosic Transcriptions

British Pianist David Schofield, will be performing following a short introduction by his professor, Simon Bottomley. Today's performance will include transcriptions by Stephen Hough, Volodos and will feature Earl Wild's Grand Fantasy on Porgy and Bess. One of David's goals as a musician is to get this music to the younger generation through careful repertoire choice, image and personality. Today's concert will demonstrate how virtuosic transcriptions, featuring famous melodies lines, attract audiences of all ages and of all musical abilities.
**KARINA BRUK (USA)**

Rutgers University - Mason Gross School of the Arts (New Brunswick)
Newark School of the Arts
Piano Teachers Society of America
Music Educators Association of New Jersey

Karina Bruk, pianist, has received Bachelor and Master Degrees from Manhattan School of Music and a Doctoral of Musical Arts Degree from Mason Gross School of the Arts, Rutgers University. Her principal teachers have been Marc Silverman and Paul Hoffmann. She has performed solo and chamber music recitals, as well as presented Master Classes and Workshops on performing and auditioning throughout the local area. In 2005 Karina Bruk co-founded the Bruk-Rivkin Duo (a classical trumpet/piano ensemble) with her husband Gregory Rivkin. She has also performed at Weill Recital Hall at Carnegie Hall, Steinway Hall and the New Jersey Performing Arts Center. Her doctoral treatise entitled “Twentieth-Century Well-Tempered Clavier: Preludes and Fugues, opus 87, of Dmitry Shostakovich” was presented at the International Conference on Arts and Humanities in Honolulu, Hawaii. Dr. Bruk has been a recipient of numerous awards; among them the Genia Robinor Award for Teaching Excellence presented by the Piano Teachers Society of America. She is currently Director of Chamber Music and Coordinator of Piano Lab at Mason Gross School of the Arts, Rutgers University, and Chair of the Piano Department at the Newark School of the Arts.

**Sergei Rachmaninov: Works for Two Pianos**

Russian Rhapsody, an original work for two pianos, was composed between January 12-14 of 1891 and premiered on October 17 by Rachmaninov and Joseph Lhevinne. Though entitled Rhapsody, the piece is actually a set of 8 variations (based on a Russian theme) in 5 sections of varying tempi that are grouped into 2 movements: Moderato-Vivace-Meno Mosso and Andante-Con moto. The piece embodies in itself the nationalistic traits seen in works of Mikhail Glinka and “The Mighty Five” and a vivid virtuosity reminiscent of Franz Liszt's Hungarian Fantasia.

Suite no. 2, opus 17, an exemplary piece of the piano ensemble repertoire, was composed between December 1900 and April 1901 and premiered on November 24, 1901 by Rachmaninov and Alexander Siloti. Each of the four movements are remarkably different from one another. The bold, triumphant, march-like Introduction (composed last) is followed by a whimsical, off-beat accented Waltz. It, like the first movement, disappears into thin air, giving way to a lyrical Romance, which in turn gives way to an explosive Tarantella (the main theme of which is an Italian Folk song). The Suite is dedicated to Rachmaninov's friend and colleague, pianist Alexander Goldenweizer.
WILLIAM CHAPMAN NYAHO (USA/GHANA)
MTNA
Washington State Music Teachers Association

William Chapman Nyaho, native of Ghana, received his degrees from Oxford University (UK), the Eastman School of Music and the University of Texas at Austin. He also studied at the Conservatoire de Musique de Genève, Switzerland. His positions have included North Carolina Visiting Artist, Heymann Endowed Professor at the University of Louisiana-Lafayette, Visiting Professor of Music at Colby College and Artist-in-Residence at Willamette University. He was the recipient of the Distinguished Professor Award as well as the Acadiana Arts Council Distinguished Artist Award. His summer teaching appointments include Interlochen Summer Arts Camp and Adamant Music School. Chapman Nyaho has compiled and edited a five-volume graded anthology Piano Music of Africa and the African Diaspora published by Oxford University Press. He has served as an adjudicator in international competitions in North America, Europe and Africa. He is member of the Music Teachers' National Association and Society for Ethnomusicology. Chapman Nyaho has performed in Europe, Africa, Asia, the Caribbean and North America. His recordings include SENKU: Piano Music by Composers of African Descent, ASA: Piano Music by Composers of African Descent on MSR Classics Label and Aaron Copland: Music For Two Pianos by Nyaho/Garcia Duo on Centaur Label.

Advocating Piano Music of Africa and its Diaspora: A Melding of Cultures

The piano has become an effective mode of expression for composers of the African Diaspora to write art music that reflects their culture. In an ever-increasing multicultural or inter-cultural environment, there is an increasing need to add these works to the canon of art music. This lecture-recital will introduce piano pieces that range geographically from the African continent, through Europe to the Americas and the Caribbean by composers of African descent. It will show the vast compositional styles of music used ranging from traditional African musical idioms, Jazz and Blues influences to post-modern compositional practices. These works are not only excellent concert and competition pieces, they are significant to supplementing keyboard literature courses in colleges. The lecture-recital will discuss the challenges that may face a 'classically' trained concert pianist, teacher or student approaching these works. The music to be performed will range from intermediate to advanced levels. The scores used will be from the recently published graded five-volume anthology published by Oxford University Press “Piano Music of Africa and the African Diaspora”. Some composers to be discussed are Halim El Dabh (Egypt), Joshua Uzoigwe (Nigeria) Gyimah Labi (Ghana), Bongani Ndodana (South Africa), Margaret Bonds, CT Perkinson (USA) Samuel Coleridge-Taylor (UK), Ludovic Lamothe (Haiti) and Oswald Russell (Jamaica).
SUSAN CHAN (USA)
Portland State University
MTNA

In her second New York recital in Weill Recital Hall at Carnegie Hall in September 2007, the New York Concert Review described Susan Chan as “a thoughtful musician and a sensitive player” who “brought revelations” by performing “the invaluable service of opening up new musical worlds to her audience.” The New Yorker called her “an energetic advocate for contemporary music.” An active soloist and chamber musician, Ms. Chan promotes music from Asia and that written by women composers in addition to traditional repertoire. She has performed, conducted masterclasses, adjudicated, and presented in conferences in the US, Canada, Europe, Australia and Asia. Her CD discography includes the latest recordings East West Encounter I and East West Encounter II released by the MSR label featuring music by western and contemporary Chinese composers. Ms. Chan holds a Doctor of Music degree from Indiana University, and M.Phil. and B.A. degrees from the University of Hong Kong. She also pursued postgraduate studies at Yale University and holds the Fellowship and Licentiate Performance Diplomas from Trinity College of Music, London, UK. Her major piano teachers include György Sebők and Menahem Pressler. Ms. Chan is Assistant Professor of Music and Piano Area Coordinator at Portland State University.

A Multimedia Performance of Selected Piano Works by Contemporary Chinese Composers:
Doming Lam, Alexina Louie, and Tan Dun

In this lecture-recital, Doming Lam's Moonlight Over Spring River (1971) and selections from Alexina Louie's Music for Piano (1993) and Tan Dun's Eight Memories in Watercolor (1978-9) will be performed as a multimedia presentation that consists of a simultaneous Powerpoint slideshow of works of art from the 1200s to the present day. The background and pedagogical benefits of the project will also be discussed. The presenter has done similar multimedia performances of piano works by Chopin and Bach, in which western paintings that are reflective of the nature of the music are projected as Powerpoint slides at the same time the music is performed. Although the music itself is undoubtedly complete and does not need to be enhanced in any way, the presenter hopes that such multimedia presentations could enrich the aesthetic experience of the audience, who may be inspired to contemplate the extra-musical ideas that the composers possibly had in mind when writing the pieces. From a pedagogical perspective, the presenter hopes that the experience would present another angle of approaching the music that would stimulate the imagination, connect the visual and aural senses, and provide some alternative ideas for interpreting the music.
CHENG WAI, VIVIAN (HONG KONG)
Hong Kong Academy for Performing Arts
Chinese University of Hong Kong

Dr. Cheng Wai, Vivian is a prominent pianist in Hong Kong. She graduated from Hong Kong Academy for Performing Arts, Curtis Institute in Philadelphia (Bachelor of Music Degree), Yale University (Master's Degree and Artist Diploma) and New York State University at Stony Brook (Doctoral Degree of Musical Arts in performance). She has won numerous competitions, including the Gina Bachauer Asia Region Competition, the New York Olga Koussevitsky Piano Competition, Kingsville International Piano Competition, New York Stony Brook Concerto Competition, Yale Philharmonic Woolsey Hall Competition etc. She has also been featured as a soloist with the Moscow Philharmonic Orchestra, New York Stonybrook Philharmonic, Denmark Odense Symphony Orchestra, Yale Philharmonic, Hong Kong Philharmonic Orchestra, Hong Kong Chinese Orchestra and Xiamen Philharmonic Orchestra, etc. She currently teaches at the Hong Kong Academy for Performing Arts and the Chinese University of Hong Kong. She has also been invited to be jury member in several Asian piano competitions, as a part of her contribution in music field. In 2007, she served as the Chairman of Central Conservatory of Music (Hong Kong) Foundation, and was inspired to contribute her efforts towards the development of classical music.

**F. Chopin: Piano Sonata No. 3 in B minor, Op. 58**

Frédéric Chopin composed this sonata in 1844, his last sonata for piano solo. The sonata consists of four movements:
1. Allegro maestoso - The work opens on a martial note, the heavy chords and filigree in the opening of the first movement giving way to a more melodic second theme.
2. Scherzo - in the distant key of E flat and in strict ternary form, with a more demure chordal middle section.
3. Largo - the largo is serene, almost nocturne-like; a mellow and expansive middle section.
4. Finale: Presto, non tanto - a rising harmonic progression and pervaded by a “galloping” rhythm.

**W. A. Mozart: Piano Sonata No. 18 in D major, KV 576**

This is Mozart's composition at 1789, which was the only sonata completed and the last. The first and third movements are very much written as two-part inventions. This sonata in three movements:
1. Allegro - so easily driven into quasi - silliness by its almost child-like first subject.
2. Adagio - full of pearly delicate touches.
3. Allegretto - a beautiful array of virtuosic display of multi-layered fireworks from the exposition through the transition well into the development section, sailing triumphantly.
LINDA CHRISTENSEN (USA)
Wayne State College
MTNA

Linda Christensen is a group piano, keyboard ensemble, and music technology specialist. She teaches piano and music technology at Wayne State College in Nebraska and is an active clinician and performer.

Bridging the Gap: Preparing Intermediate Students for Classical Sonatas

Preparing students for advanced classical sonatas requires careful repertoire sequencing. While Sonatinas are good preparation repertoire, what else can we do to prepare students for more advanced sonatas? This session will focus on the common musical elements found in early advanced sonatas of the classical period, including alberti bass, control of melody vs. accompaniment, phrasing techniques, sonata form, and articulation differences between hands. All of these elements can be taught through easier repertoire found in many different intermediate repertoire collections. By sequencing material and isolating these musical elements, students can be prepared for more advanced literature in a logical way. For this session, the presenter will demonstrate sequencing of literature, give examples of repertoire that addresses these and other musical elements, and give suggestions for combining elements for advanced sonatas. Due to the vast repertoire, only classical sonatas will be covered. Session description: This session explores how to prepare students for advanced classical sonatas. Discussion will include elements present in advanced classical sonatas and how to sequence intermediate repertoire.
STEVEN CIRIC (SERBIA)
'astonishing maturity, elegance and high technical standards'
'gentle lyricism, brilliance of tone and clarity of texture'
'Stefan Čirić will go far'

Born in 1986 in Belgrade, Yugoslavia Stefan Čirić achieved remarkable early success in several national and international competitions (Italy, France). Since 2001, he studies with Sulamita Aronovsky in London, (Purcell School, Royal Academy of Music) and in 2003, won top prize and audience prize in the Cantù International Piano & Orchestra Competition, Italy which led to a performance in Sala Verdi, Milan. Highlights among recent concerts include Rachmaninov Concerto No.3 and Tchaikovsky Concerto no.1 with the YMSO at St. John's, Smith Square, outstanding performances of Beethoven Concerto No.4, Mozart Concerto K.595 at Cadogan Hall, and in Austria with the Vienna Symphony Orchestra, followed by a concert tour of China. Latest successes include further prizes in International Piano Competitions in Gorizia, Italy and Jaén, Spain in 2008 and a most impressive Canadian debut at the Glenn Gould Studio in Toronto which was received with a standing ovation.

Prize-Winner's Recital

J. Brahms: Sonata No. 2 in F sharp minor, Op.2
- Allegro non troppo ma energico
- Andante con espressione
- Scherzo – Allegro
- Finale – Introduzione (sostenuto) – Allegro non troppo e rubato

G. Faure: Nocturne in E flat major, Op.36, No.4

M. Ravel: La Valse
GILLES COMEAU (CANADA)
Piano Pedagogy Research Laboratory - University of Ottawa

Gilles Comeau, professor in the Music Department at the University of Ottawa, coordinates the piano pedagogy and the music education sectors. Dr. Comeau has received many research grants, including 1.2 million dollars from the Canadian Foundation for Innovation to set up a research laboratory in piano pedagogy. As head of this facility, he has established partnerships with 15 other research laboratories and institutes and is the director of the Piano Pedagogy Multidisciplinary Research Group, which brings together researchers from 12 different disciplines. He has authored many books, more than 20 educational kits for music and arts teachers, and has written various scholarly research papers in music education and in piano pedagogy.

Scientific Experimentation and New Technology: What Do They Have to Do With Piano Pedagogy?

Piano teaching comes from a long tradition based on teachers' intuition, informal observation, the experience of great masters and “recognized” methods. However, our understanding of the piano learning process remains rudimentary and fragmented because of the unique complexity of the activity. Recent research in cognitive sciences, psychology, neuroscience, computer sciences, biomedical engineering and health sciences provides valuable findings for teachers involved with the learning of a musical instrument, a very complex acquisition that requires motor skills as well as auditory, visual and cognitive skills. Recent studies on instrumental music learning will be presented, providing insights that could influence teaching practices and learning strategies. In recent years, new technologies have moved into the field of education and they influence almost all areas of practice. How can new technologies be integrated into instrumental teaching and to what extent are these technologies relevant to research into piano pedagogy? This presentation of the on-going activities of the Piano Pedagogy Research Laboratory will illustrate how the new facility is forging ahead with its mandate to promote multidisciplinary research in piano pedagogy.
SUZANNE COOPER (AUSTRALIA)

Suzanne is a freelance musician. She has contributed papers to numerous conferences including: The International Symposium on Clara Schumann (Vienna 1996), The National Women in Music Conference (Australian National University 2001), The Winter Festival for Piano Teachers (Sydney Conservatorium of Music 2007), and the 8th Australasian Piano Pedagogy Conference (Australian National University 2007). Suzanne worked for many years with the Gifted & Talented Children's Association in Australia. She has held the position of Head of Music at the McDonald Performing Arts College Strathfield in Western Sydney and has directed many student concerts, including a concert for Dame Joan Sutherland and Richard Bonynge. Suzanne has promoted the works of two nineteenth century eminent women musicians, notably Clara (Wieck) Schumann and Fanny (Mendelssohn) Hensel, performing, amongst other works, the Piano Concerto in A Minor by Wieck and the Piano Trio in D Minor by Hensel. Suzanne conducts regular workshops assisting young people in the development of their potential. She is actively engaged in expanding young people's awareness and appreciation of classical piano music by performing in many schools in the Sydney area. Suzanne maintains a private studio in the foothills of the Blue Mountains.

The Point Of It All:
The Accomplishment of the Highest Art - Considerations for Interpretation

“Didn't you notice that I missed the point? Don't you understand – I let the point slip!” Rachmaninoff reportedly so admonished himself after a performance.
Marietta Shaginyan is quoted as writing of Rachmaninoff: “…he explained that each piece he plays is shaped around its culminating point: the whole mass of sounds must be so measured, the depth and power of each sound must be given with such purity and gradation, that this peak point is achieved with an appearance of the greatest naturalness, though actually its accomplishment is the highest art.”
This 'peak point' is the moment where the music itself, begs us to demystify it and unravel its meaning. It is such a powerful moment and yet, it can be so subtly interwoven through the drama of the text, that it can easily escape our notice. It is the creative heart and soul of the music. It is the 'moment of truth' in which the music aligns with its own specific, creative purpose. This raison d'être confronts our truth as pianists, teachers, performers.
Vanessa Cornett-Murtada (USA)
University of St. Thomas (St. Paul)
MTNA
CMS
Minnesota Music Teachers Association

Vanessa Cornett-Murtada is the Director of Keyboard Studies and a professor of piano and piano pedagogy at the University of St. Thomas in St. Paul, Minnesota. An international clinician, Dr. Cornett has presented workshops and masterclasses around the U.S., Europe, Middle East, and Far East. She is an active clinician for national conferences of the Music Teachers National Association, National Conference on Keyboard Pedagogy, and the College Music Society. She has also presented at the International Conference of the Arts in Society, and the Centre for the Study of International Governance. Her publications include reviews and articles in American Music Teacher, Clavier, Proceedings from Pedagogy Saturday (MTNA), and CD liner notes for ACA Digital Recordings. She received outstanding teaching awards from the University of North Carolina at Greensboro and the Music Academy of North Carolina. Dr. Cornett obtained the D.M.A. degree in piano performance from the University of North Carolina at Greensboro. She earned her B.M. degree in piano performance and M.M. degree in piano pedagogy from West Virginia University. She is a certified hypnotherapist who specializes in the treatment of performance anxiety for musicians. Her current research focuses on human consciousness and music performance.

Music and the Brain: Psychology, Neuroscience, and Optimal Experience

During performance, the musician's mind shifts into an altered state of consciousness. Brainwave activity slows considerably, the subconscious mind becomes more active, and the critical conscious mind is often subdued. Performers who are able to reach and maintain an altered state consistently report a lack of performance anxiety and an ability to stay focused for longer periods of time. In this state of optimal experience, a performer will often describe feelings of confidence and fearlessness, and a sense of feeling connected to the music and/or audience. These sensations are not rare and mystical curiosities. Rather, they are the results of a very logical neurological process which a performer can, in time, learn to control. Recent breakthroughs in the areas of psychology and neuroscience should change the way we approach music teaching and learning. In this session, we will discuss the implications of neuroplasticity, or the brain's ability to alter its structure and function in response to experience, as well as new discoveries in the area of cognitive science. An understanding of current scientific research can help teachers learn to structure the lesson more effectively, offer better practice strategies, and help students control mental and emotional frustrations such as stage fright.
MÓNICA COSACHOV (ARGENTINA)  
Fondo Nacional de las Artes (Buenos Aires)

Mónica began to play the piano and composing when she was 2 years old, giving her first concert at 4 and recording her first LP at the age of 5. She has been her whole life mostly interested in finding ways to develop a connection between theoretical knowledge and interpretation of music. When she was 11 years old she wrote a book she titled “Anti-Method”, looking for a new way of teaching for musicians. As an artist she has built a wonderful career, playing at the most important theatres in her country, and also in the United States and Europe. As a researcher, her favorite topics of study are "the relationship between the technique and the expression”, “tools for interpretation”, “connection between the body, the imagination and the instrument", etc. She is one of the Directors of the Argentinean National Fund for the Arts and develops an amazing career as interpreter and researcher. Among her latest works we can mention “Between Heaven and Earth: a Trip Across the Map of Knowledge” and “The Art of Learning”, published by Biblos and EIM publishing houses. She is a consulting member for UNESCO. She founded the Escuela Interdisciplinaria de Música (EIM), an interdisciplinary school of music devoted to production and research on music and science. She has also founded the Camerata Bariloche, a renowned group of international prestige with which she has performed several tours around the world.

Relationships Between the Body, the Instrument and the Interpretation

The core concept of this lecture is the idea that the instrument is just the channel through which we convey messages composed of sounds. The treatment of the body and its relationship with the instrument is of utmost importance because an artist should be a creator of gestures. The interpretation, the connection between a musician and another artist’s work, should resort to objective learning tools like, for instance, considering that time is a means of expression and a that a musician relationship with time makes him have rhythm. It is also important to bear in mind that reading a work means capturing the sonorous images that deliver the music to us all over a space. By performing a thorough analysis of all these necessary concepts, we will be able to attain a serious criterion to interpret the music from such a variety of authors. An artist should be an artiphex, an alchemist of communication. He should try to adopt different shapes or see himself as a changing shape of his own emotions. If he is able to reach this stage in his art, he will radiate so intensely that he will change the emotional mood of everyone listening to him.
LORA DEAHL (USA)
Texas Tech University - School of Music (Lubbock)
MTNA

Lora Deahl is Professor of Piano and Keyboard Literature at Texas Tech University in Lubbock, Texas. She was designated a Presidential Scholar from her native state of Hawaii under President Lyndon Johnson and was a National Merit Scholar at the Oberlin Conservatory of Music. She received graduate degrees with highest honors from Indiana University and the University of Texas at Austin. Dr. Deahl has appeared as soloist with the Honolulu, Lubbock, Texas Tech University, and Southwest Symphony Orchestras, and has performed numerous solo, chamber music, and lecture recitals throughout the U.S., Mexico, and Korea. She has presented research papers and recitals at meetings of the American Musicological Society, College Music Society, Music Teachers National Association, Texas Music Teachers Association, Texas Music Educators Association, North American Society for the Study of Romanticism, American Conference on Romanticism, and Van Cliburn International Piano Institute. Her articles on piano literature and pedagogy have appeared in the International Journal of Musicology, Piano and Keyboard, the College Music Symposium, American Music Teacher, and Keyboard Companion. She was named 1995 Outstanding Collegiate Teacher of the Year by the Texas Music Teachers Association. She is also an elected member of Texas Tech University's Teaching Academy, an honorary designation for master teachers of that institution.

Moving Beyond Sonata Form:
Beethoven's Bagatelles, Op. 126 and Schumann's Piano Cycles

This lecture-recital explores similarities in organizational structure between Beethoven's Bagatelles, op. 126 and Robert Schumann's piano cycles. While the influence of Beethoven on Schumann's multi-movement sonata forms has long been recognized, his connection to Schumann's piano cycles has not. Unlike earlier sets of Bagatelles, which were collections of short pieces of heterogeneous origin, the op. 126 Bagatelles were deliberately designed as a Ciclus von Kleinigkeiten. The six movements convey a sense of architecture that transcends fragmentations of structure, ambiguities of phrase and rhythm, and dislocations of form. Formal aspects of this Bagatelle cycle include its division into two halves, its overall key plan of descending thirds, the mosaic open-ended structure of the individual movements, motivic and textural connections across the cycle, the process of key characterization, and the summarizing function of the last movement, which recalls and resolves events of the previous movements. Op. 126 also uses oppositional juxtapositions of expressive genres to generate musical meaning. There are direct parallels between these methods and those used by Robert Schumann in his Davidsbündlertänze, op. 6 and Kreisleriana, Op. 16. The Bagatelles, far from being mere “trifles,” were instrumental in the development of an entirely new “Romantic” genre, the character-piece cycle.
RICHARD DEERING (UK)
Trinity Guildhall (London)
Christ's College – University of Cambridge

Richard Deering studied at Trinity College of Music with Frank Merrick (piano) - and subsequently with Peter Wallfisch and Clifford Curzon - and trumpet with Norman Burgess. As an accompanist he has worked with Julian Lloyd Webber, Nigel Kennedy, Robert Tear, Brian Rayner Cook, James Blades and many others. His interest in contemporary music - especially by British composers - has led to many commissioned magazine articles and a series of albums of new music for young pianists. He has also been an advisor to the London Arts Board on aspects of contemporary music and jazz. His adjudicating and examining work has taken him worldwide. He has been a member of the Board of the British and International Federation of Festivals and helps them with the training of new adjudicators, and was Chief Assessor for the adjudicator's qualification until 2001. He has been a music examiner for over 30 years having worked for ABRSM before joining Trinity. As a teacher Richard has been Professor at the London College of Music and held Lectureships at Avery Hill College and Middlesex Polytechnic as well as Guest Lectureships at Trinity College of Music, Trinity College Dublin and the State University of New York.

Trinity Guildhall International Piano Examinations

A presentation of the principles and criteria assessment for graded piano examinations and professional diplomas as employed throughout much of the English speaking world by Trinity Guildhall music examiners.
PANAYIOTIS DEMOPOULOS (GREECE)
The University of York (Heslington, York)

Gaudeamus Competition finalist (orchestral section, 2006); Elysian quartet national competition (2006); Athens Megaron Concert Hall composition competition (2005); ETH Zürich full scholarship Ftan International piano festival (2005); Britten Sinfonia/Cambridge University composition competition 2003/04; The Holy Orthodox Synod scholarship for doctoral studies (2003-2006); I.K.Y. (Greek State Scholarship Foundation) PhD scholarship in composition (2003-2006); Royal Northern College of Music student scholarship (piano performance 2003); Ian Tomlin bursary (2000-Krakow International Master Classes).
www.panopiano.co.uk

Composer–Pianist

Part of review in Gramophone (p.71, vol. 84, No 1006):
A contrasted recital that reveals a promising and sensitive young artist
Panayiotis Demopoulos is a young Greek composer-pianist who shows himself in this sharply contrasted recital to be an exceptionally sensitive artist. In Brahms's Intermezzi he responds with a special interior magic to the composer's most bittersweet world. He is alive to every harmonic felicity...hauntingly poetic...so that like Wordsworth's the Solitary Reaper one bears the music in one's ear 'long after it was heard no more'. Demopoulos's Farewells show how music of severe economy can achieve a concentrated evocation...
HILARY DEMSKE (USA)
State University of New York (Fredonia)
New York State Music Teachers Association

First prize winner of the “Citta di Barletta” International Piano Competition, Hilary Demske, piano, is a native of Dallas, Texas. An active solo, chamber, and orchestral musician, Ms. Demske has garnered numerous awards both in the United States and abroad. Notable solo appearances include Steinway House Munich, the Mendelssohn House in Leipzig, the Carl-Maria-von-Weber-Museum in Dresden, the Richard-Wagner Museum in Pirna, the Rococco Saal in Augsburg, Fischer Klavier Haus in Swäbsch Hall, the Temple Square Concert Series in Salt Lake City, Utah, Steinway House New York, and other venues in Dresden, Rome, Tel Aviv, Asturias, Sicily, England, and Canada. She has additionally been featured on Bavaria’s national radio, the Bayerische Rundfunk, Houston Public Radio’s “From The Top”, and published in Munich Found, the city's largest English language magazine. Ms. Demske holds a Doctorate of Musical Arts Degree from The University of Michigan, a Master of Music degree from The Juilliard School and a Bachelor of Music degree from The Peabody Conservatory of Music, where her awards include the Van Cliburn, Alice Shaw Farber, and Marie Dring scholarships. Additional graduate work includes study at the Hochschule für Musik in Munich, Germany, where she was the recipient of their highest degree, the Meisterklasse Diploma in performance. Her principal teachers include Julian Martin, Margarita Höhenrieder, and Logan Skelton.

When Classical Met Jazz: Four Jazz Scenes of Henry Martin

The music of Henry Martin has been described by Paul Griffiths of the New York Times as “that of someone who knows and loves jazz to its bones (not discounting its flesh).” Martin is in the forefront of composers dedicated to writing attractive works that combine the flavors of jazz and popular music with classical forms. This lecture-recital will discuss how Martin's 1980 work, Four Jazz Scenes, uniquely combines these idioms and simultaneously chronicles the history of jazz. Each movement represents a different era of jazz history, including Be-bop (Bopper), the Blues (Blumen), Swing (Bistro), and Free Jazz (Bad Trip). Each style is faithfully represented: the thematic re-harmonization and irregular meters of Bebop, the characteristic harmonic progression of the Blues, the lilting rhythm and colorful orchestration of Swing, and the experimental improvisation of Free Jazz. The presentation will end with a recital of the work in its entirety.
TERENCE DENNIS (NEW ZEALAND)
University of Otago (Dunedin)
Australasian Piano Pedagogy Conference Committee
New Zealand Registered Music Teachers Institute

Currently Professor and Head of Classical Performance at the University of Otago, Dunedin, New Zealand, Terence Dennis is considered one of New Zealand's finest musicians, whose performing and teaching have been afforded high international accolades. He is a graduate of the University of Otago and of the Staatliche Hochschule für Musik in Cologne, Germany, where he was awarded the Konzertexamen with Distinction and appointed to the New Zealand Order of Merit. He is a committee member of the Australasian Piano Pedagogy Conference, and has performed and given masterclasses in Europe, Australia, the United States, and Asia. He frequently partners leading performers in recital, and these have recently included such world-renowned artists as soprano Dame Kiri te Kanawa, the mezzo-soprano Sarah Walker, and in the 2009 season the bass-baritone Bryn Terfel; also such noted instrumentalists as cellist Maria Kliegel and violinst Charles Castleman. His recent CD of Wagner and Liszt Piano Works was released by Ode-Manu Records, and he has recently completed a set of recordings for Naxos with violinist Takako Nishizaki. He has been official pianist for international string and vocal competitions, and been guest adjudicator for regional finals of the USA Metropolitan Opera Finals Competition.

A Potent Symbiosis: The piano works of Wagner and late-Liszt

The musical and personal relationship between Franz Liszt and Richard Wagner is one of the most potent and fascinating of nineteenth-century music. Terence Dennis presents Wagner's little heard legacy for the piano, beautiful pièces d'occasion that reveal fascinating insights into his life and tantalising facets of his titanic musical mind. These are complemented by the singular, bleak late piano pieces of Liszt that presage and honour Wagner's death. The lecture recital will feature performances of the one-movement Sonata for the Album of Mathilde Wesendonck, the Albumblatt for Betty Schott, and also the late Liszt tributes R.W.Venezia and Am Grabe Richard Wagners. This repertoire is recorded on Terence Dennis' new CD for Ode-Manu Records Wagner and Liszt Piano Works, which has received critical acclaim for both performances and the integration of its musical content and contexts.
**JEREMY DITTUS (USA)**
La Conservatoire de Musique (Genève)
L'Institut Jaques - Dalcroze
Colorado Dalcroze Society
American Dalcroze Society

Pianist, theorist, and Dalcroze instructor Jeremy Dittus has performed throughout the United States, Switzerland, and Italy. Solo concerti performances include the Shaker Heights Symphony Orchestra and the Mozart Sinfonietta of Cleveland. An active clinician, he has presented masterclasses in Dalcroze Eurhythmics throughout the United States. His musical interests include Schenkerian analysis, aesthetics and pedagogy, along with the works of Beethoven, Debussy, and Copland. He holds a doctorate of musical arts in piano performance from the University of Colorado at Boulder and master degrees in piano performance and music theory from the Cincinnati College-Conservatory of Music. His Dalcroze license and certificate comes from the Longy School of Music in Cambridge, MA. Previous appointments have included lecturer in piano, theory, and solfège at the Baldwin-Wallace Conservatory in Cleveland, instructor of undergraduate solfège courses at the CU, Boulder, as well as independent piano and Dalcroze Eurhythmics instruction. His teachers have included Lisa Parker, Anne Farber, Andrew Cooperstock, Michael Chertock, Frank Weinstock, and George Cherry. Dr. Dittus currently lives in Geneva, Switzerland pursuing post-doctoral work in Dalcroze Eurhythmics at La Conservatoire de Musique Genève and L’Institut Jaques-Dalcroze.

**Dalcroze Eurhythmics and the Pedagogy of Aesthetics**

Dalcroze Eurhythmics is a unique, exciting, and powerful education in music for individuals of all ages and levels. Rhythmic movement, intense listening, and improvisation unlock creativity, nurture imagination, and open the doors to enriched and enlivened music making. Eurhythmics (literally, good rhythm) places experiential knowledge at the fore. Musical concepts are explored through social and interactive methods that invite the students to trust their ideas and develop their own intuitions. Dalcroze study has three branches: 1) Eurhythmics - trains the body in rhythm, dynamics, articulation, phrasing, and form; 2) Solfège - trains the ear, eye, and voice in pitch, melody, and harmony; 3) Improvisation - brings all elements together according to the student's own invention - in movement, with the voice, or at an instrument. This presentation will culminate in a discussion relating Dalcroze philosophy to aesthetic education. By using the body, we can engage our intuitive knowledge to develop artistry and gain a deeper appreciation of the music we perform. Because Eurhythmics is experiential by nature, participants should be ready to move freely about the room in bare feet or supple shoes (Don't worry, no dance experience is necessary!).
ANDREAS EGGERTSBERGER (AUSTRIA)
Anton Bruckner Privatuniversität (Linz)
Yong Siew Toh Conservatory (Singapore)

Andreas Eggertsberger was born in Linz where he studied piano with Gottfried Hemetsberger at the Bruckner Conservatory (now Bruckner University). He graduated with 15 with distinction there and proceeded with his studies in Salzburg and Vienna with Kämmerling and Maisenberg. He is now studying in the class of Dr. Thomas Hecht at the Yong Siew Toh Conservatory in Singapore. He visited Master classes with Paul Badura Skoda, L. Hoffmann, A. Nassedkin, D. Leljak and J. Rouvier. Eggertsberger appeared as soloist of orchestras like the Bruckner Orchester, the Vienna Chamber Orchestra and as chamber musician. He won several prizes in national and international competitions. After his debut in the Wiener Konzerthaus with Beethoven wrote W. Sinkowitz in the Presse: “… Who was given by god a remarkable artistic sensitiveness can show all the contradictions of this music …”. Since this time Eggertsberger gave concerts in Europe and Asia as Soloist and different chamber musicals Formations. He made records for the radio, TV and CD in Austria and foreign countries.

**Piano Recital**


The Piano Sonata op.111 in c-minor is a climax in piano literature. Like other late sonatas from Beethoven it contains some fugal elements. The whole sonata consists of two movements. The first movement is stormy and impassioned. The second movement in C-major is a set of variations on a 16-bar theme, with a brief modulating interlude and final coda. The third variation is remarkably jazzy. The fourth Variation is a turning point and leads to a transcendental atmosphere. At the end Beethoven brings again the theme in the upper register of the piano.

Bagatelles op.126: Throughout his life Beethoven made a practice of writing short but lively piano pieces. About the bagatelles op.126 he wrote to his publisher Schott that they “are probably the best I've written.” Very important interpretations of the two works are for me: Schnabel, Brendel and Lars Vogt.

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<tr>
<th>L. van Beethoven:</th>
<th>6 Bagatellen, op. 126</th>
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<tr>
<td>L. van Beethoven:</td>
<td>Sonate No 32, c-moll, op.111</td>
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**Maestoso - Allegro con brio ed appassionato**

**Arietta - Adagio molto, semplice e cantabile**
NOEL ENGBRETSON (USA)
The University of Alabama (Tuscaloosa)
MTNA

Critics and audiences agree that Noel Engebretson represents a bygone era in his playing - his is a dynamic pianism coupled with passionate and personal performances that are all too rare these days. The Rochester (New York) Evening Times - Union wrote of him: “In a pianistic age dominated by assembly-line musicianship - all those competition winners who sound pretty much alike - Noel Engebretson is a breed apart.” The Tuscaloosa News stated: “Power dominated Noel Engebretson's robust interpretation (there were actually moments in which the piano overshadowed the orchestra)”. Audiences have compared his performances with those of Emil Gilels, Artur Rubinstein, and other great pianists who represent the golden age of pianism. This is due in no small way to the influence that his teachers had upon him; most notable are the influences of Jorge Bolet, John Perry, and Frank Mannheimer.

Focal Dystonia

*How it affected me, and why I may be one of the lucky few to have beaten this malady*

Dr. Engebretson will present a lecture on the horrors and ravages of Focal Dystonia, how it nearly ended his career, and what steps led to a full recovery. Following the lecture, Engebretson will present a 45 minute recital of pieces that he would never have been able to perform had it not been for the therapy and subsequent relearning process that he undertook.

J. S. Bach - F. Busoni:  Chaconne in d minor
L. van Beethoven:  Andante Favori
F. Liszt:  Ballade No 2 in b minor
ZENON FISHBEGIN (USA)
Manhattan School of Music (New York)

Zenon Fishbein has been part of the Manhattan School of Music piano faculty since 1963. Born in Argentina, from Russian parents, he made his official debut at thirteen. He traveled to Rome, Vienna and Paris where he studied and coached with such eminent artists as Carlo Zecchi, Paolo Denza, Margherite Long, and Walter Gieseking. He holds a degree from the Academia di Santa Cecilia in Rome, a diploma from the Salzburg festival and a MM from the Manhattan School of Music, where he studied Dora Zaslavsky and upon graduation, received the Harold Bauer Memorial Award. A winner of numerous awards at international competitions held in Geneve, Rome, Vercelli, and Buenos Aires he has appeared in hundreds of concerts worldwide, solo recitals, as well as a soloist in chamber music and orchestra events. He has collaborated for joint concerts with Herta Gatz, Jens Nygaard, Justino Diaz, and Mishel Piastro. His broad range of repertory includes a cycle of recitals dedicated to the works of Chopin, a series by romantic composers, and the premiere of contemporary piano works. He has also served as a frequent adjudicator in international competitions. He is a former faculty member of the Hartt College of Music, Brooklyn College, and Hanse University in Korea. A recording artist for the Sound Starton label in Germany, he has also been a contributor to many musical publications. Many among the students whom he has taught are presently enjoying successful careers as performers and educators.

**Importance of Early Piano Instruction**

Many promising children who have shown pianistic and musical talent in their early years find themselves unable to continue their development after reaching adolescence. A well thought out program developed to help those children could definitely provide them with the musical and technical foundation that will allow them to reach their goals later on in life, and especially for those who have chosen piano not because of parental pressures but by their natural identification with piano and music.

**Schumann - Liszt**

R. Schumann - F. Liszt: Widmung
ELLEN RENNIE FLINT (USA)
Wilkes University (Wilkes-Barre)
MTNA

Ellen Rennie Flint is currently Associate Professor of Music and Director of Undergraduate Education at Wilkes University in Wilkes-Barre, PA. She holds the B.M. in Piano Performance from Virginia Commonwealth University in Richmond, Virginia, where she studied with Melissa Wuslich Marrion. She also holds the M.M. in Music Theory from the Shepherd School of Music of Rice University and the Ph.D. in Music Theory from the University of Maryland at College Park. Her dissertation, “An Investigation of Real Time as Evidenced by the Structural and Formal Multiplicities in Iannis Xenakis' Psaphha,” was researched and written under the direction of Thomas DeLio. Flint is active as a published scholar, guest lecturer, and as a solo and collaborative pianist and has presented papers and lecture-recitals at regional, national, and international conferences. Her articles and book and music reviews have appeared in The Musical Quarterly, Perspectives of New Music, Contemporary Music Review, and American Music Teacher. Her paper, “The Experience of Time in Psaphha”, was published in January 2001 by Montpellier Press in the Proceedings of the Colloque: Présences de Iannis Xenakis.

Thematic and Tonal Imagery in the
Ballade in D Minor, Op. 10, No. 1 (“Edward”) by Johannes Brahms

One rarely associates the term “programmatic” with the instrumental works of Johannes Brahms, yet, in 1854, he composed the intensely compelling Ballade in D Minor, Op. 10, No. 1, to which he appended the subtitle “Edward” in recognition of the medieval Scottish ballad upon which it is based. “Edward” is a gripping tale of tragedy that unfolds in dialogue between a mother and her son. Brahms' short masterpiece for piano solo stands as a setting of the poem without text (a kind of Lied ohne Worte), in which the form, structure, and content of the medieval ballad guide nearly every formal and structural element of the musical composition. This lecture-recital begins with a dramatic recitation of the medieval ballad, in translation, and a performance of Brahms' setting. The recitation and performance are followed by an integrated analysis of the poem and the musical composition, and the presentation concludes with a second performance of the ballade. The analysis focuses on a detailed discussion of Brahms' use of thematic material, key schemes, and complex contrapuntal devices to depict the pathological interaction of the two characters and project the chilling drama of the medieval tale of coercion, intrigue, and murder.
JUDIT GÁBOS (HUNGARY)
Eszterházy Károly College (Eger)


From Händel to...Händel
Handel: Aria con variazioni (HWV 434)
Haydn: Variations in f minor
Brahms: Variations and fugue on a theme by Handel

The recital is dedicated primarily to the year Handel and the year Haydn. It also shows the artistry of composers in variating a certain theme throughout different musical periods, from the baroque to romanticism. The first piece, the Aria con variazioni is the 3d movement of Handel's Harpsichord suite in B-flat. The work consists of a theme, a simple, gallant melody and five variations. The Haydn Variations in f are the last of Haydn's six sets of Variations. It was composed in 1793 and was probably inspired by Marianne von Genzinger's death. It's theme has a certain character of a funeral march, but expresses melancholy more than grief. It also varies, besides the theme in minor, a more serene melody, richly ornamented, in F major. The simple melody of the Aria by Handel inspired Brahms, who wrote 25 variations, concluding with a fugue, based on the same theme. Most probably the Aria was chosen for its simplicity. Brahms fills the original theme with new, Brahmsian energy and the structure is totally original as well. The work is often ranked as one of the greatest variation works for piano written ever. The gallant little tune is totally transformed, through a series of character variations and concludes with a massive, architectonic fugue.
VERONICA GASPÁR (ROMANIA)
National University of Music (Bucharest)
Institute for Educational Sciences (Bucharest)
EPTA Romania
I.S.M.E. (International Society for Music Education)
S.E.M.P.R.E. (Society for Education, Music and Psychology Research)
E.S.C.O.M. (European Society for Cognitive Sciences in Music)
U.C.M.R. (Union of Romanian Composers and Musicologists)


Musical Performers Facing Cognitive Sciences
Can performers draw any use from the Cognitive Sciences studies about performance?

Premises: In the last 20 years, more than a new discipline, rather a new way of thinking is dominating the scientific world: the Cognitive Sciences. They are gradually embracing almost all the domains involving human knowledge and emotion. Music has a privileged place in, especially the musical reception. Nevertheless, there are enough studies about the musical performance, as we have to wonder why there is no feed-back coming from the performer too! Aims: Investigation at what extent these research-studies implying serious investments, specialized departments, numerous gatherings etc. are relevant for the performer (supposed to be the main target for all these studies). Identification of the possible causes generating such a lack of communication. Selection - beside salient disparities - of those cognitive studies actually useful for the performers’ knowledge. Methods: Opinion poll among performers would be necessary to establish their knowledge and interest about the cognitive sciences. Meanwhile, the huge amount of data concerning the musical performance shall be systematized in accordance with the average preoccupations and problems the performers are dealing with. Expectations: A prime selection of cognitive information that might contribute to a reform of the theoretical studies for performers and to a possible opening of a desirable dialogue between them and the scientists tackling on musical performance.
SOPHIA GILMSON (USA)
University of Texas (Austin)
MTNA
Texas Music Teachers Association
Austin Music Teachers Association

Sophia Gilmson, Russian-born pianist, graduated cum laude from the Leningrad (St. Petersburg) Conservatory in Russia where she studied with Vitaly Margulis. Among her awards are The First Prize in the Young Artists Competition in New York City, Teachers Grand Prize in the Piano International Recording Competition, Austin Critics Table Mount Everest Award; and an array of Teaching Excellence awards, including Collegiate Teacher of the Year. She has concertized extensively to high critical acclaim. “. . .brilliant, driving performance,” wrote the Houston Post. Her performance of Bach’s Goldberg Variations on harpsichord and piano in one evening was hailed as “one of the most refreshing and thought-provoking performances this season” by Austin American Statesman which ranked it as one of the top 10 arts events of 2001, calling it “unforgettable”. In the celebration of its 20th anniversary, Austin's Performing Arts Center included this concert in the list of twenty most memorable programs of its history, one per year. Her students won major prizes on national and international levels. She presented papers, workshops, and master classes internationally; has been published in Keyboard Companion. Presently she holds the position of Associate Professor of Piano Pedagogy at the University of Texas School of Music.

Music's Vital Signs: Rhythm, Harmony, and Melody
An Integrated Approach to Cultivating Expressiveness for Pianists of All Levels

The expressiveness of musical interpretation constitutes the unique response of a performer to the information received from the page. Therefore the teacher should lead a student through an intricate process of observing such information and reacting to it. While the printed page of music sends us numerous signals regarding tempo, character, the nuances of dynamics, articulation, fingering, etc. there are three elements that are absolutely vital to expressive playing, namely, the rhythm, the harmony, and the melody. Cultivating musical response to these vital signs of music should take place from the lesson one. The rhythmical pulse, organic to the human body, the intensity and relaxation of chord progression, and the curves of the melody create the beauty that speaks to our hearts. The workshop explores the sequential steps of teaching expressiveness that are equally applicable to students of all the levels. Examples are drawn from the method books as well as music by Bach, Mozart, Clementi, Beethoven, Chopin, Schumann, Greig, and Prokofiev.
CAROL GINGERICH (CANADA/USA)  
University of West Georgia (Carrollton)

Dr. Carol Gingerich is an Associate Professor of Piano/Piano Pedagogy at the University of West Georgia (USA). There she teaches applied piano, piano pedagogy, keyboard literature, collaborative piano, and group keyboard skills. She is a doctoral graduate of Columbia University, Teachers College, where she studied piano with Karl Ulrich Schnabel and piano pedagogy with Robert Pace. She holds a Master of Music in Piano Accompanying and Coaching degree from Westminster Choir College, and an Honours Bachelor of Music degree from the University of Western Ontario (Canada). As a researcher Dr. Gingerich's interests range from cyberspace, to French piano style, to Neuro-Linguistic programming learning style theory. She has given presentations on these topics for EPTA, the World Piano Pedagogy Convention, Music Teachers National Association, and the College Music Society, in addition to numerous teacher workshops. Her articles have been published in American Music Teacher, Clavier, Piano Pedagogy Forum, and Keyboard Companion. She is active as both a solo and collaborative pianist and has performed as a guest artist at Catholic University, Columbia University, Northern Illinois University, the University of Florida, and the University of Miami.

Youtube and Cyberspace: Friend or Foe

In our exciting technological world we and our students have easy access to a plethora of piano information. This is a very different world from the one in which many piano teachers were trained. Some of us view this world with suspicion, and lack of familiarity, while on the other hand, many of our students eagerly, but blindly, embrace it. However, cyberspace can provide exemplary opportunities to motivate, and educate our students, while also creating hands-on experience with critical thinking. For piano teachers it is a golden opportunity to learn from our students and to gain access to novel forms of material. This session will explore amazing cyberspace resources including historic recordings by legendary pianists such as Horowitz and Kempf, contemporary performances by student pianists, comical youtube videos, instructional videos, and historical movies about music, all with an eye to developing student's critical thinking skills. Specific projects for students ranging from young children to university pedagogy students will be offered. The wonderful world of cyberspace, when handled with care, can be an inspiration for teachers and students alike.
ALEKSANDAR GLIGIC (SERBIA)
Isidor Bajic Music School
Academy of Arts (Novi Sad)
Petar Konjovic Music School (Becej)
EPTA Vojvodina

Aleksandar Gligic was born in Sremska Mitrovica, Serbia. After graduating from Isidor Bajic Music School (student of prof. Dusanka Srdic), he continued his musical education at the Academy of Art in Novi Sad (prof. Iris Kobal). During his studies, he took part in numerous national and international competitions, as well as master classes by respected musicians and professors (Eugen Indjic, Sergei Markarov, Laurent Cabassol, Kemal Gekic, Kristof Berner, Alan Fraser). In his final years of studies, he was engaged as a teaching assistant with the piano and clarinet departments, and received a number of scholarships. He performed as a soloist and a chamber musician across Europe – in Vienna, Budapest, Kiev, Belgrade, Novi Sad, etc. Mr. Gligic nurtures chamber music performance through participation in Ad Libitum Ensemble. He proved himself to be one of the most promising young piano teachers in the country. As a professor, he is a regular participant in National Conference for Music Education Development of Serbia, as well as in Piano Section of Vojvodina and EPTA Conference in 2007. He is a certified instructor for Royal programmes of ABRSM South-East Europe. Mr. Gligic is currently engaged in Isidor Bajic Music School in Novi Sad, Petar Konjovic Music School in Becej and the Academy of Art in Novi Sad. Ingmar Piano Duo was created in 2005, as a cooperation between Slobodanka Stivic and Aleksandar Gligic. It is the official promoter of Austrian piano manufacturer Wendl and Lung, by whose sponsorship their first CD was recorded.

Piano Duo “Ingmar” Recital

S. Rachmaninoff:

Symphonic Dances, Op. 45

Non allegro

Andante con moto (Tempo di valse)

Lento assai-Allegro vivace-L’istesso tempo, ma agitato - Allegro vivace

A. Piazzolla:

La muerte del angel

Milonga del angel

Le grand tango
VELJKO GLODIC (CROATIA)
EPTA Croatia

Veljko Glodić graduated in piano at the Zagreb Academy of Music in 1980 in the class of Jurica Murai. As a student he won several awards including the first price at the Yugoslav Competition of Music Students, and «Svetislav Stancic» award of the Croatian Music Institute. He perfected his artistic skills in the USA, first in Boston at the New England Conservatory of Music where, in 1982, he obtained his master's degree under Jacob Maxin, and then at Florida State University, where he achieved his doctorate in the class of Edward Kileny in 1988. He has been teaching piano since 1993 at the Zagreb University Academy of Music, and performs at concerts at home and abroad. In cooperation with Sanja Lovrenčić he co-authored the first Croatian translation of the Treatise on piano-playing by C.Ph.E. Bach. In 2005 he gave a very well received performance as a participant at the International Congress in Moscow to mark the 90th anniversary of the death of Alexander Skryabin. His 2007. Moscow concert was reviewed by the most distinguished Russian culture magazine "Literaturnaja Gazeta": “He played Bach and Handel brilliantly… In future Moscow concerts this excellent Croatian pianist will certainly attract more Russian public.” In 2008. Veljko Glodić was an Artist in Residence at the Goucher College, Baltimore.

Lecture-Recital:

The Pianistic Significance of Carl Philipp Emanuel Bach (1714.- 1788.)

Carl Philipp Emanuel Bach (Weimar 1714.- Hamburg 1788.) is a second son of J. S. Bach and his first wife Mary Barbara. As a pupil of his father he assimilated the best in music of the time, and his ideas on music interpretation shed the light also on J. S. Bach's pedagogical approaches to keyboard instruments. Of all of the Bach's sons who followed the fathers footsteps as professional musicians the greatest reputation was achieved by Carl Philipp Emanuel, who was appreciated by his contemporaries equally as a composer, interpreter, master of improvisation, pedagogue and the author of the Versuch über die wahre Art das Klavier zu spielen (Essay on the True Art of Playing Keyboard Instruments) which Beethoven himself would recommend to his students. Because of his friendship with known poets of Sturm und Drang movement, and as the most prominent exponent of Empfàndamer style, Bach was nicknamed “Klopstock of sounds”. He gave his ideal of interpretation in short autobiography: “My principal aim especially of late, has been directed toward playing and composing as vocally as possible for the keyboard, despite defective sustaining powers.”

From the Collection “Fur Kenner und Liebhaber”:

- Fantasia in C - Major
- Rondo in D - Minor
- Sonata in E-Major, W.62/5
- Allegro, Andantino, Vivace di molto
- Sonata in A-Minor, W. 49/1 “Wurttemberg”
- Moderato, Andante, Allegro assai
NATALIA GONZÁLEZ (ARGENTINA)
Conservatorio Superior de Música Depto. de Artes Musicales y Sonoras del Instituto Universitario Nacional del Arte (Buenos Aires)

This outstanding piano artist was born in Buenos Aires in 1979. She started her piano studies when she was 7 years old played in public for the first time at 8. From that moment on, she has been performing uninterruptedly in concert halls, auditoriums and relevant radio stations, in Argentina, Venezuela, Spain, Italy, France and Hungary. She graduated as Senior Professor from the National Superior Music Conservatory “Carlos López Buchardo”, currently called: Department of Musical and Sound Arts from the National University Institute of Art (I.U.N.A.) and then as Bachelor in Music specialized in Piano. In this Institution she studied under the guide of Professor Laly Escobar and she herself worked there as a teacher for five years. Her wide repertoire ranges from Bach to the present-day music. Especially interested in the international dissemination of the creative work of contemporary composers, she assiduously participates as a soloist in numerous premieres of national and international contemporary authors and due to her brilliant performance, she receives the applause and praise of the specialized critics from Buenos Aires, Argentina, and from other countries for premieres in the genres: solo piano, piano and orchestra, chamber music, and opera.
www.natalia piano.com.ar
www.myspace.com/nataliagonzalezfigueroa

Concerto Tango

Igor Stravinsky: Tango
Alberto Ginastera: Milonga (Song to the tree of forgetfulness)
Pablo Aguirre: Sonata Tanguera "Buenos Aires Alquimia" (dedicated to Natalia González)
Mov. 1, Mov. 4, Mov. 7
Erik Satie: Le Tango (perpétuel)
Juan María Solare: Mozartango (dedicated to Natalia González)
Astor Piazzolla: Picasso
Marlos Nobre: Tango (to Arthur Rubinstein, in memoriam)
Horacio Salgán: Three Miniatures
Pablo Aguirre: Pasión ensordecedora (Deafening Passion)
TITOS GOUVELIS (GREECE)
Athens Conservatory

He was born in Athens. He studied at the Athens Conservatoire with Aris Garoufalis and continued his studies at the Royal College of Music (London) with Peter Katin and at the Royal Scottish Academy of Music and Drama (Glasgow) with Fali Pavri. From 1995 until 1998 he studied the organ in Athens with Nicolas Kynaston. He has won prizes in many piano competitions in Greece. He has also won first prizes in the Concerto Competition organized by the Croydon Festival (England, 1999) and in the International Chamber Music Competition in Chieri (Italy, 2004). In the 2nd “Isidor Bajic” competition (Novi Sad, 2004) he was awarded the special prize “21st Century”. In 2006 he was awarded the “Mykoniu” Prize from the Academy of Athens. He has performed with the Royal Scottish National Orchestra, the Athens State Orchestra, the Thessaloniki State Orchestra, the Athens Symphony Orchestra, the Armenian Philharmonic Orchestra, the Chamber Orchestra of the Greek National Opera and others. He has given recitals in Greece, Germany, Great Britain, Holland, Serbia, Austria and Cyprus and has also performed for Greek Radio. He is also an active chamber music player. He is currently teaching at the Athens Conservatoire.

Francesco Antonioni's Piano Works

Francesco Antonioni (Italy, 1971 - ) is undoubtedly one of the most promising and interesting composers of his generation. His compositional output contains four major piano works; “4 Concert Etudes” (1998), “Shirtango” (1999), “Blues in memoriam Luigi Dallapiccola” (2000) and “Six small portraits” (2000). Antonioni’s ability to achieve an original and very personal synthesis of different styles is evident in his piano works. He often makes use of exotic “popular” rhythms, while he explores contemporary atonal structures or classical musical roots with ease and conviction. Pianistically, his compositions are particularly virtuosic and demanding, but always sincerely expressive. His writing remains always intelligent, charming and witty, humorous in some cases, and succeeds in capturing audience's deep attention. From a teaching point of view, Antonioni's piano music could work as an ideally effective and relatively smooth introduction to the contemporary musical language for advanced piano students and would make them deal with a big variety of technical, rhythmical and expressional problems of today's music.
ARTHUR GREENE (USA)
University of Michigan (Ann Arbor)
MTNA

Arthur Greene was born in New York, and studied at Juilliard with Martin Canin. He won first prizes in the William Kapell and Gina Bachauer International Piano Competitions, and was a top laureate at the Busoni Competition. Mr. Greene has played the complete solo piano works of Johannes Brahms in a series of six programs, and the Ten Sonata cycle of Alexander Scriabin. He recorded the complete etudes of Scriabin, and with his wife, the violinist Solomia Soroka, made the first complete recording of the Violin-Piano Sonatas of William Bolcom. The duo has also recorded the Sonatas of Nikolai Roslavets. Arthur Greene served on the jury of the Fourth Isidor Bajic Memorial Competition. Orchestras he has performed with include the Philadelphia Orchestra, the San Francisco and National Symphonies, the Czech National Symphony, the Serbian Radio-Television Orchestra, the Tokyo Symphony, and the National Symphony of Ukraine. He has played recitals in Carnegie Hall, Kennedy Center, Moscow Rachmaninov Hall, Tokyo Bunka Kaikan, Lisbon Sao Paulo Opera House, Hong Kong City Hall, Mozart Hall in Seoul, Shanghai, Beijing, Chengdu, and Taiwan. Mr. Greene is on the piano faculty of the University of Michigan in Ann Arbor.

Celebrity Recital

L. van Beethoven: Sonata in E Major, op. 109
Vivace ma non troppo: Adagio espressivo
Prestissimo
Gesangvoll, mit inniger Empfindung

B. Martinu: Fantasy and Toccata, H. 281 (1940)

F. Liszt: Benediction of God in the Solitude

A. Scriabin: Sonata Nr. 3, in F-sharp Minor, opus 23
Dramatico
Allegretto
Andante
Presto con fuoco
STEFAN GURTNER (AUSTRIA)
Athens Conservatory
Anton Bruckner University Linz (Austria)

Stefan Gurtner started attending music school from 1991, taught by Martin Rudelstorfer. He made his first public performance appearances at the age of six and attended the “joung pianist” piano competition. In 1999 Stefan started to attend the “junior college” at the Anton Bruckner University Linz with Prof. Sven Birch. In 2001 he gave his first solo recital at the Ursulinenhof Hall Linz. In 2002 he performed his concerto debut with orchestra and won a special price at the Lions International Scholarship Competition and the 1st price at “prima la musica” youth competition. In 2003 he became BMUS- student at the Anton Bruckner University, studying with Sven Birch and Nada Kecman. In 2006 Gurtner gave his Brucknerhaus- debut with the Upper Austrian Military Orchestra in the Brucknerhaus Linz Concert Hall. In 2007 he won the Boesendorfer scholarship for Upper Austria. Stefan had master classes with: Stephen Kovacevich, Steven Osborne, Nelson Goerner, Julius Drake, Julian Jacobson, Philippe Cassard, Noel Flores, Karl- Heinz Kämmerling, Dorian Leljak, Breda Zakotnik, Nancy Lee Harper, Johannes Marian, Till Alexander Körber, Robert Lehrbaumer. Concerts led him to Austria, Germany, Belgium, Italy, Serbia, England and South Korea. Stefan has been studying at the RNCM Manchester in order to reach the Bachelor of Music degree (in June 2009) since September 2007 with Paul Janes.

Young Concert Platform

S. Rachmaninoff: Etudes Tableaux
E flat Minor op. 39, No. 5
E flat Minor op. 33, No. 5
A Minor op. 39, No. 2
C Minor op. 39, No. 1
CHRISTOPHER HAHN (USA)
University of Montana (Missoula)
MTNA
Montana MTA

Christopher Hahn has performed as a solo and collaborative artist throughout North America and Europe. He has been featured in recital at Carnegie Hall-Weill Recital Hall, The Music Gallery in Toronto, the Methow Valley Chamber Music Festival, the National Saxophone Conference at Northwestern University, and the International Horn Competition of America. As a member of the CanAm Piano Duo, he won the silver medal at the 2008 International Chamber Music Ensemble Competition in Boston with his partner, Karen Beres. A native of Canada, Christopher pursued his early training through the Royal Conservatory of Music in Toronto, and has since furthered his study of performing and teaching in Canada, the United States, and Europe. Christopher holds both the Licentiate and Fellowship Diplomas in performance from Trinity College of Music in London, England. An active teacher, adjudicator and clinician, Christopher is a member of the College of Examiners for the Royal Conservatory of Music. He is a nationally certified teacher of music (NCTM) and is President of the Montana State Music Teachers Association. His students have been featured on the NPR program, From the Top, and as finalists in the 2007 MTNA Chamber Music Competition in Toronto, Canada. Christopher is an assistant professor of piano at the University of Montana.

Bridging the Gap: Focus on Intermediate Piano Concertos

The study of chamber music, a musical genre often reserved for only the most advanced pre-college students, is considered a landmark goal for the piano student. Unfortunately, students have had to devote many years to piano study before they could access this body of literature. Thankfully, over the last few decades, composers have directed their attention to “bridging the gap” by creating captivating concertos for the intermediate pianist. These engaging and musically satisfying compositions, aimed at providing peak musical experiences while introducing students to the benefits and enjoyment of collaboration, are the focus of this presentation. An overview of intermediate concertos, including compositions as recently introduced as 2007, will acquaint the audience with these little-known masterworks. Each concerto will be discussed and performed in part, with focus given to the pedagogical aims and potential collaborative challenges of each work. As a professional team with a combined wealth of experience in teaching intermediate students, the CanAm Piano Duo is uniquely qualified to present, discuss, and perform these relatively recent additions to the concerto repertoire.
NANCY LEE HARPER (PORTUGAL)
Departamento de Comunicação e Arte, Universidade de Aveiro
EPTA Portugal

Described as “an extraordinarily multi-talented American musician and scholar” who possesses an “irresistible creative force”, pianist Nancy Lee Harper has given concerts and Masterclasses on four continents in such prestigious institutions as the Juilliard and Eastman Schools of Music. She has recorded several world premiere recordings, including works written for her. She loves teaching at all levels and continues an active concert career. Currently Associate Professor with Distinction at the Universidade de Aveiro, Portugal, Dr. Harper is Head of Piano. She is the author of several books and more than seventy articles in scientific journals and encyclopaedias. She is presently preparing a book and CD on Portuguese Piano Music (Scarecrow Press, USA, forthcoming). In 2003, she completed the first U. K. Certificate Course in Music Medicine offered by ISSTIP “with Distinction” and is ISSTIP’s world-wide Coordinator. She supervises Masters, Doctoral, and Post-Doctoral work in Performance areas, including that of Music Medicine. She is the founder-President of EPTA-Portugal. For more information, please see: www.nancyleepharper.com

Portuguese Piano Concerti: An Overview

This short paper aims to give a general overview of some of the known Piano Concerti by Portuguese composers from the 18th-21st centuries. It would be beyond the scope of this presentation to present a comprehensive and detailed study. However, it is hoped that this brief introduction will stimulate pianists and teachers alike to explore this rich and interesting world of the Portuguese Piano Concerto. From the beginning of the creation of the piano, the rich court of King John V in Portugal was one of the places where the early fortepiano was frequently heard. Although many early works written for this instrument have been lost, due to the devastating earthquake in 1755 in Lisbon, the early Portuguese piano concerto remains. Beginning with Carlos Seixas (1704-1742) and going to Sara Claro (b. 1986), focus will be concentrated only on the Portuguese piano concerto. The various transformations of the piano concerto by Portuguese composers will be mentioned in traditional works as well as in experimental works of which the form, function, and substance of the typical piano concerto comes into question.

Peak Experience: It Can Be Learned, But Can It Be Taught?

Peak Experience, or “The Zone”, is a phenomenon of Performance that was first studied in the realm of Sports more than thirty years ago. The term is also known as “Flow”. It denotes a higher level of consciousness, performance, and ability than is normally present on a day-to-day basis, although it can also occur in rehearsals and is not limited only to performance on stage in front of an audience. In one author’s words, it is “mystical and transpersonal.” This short paper is addressed to Piano Teachers, but could just as well apply to other music teachers. The paper first presents the concept of Peak Experience. Following, it will explore the necessary qualities for achieving self-actualization and self-transcendence, which are the highest states of human existence according to psychologist Abraham Maslow. Then, suggestions will be given to piano teachers on how to encourage the state of the Peak Experience in their own students in a holistic way.
ELSE HAUG (NORWAY)
High School (Askim)

Educated at the Norwegian State Academy of Music, Mozarteum, Salzburg and National Academy of Acting, Gothenburg. She has been performing with all the major symphony orchestras of Norway, and is a distinguished performer of lieder and oratorios. She is now a teacher of music at high school in Askim, Norway.

Norwegian Songs Recital

(1847-1907) Haugtussa op. 67
Edvard Grieg: Det syng
(1843-1907) Veslemøy
Blåbær-Li
Møte
Elsk
Killingdans
Vond dag
Ved Gjætlev-Bekken
MARC HEEG (NORTH CYPRUS/USA)
Eastern Mediterranean University (Famagusta)

As pianist, conductor, teacher and lecturer, Dr. Marc Heeg brings his passion for music to audiences worldwide, performing and teaching on four continents. Dr. Heeg has degrees from the University of Colorado-Boulder, the University of Wisconsin-Madison, Wittenberg University, and completed additional studies at Cornell, Harvard and Tübingen University. Dr. Heeg has collaborated with musicians from the New York, Chicago, Boston, Osaka, Kyoto, Vienna, and Munich Symphony orchestras; with singers associated with the Metropolitan, Chicago Lyric, Santa Fe, Houston Grand, Cairo National, Wiener Volksoper, Bayreuther Festspiel, Berliner Staatsoper and Komische Oper, as well as Covent Garden opera houses; and the Pro Arte, Cavani, and Manhattan string quartets. Through artistic residencies and various appointments, Dr. Heeg has made his home in places as diverse as Kyoto, Cairo, Bayreuth, Tucson, Denver, and presently, in Cyprus, where Dr. Heeg is a member of the piano faculty at Eastern Mediterranean University.

Uncommon Gems
a solo piano recital featuring generally unknown works and forgotten composer-pianists

Leopold Godowsky:
Arcangelo Corelli:
Jean Philippe Rameau:
Jean Philippe Rameau:
Franz Liszt:
Felix Blumenfeld:
Ottorino Respighi:
Serge Bortkiewicz:

3 “Renaissance” pieces (freely arranged)
Pastorale (Angelus)
Menuet
Tambourin
Ballade No. 2 in B Minor
Impromptu No. 2 in G-flat Major, Op.13
Notturno
Etude No. 8 in D-flat Major, Op.15

Learning WITH your brain

The author/lecturer presents techniques acquired during 30 years of teaching as well as through applications of contemporary brain research in language acquisition and neurological development in effectively teaching various keyboard skills to pianists and non-pianist music majors. The intention is to maximize the efficacy and alacrity of the learning process by relying on how the brain learns, retains and transforms new ideas. A “hands-on” lecture-demonstration with participants at the piano.
GEORG HOFER (AUSTRIA)

Georg Hofer was born on the 10th of March in 1982 in Linz-Austria. He started to play piano at the age of 14 at the local music school in his hometown. After his school-leaving he started to study composition at the Anton Bruckner Privatuniversität in Linz with Prof. Gunter Waldek. His works include piano pieces (sonata, etudes, préludes, ...), chamber music, music for voice and piano, music for winds, etc. In 2007 he finished his composition studies with the degree Master of Arts. In addition he studied the piano at the Anton Bruckner Privatuniversität with Prof. Reinhold Puri-Jobi. He had his bachelor exam in 2008. Georg Hofer took part in various piano masterclasses in Austria, including teachers like Georg Steinschaden, Till Alexander Körber, Dorian Leljak, Anton Voigt. Both as a composer and as a pianist, Georg Hofer pays a lot of attention to the music of the 20th century. He plays not only his own music, but also pieces from various other composers of all different music periods.

Young Concert Platform

Georg Hofer: Two Préludes
1. Ausbruch
2. Ausschnitt
PAUL HOFFMANN (USA)
Rutgers University - Mason Gross School of the Arts (New Brunswick)
Piano Teachers Society of America

Paul Hoffmann, pianist and conductor, made his debut at the Vienna Konzerthaus in 1973 while on a Fulbright grant, and has since concertized extensively in the U.S. and abroad. He is founder and director of HELIX! New Music Ensemble of Rutgers University which is in its tenth season of concerts. Hoffmann also performs with Tom Goldstein, percussionist, as the Hoffmann-Goldstein Duo. Hoffmann has recorded solo piano and chamber music for Capstone, Orion, CRI, Northeastern, Composers Guild of New Jersey, Contemporary Record Society, O.O. Discs, Spectrum, and Vienna Modern Masters labels and has made numerous radio broadcasts in the U.S. as well as for Voice of America, Radio Cologne, Radio Frankfurt, and Radio France. He is currently working on recordings for Capstone and NUMA Records. Most recently he has performed at new music festivals in Italy (“Spaziomusica” in Cagliari and “Musiche in Mostra” in Turin), National Sun Yat-Sen University in Taiwan, Goucher College in Baltimore, Merkin Hall in New York City and The 8th International Symposium on Electronic Art at the Museum of Contemporary Art in Chicago. He has served on the jury of many piano competitions including the New Jersey Symphony Orchestra Concerto Competition, and was the first U.S. judge to be invited to the prestigious Concours International de Musique Contemporaine pour Piano in 1983 and 1986.

Sergei Rachmaninov: Works for Two Pianos

Russian Rhapsody, an original work for two pianos, was composed between January 12-14 of 1891 and premiered on October 17 by Rachmaninov and Joseph Lhevinne. Though entitled Rhapsody, the piece is actually a set of 8 variations (based on a Russian theme) in 5 sections of varying tempi that are grouped into 2 movements: Moderato-Vivace-Meno Mosso and Andante-Con moto. The piece embodies in itself the nationalistic traits seen in works of Mikhail Glinka and “The Mighty Five” and a vivid virtuosity reminiscent of Franz Liszt's Hungarian Fantasia.

Suite no. 2, opus 17, an exemplary piece of the piano ensemble repertoire, was composed between December 1900 and April 1901 and premiered on November 24, 1901 by Rachmaninov and Alexander Siloti. Each of the four movements are remarkably different from one another. The bold, triumphant, march-like Introduction (composed last) is followed by a whimsical, off-beat accented Waltz. It, like the first movement, disappears into thin air, giving way to a lyrical Romance, which in return gives way to an explosive Tarantella (the main theme of which is an Italian Folk song). The Suite is dedicated to Rachmaninov's friend and colleague, pianist Alexander Goldenweizer.
HYE-JUNG HONG (USA)
Missouri State University (Springfield)
Missouri Music Teachers Association

Since giving her debut at the Palace of Arts in Seoul, Korea, Hye-Jung Hong has performed in recitals in Germany, Holland, Italy, Malaysia and Canada. In the U.S., she has appeared as concerto soloist with the Virginia Symphony Orchestra, and has given numerous solo and collaborative concerts. She has performed at the Missouri Music Teachers Association State Convention, and has appeared on concert series in Los Angeles and Washington, D.C. In 2004, she appeared as guest artist at the Amadeus Piano Festival in Oklahoma. Dr. Hong has received critical praise for the artistry of her performances. Her playing has been described as “full of energy and electricity that stimulates the Korean musical world.” (Piano Eum-Ak) The newspaper Die Rheinpfalz praised the “musicality, crystal clearness and elegance” of her performances. Dr. Hong received her Doctor of Musical Arts degree at Peabody Conservatory where she studied with Prof. Julian Martin. Currently she is Assistant Professor of Piano at Missouri State University, and serves as Co-Vice President of Auditions for the Missouri Music Teachers Association.

Piano Duo Recital
Music of Maurice Ravel (1875-1937)

Rapsodie espagnole
Prélude à la nuit
Malagueña
Habanera
Feria
Ma Mère l’Oye
Pavane de la Belle au bois dormant
Les entretiens de la Belle et de la Bête
Le jardin féerique
La Valse, poème chorégraphique
World Piano Conference
Vladimir Bajić Music School - Novi Sad, Serbia
Novi Sad, Serbia
May 4 to 8, 2009