

wpc

2nd WORLD PIANO CONFERENCE

ISIDOR BAJIC MUSIC SCHOOL - NOVI SAD SYNAGOGUE - TOWN HALL NOVI SAD, SERBIA AUGUST 26 TO 31, 2010

EPTA

WORLD PIANO CONFERENCE NOVI SAD

Radmila Rakin-Martinović
Executive Director

Dorian Leljak
President

Tatjana Vukmanović
Secretary General



Isidor Bajić Music School was founded on the initiative of Isidor Bajić 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 Bajić 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 Bajić Music School celebrated its centenary.



EPTA

WPC

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 Apić and Vera Hofman Momčilović. 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 29th European Conference of EPTA Associations in Novi Sad. First World Piano Conference was organized in 2009. President of EPTA-Vojvodina is Dr. Dorian Leljak.

EPTA VOYVODINA SIGNIFICANT AWARDS

Significant Contribution to the Music Profession Award (2009)

Radmila Rakin Martinović



Lifetime Achievement Awards (2007)

Lidija Nikolić ~ Lidija Gvozdanović ~ Ivana Branovački ~ Svetlana Bogino



Honorary Membership (2004)

Diane Andersen





Isidor Bajic
MUSIC SCHOOL



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2nd WORLD PIANO CONFERENCE NOVI SAD
SCHEDULE

EPTA

26th AUGUST, 2010 (THURSDAY)

ISIDOR BAJIC MUSIC SCHOOL

09,00 CONFERENCE OPENING

Dr. DORIAN LELJAK, WPC President

Prof. RADMILA RAKIN-MARTINOVIC, WPC Executive Director

Prof. TATJANA VUKMANOVIC, WPC Secretary General

09,15 GARIK PEDERSEN (USA)

Guion and Gurt: A Forgotten Masterwork and a World Premiere

10,00 ELLEN FLINT (USA)

The Piano Music of Ellsworth Milburn

10,45 IAN JONES (UK)

Piano Master Class

11,45 RAE DE LISLE (New Zealand)

Avoiding Pianistic Injury

12,30 CHARLES ASCHBRENNER (USA)

Tension and Release in Two Chopin Polonaises: the Physicality of the Pianist's Rhythm and Lyricism

13,30 ALAN FRASER (CANADA/SERBIA)

Honing the Pianistic Self-Image – Linking Physical Sensation to Musical Creation

15,00 ANTHONY OLSON (USA)

Isaac Albéniz after 150 years: Detangling the Man from the Myth

15,45 HERIBERT KOCH (GERMANY)

Carl Reinecke – A Portrait of the Composer, Performer and Teacher

16,30 OLIVER GRÜSKE (GERMANY)

A Multimedia Way Of Presenting Unknown Music To the Audience, Using the Example of Jarnach's "Das Amrumer Tagebuch"

17,15 Intermission

THE SYNAGOGUE

17,30 WILLIAM LIPKE (USA)

Piano Recital: Celebrating the Chopin and Schumann Bicentennials

18,30 HUGO GOLDENZWEIG (USA)

Piano Recital: L. van Beethoven

19,45 Intermission

20,00 GALA OPENING: PIANO DUOS RECITAL

NOÉMI GÖRÖG / ENIKÖ GÖRÖG (SERBIA)

Saint-Saens, Stravinsky, Bartók

SLOBODANKA STEVIĆ/ALEKSANDAR GLIGIĆ “INGMAR PIANO DUO” (SERBIA)

Schubert, Caine, Mozart, Chopin

27th AUGUST, 2010 (FRIDAY)

ISIDOR BAJIC MUSIC SCHOOL

- 09,00 DAVID GLEN HATCH (USA)
Pianistic Fundamentals of Musical Communication & Artistry
- 09,45 GISELA HERB (NORWAY)
Latin Accents – Classical Music from Latin America
- 10,30 OSCAR MACCHIONI (ARGENTINA/USA)
Lecture-Recital: The Tango in American Piano Music
- 11,15 DAVID WESTFALL (USA)
Lecture-Recital: Robert Schumann: Symphonic Etudes
- 12,30 BARRY SNYDER (USA)
Piano Master Class
- 13,15 JUSTIN KRAWITZ (USA)
Tales from Apex: Karel Husa's Piano Sonata No.1
- 14,00 BERNARDA SWART (REPUBLIC OF SOUTH AFRICA)
Proust's Memory Concept in Dutilleux's Sonata for Oboe and Piano (1947)
- 14,30 BENJAMIN FOURIE (REPUBLIC OF SOUTH AFRICA)
Lecture-Recital Based on Music, Poetry and Post-Modern Literary Influences from South Africa
- 16,00 *Intermission*

THE SYNAGOGUE

- 16,45 PAUL HOFFMANN/KARINA BRUK (USA)
Piano Duo Recital: Pictures and Dances (Borodin, Mussorgsky)
- 17,30 JITKA FOWLER FRAŇKOVÁ (CZECH REPUBLIC)
Piano Recital: The Beauty of Czech Piano Music (Voříšek, Janáček, Novák, Gemrot, Slavický)
- 18,15 SERGIO GALLO (BRAZIL/USA)
Piano Recital (Villa-Lobos, Schumann, Chopin)
- 19,00 SANDRA RAMAWY (USA)
Piano Recital: Nostalgia (Godowsky, Rzewski, Bolcom)
- 19,45 *Intermission*

TOWN HALL

- 20,00 DINO MASTROYIANNIS (GREECE)
Celebrity Piano Recital: Zorba's Dance - Greek Music for Solo Piano (Konstantinidis, Kalomiris, Hadjidakis, Theodorakis, Psathas)

EPTA

28th AUGUST, 2010 (SATURDAY)

ISIDOR BAJIC MUSIC SCHOOL

- 09,00 **MICHAEL BARON (USA)**
Thematic Transformation in the Piano Music of Franz Liszt
- 09,45 **DAVID GLEN HATCH (USA)**
Piano Master Class
- 11,15 **SOCK SIANG THIA (AUSTRALIA)**
Piano Sonatas of Fanny Hensel and Clara Schumann
- 12,00 **MARINA HORAK (SLOVENIA)**
Dimensions of Performance: The goal is to develop the autonomy of the students and thus substantiate independent work and enhance trust into one's abilities grounded in personal authority
Piano Master Class
- 13,45 **ANNE-LOUISE TURGEON & EDWARD TURGEON (CANADA/USA)**
North American Piano Duo Music
- 14,30 **VERONICA GASPAR (ROMANIA)**
Could It Be Possible To Play Without Expression?
- 15,15 **DAVID HOLZMAN (USA)**
Pianistic and Musical Challenges in Wolpe's Four Studies
- 16,00 *Intermission*

THE SYNAGOGUE

- 15,30 **ZEYNEP UCBASARAN (TURKEY/USA)**
Piano Recital
- 16,15 **IAN ROY (UK)**
Amateur's Concert Forum: Piano Recital (Chopin)
- 17,00 **DORA DE MARINIS (ARGENTINE)/MARIANNA KONONENKO/TETIANA TCHIJOVA (RUSSIA/COLOMBIA)**
Chamber Music Recital: Trio Ar:Co. (Valencia, Rachmaninov)
- 17,45 **EDUARDO DELGADO (USA)**
Piano Recital (Schumann, Chopin, Granados, Terzian, Piazzolla, Ginastera)
- 18,45 **JENNIFER CRUZ (USA)**
Piano Recital: Black Music and Its Sphere of Influence
- 19,45 *Intermission*
- 20,00 **BARRY SNYDER (USA)**
Celebrity Piano Recital (Beethoven, Chopin, Hodkinson, Debussy, Crumb)

EPIA

29th AUGUST, 2010 (SUNDAY)

ISIDOR BAJIC MUSIC SCHOOL

09,00	GREGOR VIDOVIC (GERMANY) <i>Handling of Pianistic Errors in Teaching and Performing</i>
09,45	NATHANAEL MAY (USA) <i>Piano Innovations in the Computer Age</i>
10,45	BRANKA PARLIĆ (SERBIA) <i>Lecture-Recital: From Satie Towards New Music or The Second Defense of Satie</i>
11,30	SHEENA NICOLL (UK) <i>Theodor Kirchner (1823-1903) – Great Master of the Miniature</i>
12,15	MILAN MILADINOVIC (SERBIA) <i>History of Pianism as a Basis for Artistic Research</i>
13,00	KATHERINE FARICY (USA) <i>Topics and Styles in Music of the Classic Period</i>
14,15	TORI STØDLE (NORWAY) <i>Top of the World International Piano Competition in Tromsø (Norway)</i>
15,15	DINA ŠUKLAR / MILENA APIĆ (SERBIA) <i>Music Starter (New Book Presentation) - A New Method of Learning How to Read Music: Logic Problems, Games, and Short Stories for Beginners</i>
16,15	<i>Intermission</i>

THE SYNAGOGUE

16,45	MIROSLAV PIŠČANEĆ (SERBIA) <i>Young Concert Platform – Piano Recital (Beethoven, Rachmaninov, Schumann)</i>
17,45	MARIJA IVANOVIĆ (SERBIA) <i>Young Concert Platform – Piano Recital (Scarlatti, Haydn, Scriabin, Ravel)</i>
18,30	MELISSA FIELD (AUSTRALIA) <i>Young Concert Platform – Piano Recital (Bach, Haydn, Prokofiev)</i>
19,00	TEA STOJŠIĆ (SERBIA) <i>Young Concert Platform – Piano Recital (Bach, Beethoven, Tchaikovsky, Balakirev-Glinka, Shostakovich)</i>
19,45	<i>Intermission</i>
20,00	JENI SLOTCHEVER (USA) <i>Celebrity Piano Recital: Busoni The Visionary (Busoni)</i>

30th AUGUST, 2010 (MONDAY)

ISIDOR BAJIC MUSIC SCHOOL

- 09,00 SUZANNE COOPER (AUSTRALIA)
Saturday Mornings and the "Young Pianists Program"
- 10,00 MARIA DEL PICO TAYLOR (CUBA/USA)
The Spanish Idiom in Piano Music
- 11,00 JENI SLOTCHEVER (USA)
Piano Master Class
- 11,45 JOVANKA BANJAC (AUSTRIA)
Piano Master Class: The Viennese Classical Period
- 12,30 ANNE-LOUISE TURGEON & EDWARD TURGEON (CANADA/USA)
Piano Master Class
- 13,15 KATHERINE FARICY (USA)
Piano Master Class
- 14,00 MEGUMI MASAKI (CANADA)
Canadian Music 4 Eyes & Ears
- 14,45 JANE SOLOSE (USA)
Style Hongrois: Solo Piano Works by Hummel, Schubert and Liszt
- 15,30 SOOHYUN YUN (USA)
Performance of "Mirrors" (completed in 2003) by Benjamin Lees
- 16,15 *Intermission*

THE SYNAGOGUE

- 16,30 PIERPAOLO LEVI (ITALY)
Piano Recital (Chopin: Etudes Op. 10 and Op. 25)
- 17,30 NICHOLAS ROTH (USA)
Piano Recital (Schumann: Novelle, Op. 21)
- 18,30 VELJKO GLODIĆ (CROATIA)
Piano Recital: A Classical Pianist Plays Jazz Or Jazz Pianist Plays Classical Music
- 19,45 *Intermission*
- 20,00 ANNE-LOUISE TURGEON & EDWARD TURGEON (CANADA/USA)
Piano Duo Recital (Coulthard, Baker, Babin, Copland)
- 21,30 SIMON RAAB - HER biggest (AUSTRIA)
Jazz Trio

EPIA

31st AUGUST, 2010 (TUESDAY)

ISIDOR BAJIC MUSIC SCHOOL

- 09,00 **LAURA AMORIELLO (USA)**
Addressing Learners' Needs in the Secondary Piano Class
- 09,45 **GILLES COMEAU (CANADA)**
Music Reading and the Piano Method Books
- 10,30 **SOPHIA GILMSON (USA)**
Music's Vital Signs: Rhythm, Harmony, and Melody
An Integrated Approach to Cultivating Expressiveness for Pianists of All Levels
- 11,15 **EZRA BARTZ (USA)**
Decoding Scriabin's Seventh Sonata
- 12,00 **LAUREN SCHACK CLARK / MARIKA KYRIAKOS (USA)**
The Collaborative Pianist: Singsational Scenarios
- 13,00 **MEISHA ADDERLEY (USA)**
"Troubled Water" by Margaret Bonds and "Fantasie Negre" by Florence Price
- 13,45 **COURTNEY CRAPPELL (USA)**
Are Your Students Listening? Teaching Techniques that Develop Aural Sensitivity and Produce Vibrant Performances
- 14,30 **CAROL GINGERICH (USA/CANADA)**
Friendly Collaboration as Creative Impetus: A Pianist and Musicologist Explore Beethoven's "Les Adieux" Sonata, Op. 81a
- 15,15 **MIRIAM BOSKOVICH (ISRAEL)**
The Power of Sight in an Art that is all Hearing-Musical Graphic
- 16,00 **LINDA CHRISTENSEN (USA)**
Bridging the Gap: Preparing Intermediate Students for Classical Sonatas
- 16,45 **MARCEL BAUDET (NETHERLANDS)**
The parrot and the musical paradise

THE SYNAGOGUE

- 17,30 **SUSANNE LUNTSCHE / GEORG LUNTSCHE (AUSTRIA)**
Contemporary Piano Music of the 21st Century (Luntsch, Hosokawa, Castilla-Avila, Widmann)
- 18,15 **GRZEGORZ NIEMCZUK (POLAND)**
Piano Recital (Chopin, Schumann)
- 19,00 **ALEKSANDAR ĐERMANOVIĆ (SERBIA)**
Young Concert Platform – Piano Recital (Handel, Chopin)
- 19,45 *Intermission*

TOWN HALL

- 20,00 **MILAN MILADINOVIĆ (SERBIA)**
Closing Piano Recital (Beethoven, Chopin, Liszt, Debussy, Ravel)
- 21,30 **CONFERENCE CLOSES**
- 22,00 **Banquet**

WPC

2nd WORLD PIANO CONFERENCE NOVI SAD
PRESENTERS

EPTA

MEISHA ADDERLEY (USA)

Claflin University (Orangeburg, SC)
American College of Musicians
MTNA



Meisha Adderley has established herself as one America's leading and acclaimed young pianists. Her versatility has led to performances across the United States and abroad including Australia, the United Kingdom, and Italy. As an emerging artist, she earned the highest honor at the Indiana State University Paul W. Hagan Concerto Competition. Most recently, she completed residency as a Rotary Ambassadorial Scholar at the University of Sydney's Conservatorium of Music in Australia. Dr. Adderley has presented her research and instructional methodology at conferences and symposia including the College Music Society, National Conference on Keyboard Pedagogy, MTNA and MENC organizations. She was fortunate to receive the "Lois Bailey Glenn Award for Teaching Excellence" from the National Music Foundation for a grant written in the implementation of an American Music project. Dr. Adderley is a recipient of the DMA and MM degrees from the University of South Carolina, a Performance Diploma from the University of Sydney Conservatorium of Music and the BM degree from Indiana State University. Dr. Adderley serves as Assistant Professor of Music at Claflin University where she teaches piano. She remains active as clinician, adjudicator, and soloist throughout the United States and abroad.

"Troubled Water" by Margaret Bonds and "Fantasie Negre" by Florence Price

This presentation will reveal the performance value of Troubled Water by Margaret Bonds and Fantasie Negre by Florence Price to expectantly spark an interest in these and other underplayed piano works by Afro-American composers. These Bonds and Price works were chosen mainly because of their virtuosic appeal and the Afro-American spiritual inspiration behind their design. Unfortunately, these ill-fated compositions have received little documentation and attention, as they are not readily taught as part of the standard piano literature. Although Afro-American piano music has influenced the American culture for years, little information and examples of such influence has been uncovered and made available for study or performance. As we move farther into the twenty-first century with a sudden interest in music of African Americans, the serious piano performer will find both works veritable treasures for listening, analysis, future study, and performance. This presentation will include the historic life and output of Bonds and Price with an examination of the melodic and harmonic construction, formal elements, and the rhythmic and textural components of each composition. At the close of the presentation, a professionally recorded CD of the works, performed by Meisha Adderley, will be played in its entirety.

LAURA AMORIELLO (USA)

Westminster Choir College of Rider University (Princeton, NJ)
The College of New Jersey (Ewing, NJ)



Laura Amoriello is Adjunct Assistant Professor of Piano at Westminster Choir College of Rider University and Adjunct Instructor of Keyboard Skills at The College of New Jersey. She teaches secondary piano courses for both music and non-music majors and has contributed to revising the group keyboard curricula at both institutions. Dr. Amoriello's workshop, "Musical Teamwork: Strategies for Student-Centered Piano Instruction," was presented at the 2007 European Piano Teachers Association Conference and 2009 World Piano Conference in Novi Sad, Serbia. Her writing on secondary piano instruction has appeared in Piano Pedagogy Forum. An active pianist, Dr. Amoriello most recently presented a program of Prokofiev's solo and chamber works at Westminster Choir College. She holds bachelor's and master's degrees in piano performance and pedagogy from Westminster Choir College and The Pennsylvania State University. Dr. Amoriello's principal teachers include Mary DeTurck, Ingrid Clarfield, and Dr. Timothy Shafer. She recently completed the Doctor of Education degree in college music pedagogy from Teachers College of Columbia University.

Addressing Learners' Needs in the Secondary Piano Class

This session examines a phenomenon of undergraduate secondary piano curricula: the requirement that students of varied skill levels and career goals master a similar outcome—the piano proficiency examination. The session is based on a crucial question: How can we balance institutional expectations with the quest to meet learners' needs in the secondary piano class? Perspectives of the researcher, students, and teachers on this question will be presented and compared. Additional topics such as institutional expectations for piano proficiency, students' perceived needs for proficiency, and pedagogical implications of participants' perspectives are explored. Several themes will be discussed: balancing individual consultation and group activities, the central role of music-making, the importance of student responsibility for their learning, curricular concerns (particularly connecting piano and music theory studies), advantages and disadvantages of the proficiency exam, and the need for clearer definitions of piano proficiency. The session concludes by identifying needs and expectations of today's secondary piano students and their pedagogical implications for group piano instruction.

MILENA APIĆ (SERBIA)

Isidor Bajić Music School (Novi Sad)



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

*Music Starter (New Book Presentation)
A New Method of Learning How to Read Music:
Logic Problems, Games, and Short Stories for Beginners*

Music Starter is an interactive textbook designed to assist children in acquiring elemental music literacy through methods that encourage the development of their logical thinking, creativity, and imagination. Utilizing primarily a comic strip format, the book combines stories, logic problems, didactic games, and tunes. The book evolved as the result of a study conducted under a supervision of prominent mathematicians and established authors of non-musical didactic games in Serbia. This study was formed in response to a need we noticed in our own teaching: the need to introduce the concept of music notation to children in a way that would encourage them to develop a logical system of thinking from their initial encounters with the music alphabet. The focus of the study was the adaptation of proven methods used in non-musical didactic materials to music education in an effort to achieve a singular goal: foster a system of thinking in children which they would thenceforth spontaneously and successfully apply to future learning. Once identified, these methods were applied to music. The resulting book encourages children to discover the meaning of each symbol of music notation, rather than memorize static definitions. Acquiring knowledge pro-actively through problem solving and game playing, the children start from something known and move gradually towards an understanding of the unknown. Multiple case studies utilizing the book have demonstrated significant improvements in children's logical thinking, creativity, imaginative stimulation, and musical interest. In less than a year since its release, Music Starter has already received the endorsement of prominent psychologists and piano teachers at leading universities in England, Austria, Portugal, Serbia, Slovenia, Croatia, and the USA.

CHARLES ASCHBRENNER (USA)

Hope College (Holland, MI)
MTNA

Charles Aschbrenner, Adjunct Professor Emeritus, has lectured and adjudicated widely while also having performed both as soloist and collaborative pianist throughout Michigan and the Midwest as well as in Mexico, Portugal, France and Russia. His piano students have entered graduate programs across the country and into careers in teaching, performance, church music, music theater, and opera direction worldwide. With degrees from the University of Illinois and Yale University, he continued studies with renowned teachers Nadia Boulanger in France and Adele Marcus in New York City. Also a licensed Dalcroze instructor, he has taught eurhythmics at Hope College for over thirty years. Extensively trained in the techniques of Taubman, Alexander and Feldenkrais, he has been intensely interested in the issues of movement, rhythm, and physical freedom in performance. His innovative presentation “Pulse Patterning for Pianists,” first given at the national MTNA convention in 1993, has continued to evolve and serve as a basis for articles, a website and presentations at regional and international conferences.



Tension and Release in Two Chopin Polonaises: the Physicality of the Pianist's Rhythm and Lyricism

If the inherent tension and release in musical rhythm and phrasing is to even remotely exist in the imagination, it first must be experienced palpably in real time. This is challenging to the pianist who sits in front of a large, immobile keyboard as if sitting at a desk or table. Efficient use of torso movement to easily access the entire keyboard and to produce excellent tone in all dynamic levels is basic to good technique. This same torso movement, when utilized mindfully, can also enable the pianist to project rhythmic pulse and continuity as well as phrase direction and shape. Holistic use of the body as a basis for technique and artistry is little understood and seldom included in piano pedagogy. This presenter will examine two Polonaises by Chopin: Op. 26, No. 1 and Op. 40, No. 1, often among the first large pieces to be assigned to young students. With his extensive background in Dalcroze Eurhythmics, Feldenkrais, and Alexander techniques, he will demonstrate how whole body (arm and torso) movement may be employed to reveal the lyrical and rhythmic ebb and flow of music.

JOVANKA BANJAC (AUSTRIA)

Universität für Musik und darstellende Kunst (Vienna)



Jovanka Banjac studied piano in Florence with Oratio Frugoni at the Rosary College, Graduate School of Fine Arts. After having graduated in piano at the Conservatory “Luigi Cherubini” in Florence she moved to Vienna to continue her studies with Dieter Weber at the Hochschule für Musik und darstellende Kunst, where she graduated with distinction in concert piano performing. She obtained her Master degree at the “Mozarteum”-University in Salzburg. Nikolaus Harnoncourt was her mentor and valued her thesis on Mozart’s piano sonatas. In 1975 she was also awarded first prize at the Elena Rombro-Stepanow Piano Competition in Vienna. Jovanka Banjac has had many years of experience teaching piano, presenting lectures and master classes on various topics. Since 1995 she has been teaching piano at the University for Music and Performing Arts in Vienna. Jovanka Banjac has written and published several pedagogical works: Notentrainer; Children’s Songs & Finger Dances and Christmas Carols for the prestigious music publisher Doblinger in Vienna. Jovanka Banjac performs regularly as a soloist as well as a chamber music partner. Among others she performed at the opening of the San Lorenzo Festival in Florence and in the Grand Musikverein in Vienna.

The Viennese Classical Period – Master Class

The interpretation of works of the classical period from approx. 1770-1830 is one of the greatest challenges for pianists. The three important masters, Haydn, Mozart and Beethoven, were the most significant composers of the Viennese classical epoch. The new instrumental possibilities of the fortepiano and later of the hammer clavier inspired the composers of that time to develop their compositional forms to perfection, like those of the sonata, the rondo, and in particular the art of variation. The instruments allowed more dynamic and sophisticated contrasts by the use of enlarged registers in additional octaves on the keyboard. The compositions for the pianoforte became enriched with the virtuoso elements by the use of full-scale chords, broken octave passages, and in late Beethoven also by the use of the extremely opposed keyboard registers. In the course of the 19th century several developments were made in the technique of piano playing. Though the playing was enriched by the increased technical skill, however, many facets of the expression of the classical style were abandoned in favour of virtuosity. In her Master Class, Jovanka Banjac will deal with questions involving the interpretation of works of the classical tradition.

MICHAEL BARON (USA)

Florida Gulf Coast University (Fort Myers, FL)
MTNA

An award-winning concert pianist, Michael Baron performs over 40 concerts each year, including annual tours of Europe and engagements throughout the United States, Asia, and South America. Equally at home as a recitalist, a soloist with orchestra, and a chamber musician, Baron commands a diverse repertoire, ranging from Baroque compositions to world premieres of contemporary pieces. His virtuosity and musicianship regularly garner the highest critical acclaim. Baron received his doctorate in Piano Performance from The Ohio State University where he studied with the legendary American pianist Earl Wild. He also worked extensively in Italy with the renowned pianist Orazio Frugoni. Dr. Baron serves as Professor of Music and Head of Keyboard Studies at the Bower School of Music at Florida Gulf Coast University in Ft. Myers, Florida. He is also Honorary Professor of Music at Yantai University and Hubei University in the People's Republic of China. A distinguished educator, Baron has presented masterclasses and workshops at schools, festivals, and universities throughout the world. He regularly serves as a jurist on regional, national, and international piano competitions. This past semester he was on the jury of the national piano finals of the Music Teachers National Association in Albuquerque, New Mexico.



Thematic Transformation in the Piano Music of Franz Liszt

A lecture recital on the music of Franz Liszt. Compositions of Liszt will be performed with commentary to detail aspects of Liszt's use of the technique of thematic transformation for structural coherence in works such as the Mephisto Waltz and Funerailles. Themes are modified by changes in harmony, rhythm, and melody. Along with structural coherence this thematic transformation allows Liszt to psychologically manipulate the listener in both his programmatic and non-programmatic music.

EZRA BARTZ (USA)

Texas State University (San Marcos, TX)



Currently the coordinator of the class piano program at Texas State University in San Marcos, Ezra Bartz is a versatile musician with a multifaceted career. He earned his Bachelors Degree 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. While earning his Masters and Doctoral Degrees from the University of Texas at Austin, Ezra was awarded first prize in the Sidney Wright Presidential Endowed Accompanying Competition. Together with his professor Gregory Allen, he also made a world-premiere recording of Stravinsky's two-piano/four-hand arrangement of his Septet for a BBC radio broadcast special. As a collaborative pianist, Ezra has been fortunate to perform with many world-class musicians, including low-brass virtuosi Patrick Sheridan, Steven Mead, and Michael Grose; flutists David Weschler and Jasmine Bartz (his wife); and saxophonist Todd Oxford. Ezra's lecture-recital, entitled Hidden Potential: Three Fugue Subjects of Johann Sebastian Bach, was presented at the 2009 World Piano Conference in Novi Sad, Serbia.

Decoding Scriabin's Seventh Sonata

Alexander Scriabin's Seventh Sonata is a masterpiece of the early 20th century, and often analyzed in attempt to understand the composer's post-tonal compositional practices. This analysis situates the Sonata in the middle of a continuum, with tonality at one end and atonality at the other end; implicit in the design of the work are roots of complex tertian harmonic structures that in turn form the basis of non-diatonic scales. Using Scriabin's enharmonic spellings in the Seventh Sonata as clues, these roots and the complex tertian harmonic structures and non-diatonic scales based on them are discovered, revealing the structural landscape on which the work is built.

MARCEL BAUDET (NETHERLANDS)

Royal Conservatory (The Hague)

Marcel Baudet is professor of piano at the Royal Conservatory in The Hague and the Conservatory of Amsterdam. Since 2003 he also teaches piano at the prestigious Yehudi Menuhin School in Stoke d'Abernon (United Kingdom). He studied piano, music theory and conducting at the Groningen Conservatory and, simultaneously, history at the Rijksuniversiteit in Groningen. His piano teachers were Johan van der Meer, Jan Kruijt and George van Resesse. Other teachers were Alfred Salten (orchestral conducting), Willem-Frederik Bon (orchestration) en Tristan Keuris (composition). As a teacher he has been mainly influenced by Vlado Perlemuter, Louis Kentner and György Sebök. During the seventies and early eighties he regularly performed both as a soloist and in chamber music ensembles. During that period he also worked as a pianist with the Noord-Hollands Philharmonic Orchestra. Apart from classical piano, he always had a special interest in jazz. He performed numerous times in Holland and abroad with his own jazz quintet, for which he composed and arranged the majority of its repertoire. Recently two of his piano works were published by the Dutch contemporary music label Donemus: „El Mestengo“ and Study in C. www.muziekcentrumnederland.nl Marcel Baudet was on the board of the European Piano Teachers Association (EPTA) and the Stichting Jong Muziektalent Nederland (SJMN) (Foundation for Young Music Talents). He wrote many articles for the Piano Bulletin. He is regularly invited to give international masterclasses and workshops (a.o. in London, Paris, New York, Moscow, St.Petersburg, Nizjni Novgorod, Tblisi and Oslo). Marcel Baudet has been a jury member in national and international piano competitions (Tblisi, 2005, Sidney 2008, Fondation Boulanger 2010). In 1995 he won the national Buma/Stemra Award for film music with his composition ‚Unisono‘. As a result of working with young piano talents for many years, Marcel Baudet established the Young Pianist Foundation (YPF) in 1999 and has been its artistic director ever since. In this function he is organizing the YPF National Piano Competition and the YPF Jazz Piano Competition. Over the past 30 years his students often won prizes at national and international competitions. Since 2010, he teaches at the summer festival in Courchevel (www.festivalmusicalp.com).



The parrot and the musical paradise

Teaching young musicians is not only an appeal to our professional knowledge of piano playing, it also puts our focus on the need of awakening the artistic and creative powers in every student. This is crucial because it constitutes the base of both a personal technique and a sincere interpretation. The two main conditions for this artistic integrity are the magnitude of collected references and the measure of mental and physical freedom. The student should be convinced that the quality of expression starts with the quality of his sound, which in turn depends on the quality of his imagination. In consequence, all teaching should depart from the appeal to the student's (musical) imagination. In mechanical respect, it should all start with a sensitive contact with the key. The essential step in the development of one's creativity and originality is made by transcending the barrier from the passive to the active, which gradually reveals one's relationship to music. And through experimental dwelling in the field of improvisation and composition, with an ear that follows the line of the music in its intrinsical hierarchical order, one may find the path to a personal and true musicianship.

MIRIAM BOSKOVICH (ISRAEL)

Rubin Academy of Music (Buchman- Mehta School of Music)
Tel-Aviv University



Piano Professor and head of Piano Pedagogy Department (retired). She completed her piano studies in T-A with Prof. Ilona Vince-Kraus (disciple of Leo Weiner) and with Prof. Leon Kestenberg (disciple of Ferruccio Busoni). Active as pianist, lecturer and writer on diverse musical subjects in Israel, the U.S.A and Europe she is co-writer and co-editor of a book-“A Guide to Performing Israeli Piano Works”- (commissioned and publ. by the Ministry of Education) and has edited the complete piano music by Alexander Uriya Boskovich (1907-64), one of Israel’s foremost composers. In 1999 she founded a duo together with pianist Hemda Raz. The duo has performed throughout Israel and recorded amongst others for the Israeli Broadcasting Service, toured in the U.S.A., appeared in Hungary, Austria, Belgium, Portugal, Romenia etc, and participated at The First International Piano Duo Festival in Israel. Their repertoire includes a variety of classical works (mostly duets) with an emphasis on Israeli music, which was enriched by five new works written especially for the duo by prominent Israeli com posers.

The Power of Sight in an Art that is all Hearing – Musical Graphic

The concept of Man as a holistic entity explains the ease with which we are able to transfer stimuli, impressions and images from one sensory sphere to another. This phenomena of human nature-synaesthesia is intensively experienced in the arts. By using analogies, associations and imagery synaesthesia causes reciprocal changes in perception and response. The main aspects of this phenomena are mostly twofold: a) Artistic-expressed by the interaction of artistic creativity in diverse fields of music, literature, painting etc. b) Didactic- employing analogies, associations and metaphors often elicit latent abilities of the student. By evoking interrelated imagery of our senses synaesthesia makes it possible to activate the interplay between tonal motion in time, musical notation, graphic lines, shapes and body movement. At the outset of the 21st century the embracing power of synaesthesia is well-known. It is an integral part of the learning and teaching process in all fields, it continuously serves as a stimulant to the artist’s creativity and is used extensively in the world of multimedia and mass communication.

KARINA BRUK (USA)

Rutgers University – Mason Gross School of the Arts (New Brunswick, NJ)

Newark School of the Arts

Piano Teachers Society of America, Music Educators Association of New Jersey



Karina Bruk, pianist, holds degrees from Manhattan School of Music and Mason Gross School of the Arts, Rutgers University. Her principal teachers have been Marc Silverman and Paul Hoffmann. She has performed solo, chamber music and lecture recitals both in United States and abroad, as well as presented Master Classes and Workshops on performing and auditioning at the New Jersey Performing Arts Center and throughout the local area. Currently she concertizes with pianist Paul Hoffmann as a Hoffmann-Bruk duo. 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 has articles published in DSCH Journal and the Musicians and Composers of the 20th Century Encyclopedia. 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.

Piano Duo Recital: Pictures and Dances

Alexander Borodin's Polovetsian Dances are the best-known selections from his opera Prince Igor (1890) and considered to be standard orchestral concert pieces. In the opera, the dances occur in the Second Act and are performed with the chorus, but in a concert version the chorus is usually omitted. The four dances appear as an uninterrupted single group with several contrasting sections.

Modest Mussorgsky composed his Pictures at an Exhibition in 1874 in commemoration of an untimely death of his friend, artist and architect, Victor Hartmann. In February of 1874 an exhibition of over 400 Hartmann's works was organized by an influential critic, Vladimir Stasov, at the Academy of Fine Arts in St. Petersburg. Inspired by the exhibition, Mussorgsky composed the ten-movement suite for piano in just six weeks. The piece depicts an imaginary tour of the art collection. Each composition is based on Hartmann's drawings and watercolors that he had done while traveling abroad to such places as Poland, France and Italy. The suite, Mussorgsky's most famous piano composition, has been arranged for various combinations of instruments, but the most famous one to this day remains the orchestration by Maurice Ravel.

LINDA CHRISTENSEN (USA)

Wayne State College (Wayne, NE)
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.

LAUREN SCHACK CLARK (USA)

Arkansas State University (Jonesboro, AR)
MTNA



Lauren Schack Clark is Associate Professor of Piano and Keyboard Activities Coordinator at Arkansas State University, USA. Recent performances have included solo recitals in Napoli, Italy, at Berklee College of Music, and Dickinson College, and collaborative programs at the University of Florida, the Cleveland Institute of Music, and Dennison University. She has recorded on the Centaur and Vienna Modern Masters labels. Her book, *Keyboard Theory and Piano Technique*, was published by Longbow Publishing. She was voted Teacher of the Year 2008 by the Arkansas State Music Teachers Association, and is currently serving as President of that organization. Her students have won prizes in such competitions as the Delta Symphony Concerto Competition, Tennessee Music Teachers Association Auditions, and the Beethoven Club Competition. She holds degrees from Boston University, Northwestern University, the Longy School of Music, and Hartt School of Music. Her principle teachers were Raymond Hanson, Eda Mazo-Shlyam, Deborah Sobol, and Thomas Stumpf.

The Collaborative Pianist: Singsational Scenarios

The Collaborative Pianist: "Singsational Scenarios" is a Lecture/Demonstration to be performed by Dr. Marika Kyriakos, Soprano, and Dr. Lauren Schack Clark, Piano. Together they will explore the essential knowledge and provide tips, both musical and practical, for collaborative pianists who work with vocalists. Performances of music by Debussy, Mozart, Donizetti, Schubert, Ravel, Strauss, Barber, and others provide practical examples. Items discussed and demonstrated include: Worst Case Scenarios and How to Fix Them, Collaborative Guidelines for Pianists Working with Collegiate Singers, Obligations of the Singer, Playing for Interviews, Training the Young Pianist for Collaborative Performance, Recitative, Voicing for Pianists, Coaching the Singer: 5 Basic Rules, Foreign Languages: "To breathe or not to breathe?," Lyric Diction Training, the International Phonetic Alphabet, and Rehearsal Techniques. It will be presented in absentia, via DVD format. Dr. Kyriakos teaches voice and Dr. Clark teaches piano at Arkansas State University, USA.

GILLES COMEAU (CANADA)

Music School of the University of Ottawa (Ottawa)

Gilles Comeau, Professor at the School of Music of the University of Ottawa, co-ordinates the piano pedagogy and the music education sectors Dr. Comeau has been the beneficiary of many research grants, including a large grant from the Canadian Foundation for Innovation to set up a 1.2 million dollars research laboratory in piano pedagogy. As head of this infrastructure, he has established partnership with 15 other research laboratories and research institutes and is the director of the Piano Pedagogy Multi-disciplinary Research Group which gathers researchers from 12 different disciplines. He has authored many books, over 20 education kits to be used by music and arts teachers, and has written various scholarly research papers in music education and in piano pedagogy. His recent teaching experience has involved the integration of new technology into the piano studio, the combination of research and practice in the training of piano teachers, and the supervision of new researchers in the field of piano pedagogy.



Music Reading and the Piano Method Books

It is well known that the ability to read music notation is at the core of the music learning process. In the early years of piano lessons, music teachers rely extensively on piano method books to introduce and develop this skill. However, little research has been done to find out how musical symbols are introduced, sequenced and reinforced. The impact of the colourful illustrations found on every page of a piano method book is rarely discussed. And although method books usually value the development of good sight-reading skills, little is known about the perceptual span of young pianists or the importance of pattern recognition. In spite of the recognized importance of music reading, there exists no reliable tool to measure and quantify this skill in relation to piano music. Yet measuring this ability is essential for evaluating the impact of the various teaching strategies used in the different method books. This presentation will provide an overview of the multidisciplinary research approach used at the Piano Pedagogy Research Laboratory to examine each of these questions and provide insight on key aspects of music reading in the context of piano method books.

SUZANNE COOPER (AUSTRALIA)

Private Enterprise: Vivo Creations - Music, Life & Meaning (Sydney)



Suzanne Cooper, pianist and teacher has for many years been actively engaged in developing young people's potential and expanding the appreciation of classical piano music within her community. She has wide experience as a classroom and studio teacher, as well as performer and educator. Her business, Vivo Creations is underpinned by a motivational and inspirational message which is delivered through her discussions and performances of great music against the backdrop of everyday Life and Meaning that is significant to both. This is especially apparent in her "Music Chat" series in which Suzanne discusses with her audience, relevant information about the composer and the music, the details of the structure of the music and then performs the work/s. Suzanne's most recent "Music Chat" series was a two-hourly weekly feature throughout March 2010 on the music of Frederick Chopin. Suzanne has presented at several conferences in Australia as well as internationally. She maintains a private studio in a piano workshop in Emu Plains in the foothills of the Blue Mountains, an hour west of Sydney.

Saturday Mornings and the 'Young Pianists Program'

It's fun, stimulating, challenging and most of all it's about a student's own personal progress. Taking part in Saturday morning Y.P.P. is like going to a Swimming Club or Little Athletics. It's about striving for one's "Personal Best" while being in a supportive and encouraging environment. A core group of half a dozen students of varying ages, abilities and levels, volunteers to come together each Saturday morning for two hours to participate in activities that will fire their enthusiasm for playing the piano to the best of their ability. Each student comes with his/her own study program put together from the weekly individual lesson. A program includes exercises, scales, pieces, theory. The students are encouraged to produce interesting research on the historical and cultural background of the composers whose music they are studying. A journal in which goals are written down and progress is self-recorded is brought to each Y.P.P. At the conclusion of the term, each student performs in a Student Recital. This presentation discusses the format of a typical Y.P.P. along with the various components that combine to create a musically rewarding and individually enriching learning experience for young pianists.

COURTNEY CRAPPELL (USA)

University of Texas at San Antonio (San Antonio, TX)
MTNA



Dr. Courtney Crappell, NCTM, is Assistant Professor of Piano Pedagogy at the University of Texas at San Antonio (UTSA) where he teaches piano, piano pedagogy, and class piano. In addition to his teaching activities, he coordinates the class piano program and maintains the music department's Piano Pedagogy Resource Center. A native of south Louisiana, he earned his BM in Piano Performance at Louisiana State University and then traveled to the University of Oklahoma (OU) to complete his MM and DMA degrees in Piano Performance and Pedagogy. During his graduate studies, he was a winner of the OU concerto competition and also a contributing recording artist for the CD accompanying the text, *The Music Effect: Kindergarten*, by Dr. Joy Nelson. Dr. Crappell's research in piano literature, piano pedagogy, and ethnomusicology has been featured at international and national conferences. He is published in the Music Teachers National Association's journal, *American Music Teacher*, and the online journal, *Piano Pedagogy Forum*.

Are Your Students Listening? Teaching Techniques that Develop Aural Sensitivity and Produce Vibrant Performances

Teachers of classical music operating within a literate paradigm have historically struggled between “note-teaching” and “rote-teaching” approaches. While rote teaching allows students to focus almost entirely on the aural phenomenon, developing a student’s reading ability frequently becomes the immediate goal of lessons and note teaching is prioritized. Although the benefits of fluent sight reading skills are numerous, overly emphasizing reading without additional focus on the student’s sensitivity to sound distracts from the musical goal. Rote teaching hearkens back to the oral tradition that predates the written musical system familiar in today’s western classical idiom. In western music education, a few teaching methods still emphasize this oral tradition, a prominent example being Suzuki’s “mother tongue” approach, but many non-western musical traditions maintain an oral teaching tradition to this day. The purpose of this lecture is to explore the methods employed by teachers in oral traditions and apply teaching techniques that will enhance the aural perception of our classically trained piano students.

JENNIFER CRUZ (USA)

Central State University (Wilberforce, OH)



Dr. Jennifer Cruz is an Associate Professor of Piano and the Program Director of the Music Mentors program at Central State University, a historically black university in Wilberforce, Ohio. After being discovered by Alexander Toradze at a master class in Milwaukee, she graduated from high school early to join his studio in January 1996. She received her Bachelor's Degree at the University of Indiana-South Bend under his tutelage. Dr. Cruz received her MM at the Manhattan School of Music under Phillip Kawin. While pursuing her Master's Degree in New York, she worked at the Boys Choir of Harlem School as an accompanist. Dr. Cruz received her DMA at the University of Cincinnati, College-Conservatory of Music under the illustrious team of Elizabeth and Eugene Pridonoff. She has taught at Xavier University and The University of Cincinnati and has performed in recitals and master classes in Wisconsin, Indiana, Ohio, New York, California, Mississippi, the Czech Republic, Belgium, Israel, and Guam.

Black Music and Its Sphere of Influence

This solo recital will explore the work of important Black composers and their influence on non-Black composers, including William Grant Still, Margaret Bonds, Betty Jackson King, Shawn Okpebholo, Astor Piazzolla, and George Gershwin.

RAE DE LISLE (NEW ZEALAND)

University of Auckland (Auckland)



New Zealand's foremost piano teacher Rae de Lisle has produced many outstanding young pianists, including prizewinners in the Sydney International Piano Competition, the Lev Vlassenko Australasian Piano Competition, the Bradshaw and Buono Competition in New York, and the Perrenoud Foundation International Piano Competition. Further students are completing postgraduate study in Germany, Austria, Italy, Britain and America. Rae studied for eight years in London with Brigitte Wild, Cyril Smith, Maria Curcio and Christopher Elton. She then returned to New Zealand and for the next fifteen years was much in demand as a soloist, accompanist and chamber musician, playing throughout New Zealand, and North America. She has done substantial research into musicians' injuries and is completing a PhD on focal dystonia. She is also planning a book on piano technique and injury prevention. She has given presentations in London, Manchester, Turkey, Portugal, Aspen and throughout Australia and New Zealand. She was keynote speaker at the 2009 Australasian Piano Pedagogy Conference and the 2010 Western Australia Music Teachers' Conference. She has adjudicated in Singapore and has been invited to be on the jury for the 2012 Dublin International Piano Competition.

Avoiding Pianistic Injury

Piano playing at any level is a complex neurological activity, requiring visual, auditory, tactile, intellectual and emotional responses simultaneously. While technique should never be an end in itself, musical expression is always limited when there is unwanted tension and uncoordinated movement patterns. Unless the whole body works in a way that is balanced, pain and injury can occur threatening the playing life of the performer. Pedagogues are often not equipped to recognise the danger signs and when a student admits to pain or dysfunction do not know how to recognise the cause until it is too late. Most injuries are preventable when imbalances are detected early enough. Recovery after injury is possible with rest and treatment, but if the musician returns to the same physical patterns of playing reoccurrence is almost inevitable. This presentation covers basic principles of piano technique and investigates causes of pain and injury in pianists, showing with the aid of video clips how certain pianistic habits can lead to specific problems in the hands, arms, neck, shoulders and back. Examples will be given showing how pianism can be modified in order to relieve pain, prevent injury and enable freedom to play.

DORA DE MARINIS (ARGENTINA)

Facultad de Artes Universidad Nacional de Cuyo (Mendoza)



Dora De Marinis was born in Argentina. She studied piano in Buenos Aires and then in Germany, where she obtained a Master's degree in piano performance. She is full-time Piano Professor at the National University of Cuyo where she has created and conducted a Postgraduate Career in Interpretation of Latin-American Music and she is also Member of the National Academy of Fine Arts in Argentina. Her extensive career as a performer includes recitals as a solo pianist, and in chamber music and concerto settings. She has performed in several countries worldwide. She is a gifted teacher, and has produced many successful and recognized pianists. Her ongoing interest in developing a personal musical identity in harmony with the musical heritage of her country has impelled her to include in her vast classical repertoire, many works by Argentinean composers such as Alberto Ginastera, Julio Perceval, Luis Gianneo, Carlos Guastavino and Juan Jose Castro. For more than two decades she has championed this music in recordings and recitals in Argentina, and abroad. In addition to her artistic activity, Dora De Marinis has offered courses, seminars and masterly lectures about Latin American music of the XX Century many Universities around the world.

Chamber Music Recital Trio Ar.Co.

Antonio Maria (1902-1958 Colombia)

Valencia Emociones Caucanas

Amanecer en la Sierra

Pasillo

¿?

Fiesta Campestre

Sergei Rachmaninov (1873-1943 Rusia)

Elegiac Trio Nr. 1 in G Minor

EDUARDO DELGADO (USA)

California State University (Fullerton, CA)
MTNA



International audiences and critics have consistently recognized the intensity, brilliance and sensitivity in the pianism of Eduardo Delgado. His appearances have taken him to the major music capitals of Europe, South America, Asia and North America. Born in Rosario, Argentina, Delgado began his early training with his mother, Amelia, followed by studies with Arminda Canteros in Rosario, and then continued with Sergio Lorenzi in Venice, Vicente Scaramuzza in Buenos Aires, Dora Zaslavsky of the Manhattan School of Music and Rosina Lhevinne of the Juilliard School. Delgado is in constant demand for master classes. Delgado's most recent orchestral appearance was with the Pacific Symphony and the Pacific Chorale, in performances of Beethoven's Choral Fantasy and Rio Grande by Lambert at the OCPAC in Costa Mesa, CA. Delgado's recordings include the complete solo piano music of Alberto Ginastera in two volumes for MA Records in Tokyo; romantic works of Schumann, Chopin and Mendelssohn for IRCO Records; and a CD with tenor Jose Cura for ERATO Records. Delgado is a Steinway artist.

Piano Recital

R. Schumann

Arabesque, Op. 18

F. Chopin

Nocturne in B-flat Minor, Op. 9 No.1

Barcarolle, Op. 60

E. Granados

Maiden and the Nightingale

A. Terzian

Tocata (1954)

A. Piazzolla

Adios Nonino

A. Ginastera

Sonata (1952)

Allegro marcato

Presto misterioso

Adagio molto appassionato

Ruvido et ostinato

ALEKSANDAR ĐERMANOVIĆ (SERBIA)

Academy of Arts (Novi Sad)



Aleksandar Đermanović was born on 14th of August 1991 in Vršac, and has been living in Novi Sad since. He finished elementary and high music school in the class of professor Tatjana Vukmanović. He is a second year student of the Academy of Arts of Novi Sad, in Professor Dorian Leljak's studio. Since January 2004 he attended the "YALE SMN INTERNATIONAL MASTERCLASSES", working with professors Ninoslav Živković, Peter Miyamoto, Ayako Tsuruta, Svetlana Bogino, Jovanka Banjac, Eugen Indjić, Carl Ponten, Lidija Nikolić and Dorian Leljak. In March 2005 he was working with professor Yosip Yermin from Ukraine. In October of 2004 he won first place on the "Child composers of Serbia and Montenegro" competition. He won first prizes in the County competitions in Zrenjanin in March 2005, in the Republic competition in Beograd in April of the same year, and in Šabac on an international competition in March 2006. In April 2006 in the Republic chamber music competition in Beograd, he won the first prize with maximum number of points and the title of a Laureate. In March 2007 he participated in the Republic competition in Beograd, and again won maximum number of points and the Laureate title. In March 2008 he competed in the 4th International competition "Isidor Bajić Memorial" and won the first prize. In the summer of 2009 he attended the Aleksandra Vrebalov's composer's course, and his composition was played on a concert and broadcast on the RTV Novi Sad radio.

Young Concert Platform - Piano Recital

G. F. Handel

Suite No. 3 in D Minor, HWV 428

Preludium
Fuge. Allegro
Allemande
Courante
Air
Presto

F. Chopin

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

Grave. Doppio movimento
Scherzo
Marche funebre
Finale. Presto

KATHERINE FARICY (USA)

University of St. Thomas (St. Paul, MN)
MTNA



Katherine Faricy received a BME degree from Oberlin Conservatory and an MFA in piano performance from the University of Minnesota. She also studied privately for four years with Lili Kraus and coached in piano ensemble with Vitya Vronsky. A faculty member at the University of St. Thomas in St. Paul, Minnesota, she teaches undergraduate and graduate piano and graduate courses in performance practices and piano pedagogy. Faricy is in frequent demand as an adjudicator and clinician, giving workshops and lecture/demonstrations to teachers' groups and music teachers associations' conventions throughout the USA as well as MTNA national conventions. A frequent recitalist, she has performed in Carnegie Recital Hall, and has appeared as a soloist with several orchestras. Faricy is author of two books, *Artistic Pedal Technique: Lessons for Intermediate and Advanced Pianists* published by Frederick Harris Music, and *Pedaling~Colors in Sound: Lessons and Repertoire for Elementary Piano Students*. Website: www.pedaling-colorsinsound.com

Topics and Styles in Music of the Classic Period

Pianists of all levels sometimes view the music of the Classic period as formalistic, restrained, and without non-musical connotations and are sadly bored by it. However, in his landmark book, *Classic Music: Expression, Form, and Style*, the esteemed musicologist Leonard Ratner presents the following:

“From its contacts with worship, poetry, drama, entertainment, dance, ceremony, the military, the hunt, and the life of the lower classes, music in the 18th century developed a thesaurus of ‘characteristic figures,’ which formed a rich legacy for classic composers... designated here as topics-subjects for musical discourse.”

These include not only dances (ever wonder what happened to those Baroque dances?) and marches but also Military and Hunt Music, Turkish elements, mechanical elements, wit and parody, ombre, as well as singing and brilliant styles, amongst others. In this presentation, the characteristics of these styles and topics will be discussed and demonstrated using examples from the music of Mozart and Haydn. Knowledge of what styles and topics are present in a piece stimulates the performer’s imagination, enlivens the music, and informs decisions that must be made regarding articulation, rhythm and tempo, dynamics, and all other matters of performance.

Piano Master Class

MELISSA FIELD (AUSTRALIA)

Suzanne Cooper-Vivo Creations (Sydney)



Currently seventeen years old, Melissa began piano lessons at the age of five. She has been studying with Suzanne Cooper for eight years, firstly at the Dame Joan Sutherland Performing Arts Centre in Western Sydney where she was the Junior Instrumental Scholarship winner, and recently at Suzanne's private studio. In addition to the many prizes and scholarships Melissa has won are some notable performance highlights. In 2004 following a masterclass with the distinguished Australian concert pianist, Roger Woodward, Melissa was invited to perform as a special guest in recital with him the following year. In 2005 she performed for Dame Joan Sutherland and Richard Bonynge and in 2005, 2006 and 2007 gave live broadcasts on 2MBS-FM Sydney radio. In 2007, Melissa was one of three students selected to represent the J.S.P.A.C. to perform in Japan. Later that year, she was also awarded the Australian Music Examination Board Associate Diploma (AMusA). Melissa is currently studying for her final year school exams and preparing for tertiary performance studies.

Young Concert Platform - Piano Recital

J. S. Bach

J. Haydn

S. Prokofiev

Toccata in C minor, BWV 911

Sonata in E-flat Major, Hob. XVI:52

Finale: Presto

Scherzo Op.10 No.12

ELLEN FLINT (USA)

Wilkes University (Wilkes-Barre, PA)
MTNA



Ellen Flint is currently Associate Professor of Music and Director of Undergraduate Education at Wilkes University in Wilkes-Barre, Pennsylvania (USA). She holds the B.M. in Piano Performance from Virginia Commonwealth University in Richmond, Virginia, 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. 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*, and her paper, "The Experience of Time in Psappha," is published by Montpellier Press in the Proceedings of the Colloque: *Présences de Iannis Xenakis*. Flint is a former member of the Board of Directors of MTNA and Immediate Past Director of MTNA Eastern Division.

The Piano Music of Ellsworth Milburn

At the time of his death in 2007, Ellsworth Milburn left a rich and varied repertoire of musical compositions. Yet, among all of his extant scores, there are but two works for solo piano, "Scherzo" and "The Stone Forest." In these short but intensely compelling works, Milburn pays homage to two works from the standard piano repertoire: one, a chamber work, and the second, a work for solo piano. Analysis of Milburn's piano compositions reveals the eloquence with which he extracts and manipulates to his own purposes the very essence of two well-known works of the nineteenth century—the Scherzo movement from Brahms' Horn Trio and the first movement of Beethoven's Sonata No. 21 in C Major, Op. 53 ("Waldstein"). This lecture-recital offers two performances of these brief works. The performances will be separated by a discussion of the geographical influences that contributed to the composition of "The Stone Forest" and an analysis of the compositional materials and techniques upon which both works are based and the musical forms that they manifest.

BENJAMIN FOURIE (REPUBLIC OF SOUTH AFRICA)



Benjamin Fourie has been giving regular recitals in Southern Africa for more than two decades. Since 1996 he has also performed in several European countries (Germany, France-Réunion, the Czech Republic, Bulgaria and Serbia). His recitals often show innovative programming with a strong emphasis on contemporary music by South African composers, as well as music by 20th century European composers, i.e. Frank Martin, Henri Dutilleux and Olivier Messiaen. During 2005-2008 he performed Messiaen's "Vingt Regards sur l'Enfant-Jésus" countrywide in South Africa. He has also released three CD recordings of piano music by South African composers, to great critical acclaim. He currently lives in the village of Bethulie (near Bloemfontein) from where he focuses on free-lance work. Formerly he lectured at the College of the Arts in Windhoek, Namibia (1989-2002) and the University of Natal in Durban (2002-2004).

He studied at the Universities of Pretoria and Port Elizabeth in South Africa, as well as at the Hochschule für Musik in Detmold, Germany. During 1987 he in addition received private tuition from Aloys Kontarski on Cologne. He has received a number of international awards, including the designation as "Outstanding Man of the 20th Century" by the American Biographical Institute, towards the year 2000.

"...dreams lost, and found in sounds about words..."

Lecture-Recital Based on Music, Poetry and Post-Modern Literary Influences from South Africa

Jeanne Zaidel-Rudolph (*1948)

Three Dimensions for Piano

A European City Awakens
An African City Pulses
An Eastern City Meditates

Peter Klatzow (*1945)

Suite for Piano: From the Poets

Prayer for the Bones (DJ Opperman)
Days Approaching Winter (Phil du Plessis)
The Watermaid's Cave (RM Bruce)
Impundulu (AG Visser)

Etienne van Rensburg (*1963)

Se una notte d'inverno W46/99

If On a Winter's Night
A Traveler
Should be Traveling

Dirk de Klerk (*1958)

Variations on an English Lullaby (1986/2003)

The often neglected piano music by composers from South Africa often shows an astonishingly vast array of influences, atmospheres and textures. These range from cosmopolitan abstractions to the graves in the stretched-out desert-like planes of the Karoo, relentless, awe-inspiring thunderstorms, and the post-modernism of Italo Calvino combined with poetry by Benjamin Fourie as poet.

JITKA FOWLER FRAŇKOVÁ (CZECH REPUBLIC)

EPTA CZECH REPUBLIC (Prague)



Jitka has performed as a soloist in the Czech Republic, Austria, Germany, Italy, France, Hungary, Belgium, Switzerland, Croatia, Mexico and the United States. She has also appeared with many national and international symphony and chamber orchestras. Additionally, she is often sought out as a chamber musician for her musical creativity, as well as her sensitivity for her fellow musicians. Jitka is often invited to give master classes in various countries in Central Europe and North America where her insight into music and wealth of ideas inspire students to greater artistry, while her open personality ensures an enjoyable experience for all. She holds a Master's Degree in Teaching and a Master's Degree in Concert Performance from the University of Music in Graz, Austria (Master's theses: Überlegungen zur Didaktik des Klavierspiels), as well as a Master's Degree and a Doctoral Degree from Rice University - Shepherd School of Music in Houston (Dissertation: Contemporary Music in Czechoslovakia Since 1945: An Analysis of Piano Sonatas by Jiří Gemrot).

Website: www.jitkafrankova.com

Piano Recital: The Beauty of Czech Piano Music

Jan Hugo Voříšek (1791-1825)

Leoš Janáček (1854-1928)

Vítězslav Novák (1870-1949)

Jiří Gemrot (*1957)

Klement Slavický (1910-1999)

Variations in B-flat Major, Op. 19

Piano Sonata (1. X. 1905)

Selection of Piano Works

Piano Sonata No. 6

Three pieces for piano

Burlesca

Intermezzo

Toccata

ALAN FRASER (CANADA/SERBIA)

Academy of Arts (Novi Sad)

EPTA VOJVODINA

MTNA



Canadian pianist Alan Fraser (B.Mus., M.Mus McGill, Dip.AMPS Concordia, Dip.Mus Novi Sad) is best known for his books, *The Craft of Piano Playing* and *Honing the Pianistic Self Image* as well as a DVD version of *Craft*. Fraser's studies with Phil Cohen, who studied with Cortot's assistant Yvonne Hubert, his training in the Feldenkrais Method (CFP Hawaii 1992), and his longstanding collaboration with the virtuoso Kemal Gekic all contributed to the development of an approach that synthesizes the best aspects of the finger action and arm weight schools, then adds new insights from kinesiology to advance our understanding of how we do what we do at the piano. He has presented for MTNA, the WPPC, EPTA International and EPTA UK, and his first book has been praised as the "most detailed and intensive study of the subject since Otto Ortmann's *The Physiological Mechanics of Pianoforte Technique* (1926)". After a year's guest professorship in Wuhan, China (1999-2000), he returned to teach piano and Feldenkrais at the University of Novi Sad, Serbia, and continues to concertize and teach master classes worldwide.

Honing the Pianistic Self-Image - Linking Physical Sensation to Musical Creation

Many avoid addressing technique for fear it will distract from the main focus of piano playing, making music. But refining physical sensation can serve to refine our listening as well-both senses acquire a greater acuity as they are fed in a process of cross-fertilization. This presentation explores the revitalization of physical activity that is the unstated goal of many 'relaxation' approaches, taking a look at both how we can super-sensitize our hands on the keyboard to increase the quality and variety of tones we produce, and how honing the sensory-motor feedback loop allows one's whole body to offer effective support to the hands as they connect us to our instrument. Participants will be guided through a series of Feldenkrais-style exercises for both the hand and the whole body that give a tangible experience of the ideas being presented. Material will be presented from Fraser's newly published book, *Honing the Pianistic Self-Image: Skeletal-Based Piano Technique*, and a demonstration piano lesson will be given showing how to apply the ideas in a studio situation.

SERGIO GALLO (BRAZIL/USA)

Georgia State University (Atlanta, GA)

Sergio Gallo is the winner of concerto competitions of the Sao Paulo Symphony Orchestra and of the University Symphony in Santa Barbara. He has received a grant from the Henry Cowell Incentive Funds at the American Music Center in New York, and has toured North Dakota twice with a Challenge America Fast-Track Grant award from the National Endowment for the Arts. Sergio Gallo has performed with orchestras throughout the Americas and in Turkey, as well as for Radio France and Radio Cultura. Recently, he has performed in several countries in Asia and Europe, as well as in major cities in the United States and in his home country, Brazil. Sergio Gallo is a Bosendorfer artist and records for the Eroica label. His recordings have received high praise from Gramophone Magazine and American Record Guide. He lives in the United States where he teaches at Georgia State University in Atlanta, and at Rocky Ridge Music Academy in Estes Park, Colorado.



Piano Recital

H. Villa-Lobos (1887-1959)

A Lenda do Caboclo
Impressoes Seresteiras
A Mare Encheu
Danca do Indio Branco
Kinderszenen, Op.15
Scherzo No. 4 in E Major, Op. 54

R. Schumann (1810-1856)

F. Chopin (1810-1849)

VERONICA GASPAR (ROMANIA)

National University of Music (Bucharest)



Veronica Gaspar, Associate-Professor in the Piano Department, National University of Music held her Ph.D. in Musicology in 1997 with a Thesis about musical reception, followed by a M.D. in Cultural Management in 2002. The field of researches broadened from piano pedagogy to researches on perception/communication and psychology of Music. Her activity comprises recitals, lectures-recitals, 3 books (+ 1 in progress), several articles, and more than 35 presentations in international conferences (symposia). Some titles: “Enchantment- Exorcism” “Polyphony after J.S. Bach”, “Artistic Performance from Magic to Aesthetic”, “Mozart, the Nonconformist”, “Béla Bartók and the new Musical Frontier”, “Musical Performance and cognitive approach of the expression” etc. She led or participated in research projects, some under governmental support. Her linguistic skills involve French, English, German and Japanese. Member of the Union of Composers and Musicologists in Romania and of several international associations: I.S.M.E., E.P.T.A., E.S.C.O.M., S.E.M.P.R.E., S.M.A. etc.

Could It Be Possible To Play Without Expression?

Is a meaningful music compulsory connected to verbal expression? In the modern history of music the act of performance withdraws from the compositional act. Recent researches are contributing to the performance’s autonomy and speak about a performance’s logic, grammar or rhetoric out of the musical text. Some theories are going further, clearing the performance up from any poetic or emotional reference. Could be possible to perform out of expression? Could be right Ravel asking to performers to “just play the notes and do not interpret”? The expressive strategies of the performer are related to a particular restrictive musical epoch-what we are calling “the average concert repertoire” approximately from the beginning of the 18th century until the destruction of tonality. This calls attention toward a plausible coincidence between the tonal system and an established musical semantics. However, beside the customary significations aroused by music, its energetic trajectories themselves could bear a kind of independent “expression”? We aim to bring into attention these insights in a rather informal video-and live presentation.

SOPHIA GILMSON (USA)

University of Texas (Austin, TX)

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 (USA/CANADA)
University of West Georgia (Carrollton, GA)
MTNA



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 class piano. She is a doctoral graduate of Columbia University, Teachers College, where she studied piano pedagogy with Robert Pace and piano with Karl Ulrich Schnabel, who greatly influenced this presentation. 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 include cyberspace, French piano style, Beethoven, and Neuro-Linguistic programming learning style theory. She has given presentations 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 *The Journal of Research in Music Performance*, *American Music Teacher*, *Clavier*, *Keyboard Companion* and *Piano Pedagogy Forum*. 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.

Friendly Collaboration as Creative Impetus: A Pianist and Musicologist Explore Beethoven's "Les Adieux" Sonata, Op. 81a

When searching for fresh ideas concerning this sonata, during coffee one day I mentioned my interest to Dr. Elizabeth Kramer, my musicology colleague at the University of West Georgia whose major research area is Beethoven. To my surprise and delight our discussion deepened and began to influence my performance. Our back and forth examination led to a lecture-recital, "Performing Farewell in 1809: Beethoven's Sonata Op. 81a", and an article published in *The Journal of Research in Music Performance* titled "Beckoning with a Handkerchief? A Collaborative Approach to Performing 'das Lebe[-]wohl' in Beethoven's Sonata, op. 81a." This presentation will report upon our unique collaboration and include performances of specific excerpts in which our collaboration changed my performance. It will also propose and remind other pianists of the value of collaborating with musicologists, not just by reading their work, but through face-to-face discussions in which both parties are willing to undertake friendly disagreement and agreement.

ALEKSANDAR GLIGIĆ (SERBIA)

Isidor Bajić Music School (Novi Sad)
Petar Konjović Music School (Becej)
Academy of Arts (Novi Sad)



Aleksandar Gligić was born in Sremska Mitrovica, Serbia. After graduating from Isidor Bajić Music School (student of prof. Dušanka Srđić), 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 Indjić, Sergei Markarov, Laurent Cabassol, Kemal Gekić, 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. Gligić 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. Gligić is currently engaged in Isidor Bajić Music School in Novi Sad, Petar Konjović Music School in Bečej and the Academy of Art in Novi Sad.

Piano Duo Recital

F. Schubert	Lebensstürme, Op.144
W. A. Mozart	Sonate for two pianos, KV 448
	Allegro con spirito
	Andante
	Molto allegro
F. Chopin	Rondo, Op.73

VELJKO GLODIĆ (CROATIA)

Music Academy - University of Zagreb (Zagreb)
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 Stančić" 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 (Germany, Hungary, Russia, USA). Active also as a jazz pianist, he performed with FSU Big Band, The Bill Kennedy Quartet, The Goucher Faculty Jazz Band, and with various groups in Croatia and Slovenia at the international jazz festivals in Zagreb, Rijeka, Szeged. In 2009, his Jazz CD was nominated for Porin Award in Croatia. 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 (USA).

A Classical Pianist Plays Jazz Or Jazz Pianist Plays Classical Music

J. S. Bach D. Pejačević (1885-1923)	Partita Nr. 6 in E Minor Two Nocturnes, Op. 50 Capriccio, Op. 47
F. Chopin	Andante spianato and Grande Polonaise Brillante , Op. 22
	~~~~~
M. Davies B. Evans J. Coltrane G. Gershwin L. Schifrin	Vired Blues Very Early Giant Steps Summertime The Jazz Piano Sonata (1963) Allegro Andante Presto

(The composer has given the themes and the harmonic progression for improvisation)

## HUGO GOLDENZWEIG (USA)

Mannes College of Music (New York, NY)  
Leschetizky Association

Dr. Hugo Goldenzweig has performed as a recitalist, soloist with orchestra, and chamber musician in over 1,000 concerts worldwide, including five major New York recitals. He has also given master classes for leading conservatories and universities in the U.S. and abroad. Peter Davis of The New York Times hailed his debut at Weill Recital in Carnegie Hall: "...A satisfying performance...a sharply profiled and warmly committed interpretation. Mr. Goldenzweig elucidated textures crisply and cleanly." His Wigmore Hall debut was a great success, and Keith Clarke (Review of London Recitals) wrote: "...stunning...a superb performance...bright tone, assured musicality, great rhythmic punch, Beethovenesque grandeur... (Sonata op. 109). Completely captured Ginastera's wayward and searching spirit in all its drama and passion (Sonata No. 1, op. 22)...Warmly lyrical playing, his melodies singing clearly, his passage work glistening, and the whole imbued with great spirit (Schumann, Sonata op. 22)." His recital programs often combine the classic repertoire with works by composers from his native Argentina and contemporary composers, and he has premiered several major works.



### *Beethoven Piano Recital*

Sonata in E Major, Op. 109  
Vivace, ma non troppo  
Prestissimo  
Andante molto cantabile ed espressivo  
Sonata in A-flat Major, Op. 110  
Moderato cantabile molto espressivo  
Allegro molto  
Adagio ma non troppo  
Fuga – Allegro, ma non troppo

~~~~~  
Sonata in C Minor, Op. 111
Maestoso – Allegro con brio ed appassionato
Arietta – Adagio molto semplice e cantabile

ENIKŐ GÖRÖG (SERBIA)

Faculty of Musical Art (Belgrade)



Enikő Görög (born 1987. in Subotica) graduated Piano 2009 at the Faculty of Music Art in Belgrade, under professor Ninoslav Živković. Presently she is finishing her specialization studies at the same institution, under the same professor. She is the prize-winner of international piano competitions in Šabac (“Young Pianist International Festival”, 2001, 2003-I prize), Belgrade “EPTA” Piano Competition, 2008-I prize, “Davorin Jenko” International Piano Competition, 2008-I prize, “Dr Vojislav Vučković” Piano Memorial, 2009-I prize, “Jeunesses musicales”, 2009-III prize and the special award for the best interpretation of obligatory piece (Isidora Žebeljan: Il Circo). Copenhagen (“Young Musician International Competition”, 2000-I prize), USA, Radford Virginia (“Bartok-Prokofieff-Kabalewsky Competition”, 2001-II prize), Szeged (“Bartok International Competition”, 2010-II prize). As a most successful piano student at the Belgrade Faculty of Music Art she was awarded the “Emil Hajek” prize for academic year 2009. She performed solo-recitals and concerts in Serbia, Slovakia, Hungary, Denmark, Austria, Romania, France, USA. She recorded for radio and television studios Panon TV (Subotica), RTS (Novi Sad), MTV1 (Budapest), Duna TV (Budapest). As a member of the piano duo (with her sister Noémi Görög) she was the prize-winner of international competitions in Belgrade, Torino and Rome.

Piano Duo Recital

C. Saint-Saens
I. Stravinsky

B. Bartók

Variations on a Theme of Beethoven, Op.35
Concerto for Two Pianos
 Con moto
 Notturno
 Quattro variazioni
 Preludio e fuga
Seven Pieces from Mikrokosmos
 Bulgarian rhythm
 Chord and trill study
 Perpetuum mobile
 Short canon and its inversion
 New Hungarian folksong
 Chromatic invention
 Ostinato

NOÉMI GÖRÖG (SERBIA)

Faculty of Musical Art (Belgrade)

Noémi Görög graduated Piano 2007 at the Faculty of Music Art in Belgrade, under professor Ninoslav Živković. Presently she is finishing her PhD studies at the same institution, under the same professor. She is the prize-winner of international piano competitions in Belgrade (“Petar Konjović” International Piano Competition, 2002-I prize, “Davorin Jenko” International Piano Competition, 2009-I prize and the title of Laureate), Paris (“Nikolai Rubinstein” International Piano Competition, 1997-I, special prize), Torino (“Young Pianists International Competition”, 1999-I, special prize), Copenhagen (“Young Musician International Competition”, 2000-I, special prize with gold medal) and Rome (“Young Pianists International Competition”, 2002-II prize). As a most talented piano student at the Belgrade Faculty of Music Art she was awarded the “Olga Mihajlović” prize for academic year 2008. She performed solo-recitals and concerts in Serbia, Slovakia, Hungary, Denmark, Austria, Italy, Romania, France, and USA. She attended master-classes held by Rita Kinka, Ninoslav Živković, Arbo Valdma, Gulyás Márta, Jandó Jenő, Rohmann Imre, Eric Tawaststjerna, Jacques Francois Antoniolli and Jacques Rouver. As a member of the piano duo (with her sister Enikő Görög) she was the prize-winner of international competitions in Belgrade, Torino and Rome.



Piano Duo Recital

C. Saint-Saens
I. Stravinsky

B. Bartók

Variations on a Theme of Beethoven, Op.35
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Seven Pieces from Mikrokosmos
Bulgarian rhythm
Chord and trill study
Perpetuum mobile
Short canon and its inversion
New Hungarian folksong
Chromatic invention
Ostinato

OLIVER GRÜSKE (GERMANY)

After studies of musicology at the University of Erlangen-Nürnberg Oliver Grüske attended the “Berufsfachschule” for Music in Sulzbach-Rosenberg (Ger), where he visited the piano class of Andreas Weimer and Beate Schmuck. From 2003 on he studied with Sven Birch and Prof. Till Alexander Körber at the Anton Bruckner Privatuniversität / Linz. In the course of an Erasmus student exchange he also studied at the Koninklijk Conservatorium / Brussels with Prof. Piet Kuijken. He passed his master examination concert with concordant distinction. In this concert he also included a new form of power point presentation really supporting the music. Oliver Grüske participated in different courses and master classes given by Oleg Marshev, Igor Oistrach, Dorian Leljak, Dirk Vermeulen, Luc Loubry, Anton Voigt, Gottfried Hemetsberger, Helen Krizos and others. He won a 2. prize with the Ensemble “Tiempo nuevo del Tango” at the competition “Das Podium” in Linz.



A Multimedia Way Of Presenting Unknown Music To the Audience, Using the Example of Jarnach's "Das Amrumer Tagebuch"

When you look at piano recital programs nowadays, we might generally get the idea that the repertoire is small (the same composers and compositions) and the way, the recitals work, is, most of the time, very old-fashioned. A lot of people complain about the age-structure of the audience. But is it really a miracle, that, in times of TV, Internet, Multiplex-Cinemas, I-Pods and I-Phones etc. the young generation is interested in other things? To really attract the interest of a younger generation in piano recitals we should, on one hand, try to use technical possibilities of our time to support and transport the statement of the music and important background knowledge about our subject. On the other hand we should create interesting recital programs, which contain, alongside the well-known composers/compositions, other unfamiliar works. In my lecture-recital I try to give an example for the mentioned aspects, also talking about the special problems of keeping the audience's attention with the music.

DAVID GLEN HATCH (USA)

International Concert & Recording Artist – Master Teacher
MTNA



David Glen Hatch enjoys an active concert career in prestigious venues on five continents including Carnegie Hall and the Kennedy Center for the Arts in the U.S. In 2004, Hatch soloed with the Ukrainian National Symphony at the Mariinsky Palace to commemorate the 100-year anniversary of the birth of Russian-born pianist, Vladimir Horowitz. His Sony / BMG-Europe CD, The World's Greatest Piano Melodies with the Budapest Symphony received two 1999 Grammy nominations for Best Classical Album and Best Instrumental Soloist with Orchestra. A London commission in 2000, Smitten with Britten, was a first-ever recording of the complete published solo piano works of British composer, Benjamin Britten. Hatch is listed as one of the Best Teachers in America in the 1998 edition of International Who's Who in Music, and is published in Clavier magazine. Dr. Hatch's lecture/performances and master classes at renowned music schools and distinguished conservatories include, Moscow, Kiev, Sofia, Bordeaux, Shanghai, Hong Kong, Sydney, and in the U.S. In 2001, an Edinburgh International Music Festival review cites, "Clearly, Hatch is one of the finest talents to appear on the international platform."

Pianistic Fundamentals of Musical Communication & Artistry

Communication and artistry should be the prime concern and obligation of the performer. A performer communicates successfully when demonstrating artistic integrity by deciphering and following the score with honesty, by making a sincere effort to grasp the intent of the composer, and by conveying a designated message to the listener. Since many pianists often produce beautiful sound but do not communicate musically, it is apparent they do not understand the musical structure or how to produce musical phrases, thus, interpreting the piece incorrectly. In my view, tone quality should be the first and most important requirement of the interpreter with the sound eliciting top musical priority in the process of communication, however, the pianist must also understand the musical architecture of the work and that note-perfect playing without the perspective of the importance of a communicative performance provides no musical stimulation or inspiration. Hence, sound, structure, finger technique and musical communication must work together for deeply fulfilling performances. If so, performance artistry will follow with listeners being moved and inspired by music that touches the soul.

Piano Master Class

SIMON RAAB - HER biggest (AUSTRIA)

Jazz Trio

Matthias Eglseer (\*1989; drummer). When they start to dance—that's the most exciting moment. If the feeling's right, you force them to move. The beauty, the aesthetics of a groove touches everyone. So the rhythm caught me. Drumming on cooking pots at the age of three I got on my way. After exploring the snare-drum with ten and a lot of band experience since then, I still am. The bear grooves...David Ralf Hackl (\*1990; bass-man). Out of an unexplainable reason, I got in touch with the bass-guitar four years ago. After starting playing with some rock bands I met Simon Raab, who went in the same high school. We noticed our both ambition to groove and play New Jazz. So we just started doing it, doing it and doing it. Simon Raab (\*1989; piano player). Born into a musical family, I soon started playing the piano, without reading music. So I was taught to communicate and improvise. My big goal since I was a child is to touch people and to find a way to express myself through music. Music is a language and as a musician I am in charge to speak and talk. Let's talk, - listen...!



Three Nice Guys Do Jazz...a Simon, a David, a Matthias

These young and aspiring gentlemen from Austria are going to take you on a journey through time and jazz. The Trio consists of a great and virtuous piano-man, often called “The Siman” (Simon Raab), a fabulous rhythm-section-head “The Mathew” (Matthias Eglseer) and, on the bass-guitar, a “Happy-Slapper” called “Dave the Hackl” (David Hackl). Their aim is to unite the spirit of Funk and Jazz with the live-feeling of a fine rock concert. The result of this funkadelic experiment is impossible to explain, let's just call it HER BIGGEST. You are invited to take part in this impulsive conversation between the musicians and you. Let us touch you, let us reach your heart and soul, join our trip into the universe of Music. When the drums arise and piano and bass collide, HER BIGGEST takes you on the other side.

GISELA HERB (NORWAY)

University of Stavanger, Department of music and Dance (Stavanger)



Gisela Herb was born and grew up in Munich, Germany. Since many years she has lived in Stavanger, Norway, where she teaches at Stavanger University, Department of Music and Dance. In addition to that she has an international concert career. In 2001 she started playing piano-duo with Naoko Shibayama Aarnio from Helsinki. Their performances are highly appreciated at national and international festivals. In recent years Gisela Herb has concentrated on classical music from Latin-America. Her first solo CD (1996) was dedicated to the Argentinean composer Alberto Ginastera. In 2004 she released a new CD, Alma Brasileira, with piano music from Heitor Villa-Lobos. Like her first Ginastera CD, Alma Brasileira was very well received in the press with descriptions like "virtuosity, rhythmical vitality, moving, wonderful treatment of sound". Gisela Herb is a demanded lecturer within Latin Americas classical music, both in Scandinavia and abroad. She is also very engaged in developing young talents. In Rogaland, Stavanger, she is the leader for the national programme for development of young musicians Unge musikre.

Latin Accents – Classical Music from Latin America

Classical music with a clear Latin accent has a relatively short tradition. During centuries Latin American artists went to Europe to study classical music at European institutions. First during the 19<sup>th</sup> century we find pioneers who use the Latin American heritage in their compositions. Today there exists a large scale of fascinating art music. In this lecture recital Gisela Herb will, together with a short introduction to Latin American music history, present works for piano from ex. Alberto Ginastera, Heitor Villa-Lobos and Juan José Ramos. Gisela Herb will introduce compositions both for professional pianists, and for educational purpose.

PAUL HOFFMANN (USA)

Rutgers University – Mason Gross School of the Arts (New Brunswick, NJ)
Chinese Cultural Center of New Jersey
Piano Teachers Society of America



Paul Hoffmann, pianist and conductor, Rutgers piano department chairman, studied at Eastman and Peabody Conservatory, was a Fulbright Scholar studying in Austria in Vienna and Salzburg at the “Mozarteum.” He has been on the faculty of Rutgers since 1980. His main teachers have been Leon Fleisher, Theodore Lettvin, Cecile Genhart, Kurt Neumueller, Dieter Weber and Brooks Smith. Mr. Hoffmann has performed hundreds of solo and chamber music concerts in North America, Europe and Asia in addition to conducting appearances with his new music ensemble, Helix. He currently concertizes with two professional duos, one with Tom Goldstein, percussionist and one with Karina Bruk, pianist. He has made over 20 recordings of music by prominent modern composers, has recorded live for U.S. radio stations in New York City (WNYC), and has recorded live for foreign radio stations such as Radio Cologne, Radio Frankfurt, Radio France and Voice of America.

Piano Duo Recital: Pictures and Dances

Alexander Borodin’s Polovetsian Dances are the best-known selections from his opera Prince Igor (1890) and considered to be standard orchestral concert pieces. In the opera, the dances occur in the Second Act and are performed with the chorus, but in a concert version the chorus is usually omitted. The four dances appear as an uninterrupted single group with several contrasting sections.

Modest Mussorgsky composed his Pictures at an Exhibition in 1874 in commemoration of an untimely death of his friend, artist and architect, Victor Hartmann. In February of 1874 an exhibition of over 400 Hartmann’s works was organized by an influential critic, Vladimir Stasov, at the Academy of Fine Arts in St. Petersburg. Inspired by the exhibition, Mussorgsky composed the ten-movement suite for piano in just six weeks. The piece depicts an imaginary tour of the art collection. Each composition is based on Hartmann’s drawings and watercolors that he had done while traveling abroad to such places as Poland, France and Italy. The suite, Mussorgsky’s most famous piano composition, has been arranged for various combinations of instruments, but the most famous one to this day remains the orchestration by Maurice Ravel.

DAVID HOLZMAN (USA)

Long Island University (New York, NY)

Hailed as ‘a master pianist’ (The New Yorker), David Holzman has won acclaim both for his recitals and his recordings. Among his honors have been recording grants from The National Endowment for the Humanities and the Aaron Copland Foundation. He has focused much of his attention upon 20<sup>th</sup> Century music and has written and lectured extensively upon its demands. His CD, “Stefan Wolpe: Compositions for Piano” (Bridge) won Holzman a Grammy nomination and an ASCAP-Deems Taylor Award for his notes. His recent CD, featuring music of Roger Sessions and Ralph Shapey, has received an equally enthusiastic response. Mr. Holzman has appeared at Darmstadt, Leningrad Spring and the Schoenberg Festival in Vienna among others. His lecture on Ralph Shapey’s 21 Variations can be heard on the Art of the States network. His writings have appeared in such periodicals as Sonus and Contemporary Music Review. Holzman received his BM from Mannes College of Music and his MM at Queens College. He is currently Professor of Piano at Long Island University.



Pianistic and Musical Challenges in Wolpe’s Four Studies

Stefan Wolpe’s Four Studies (1936) have achieved legendary status in the keyboard repertoire due to their modernism, intense demands and, not least, their virtual absence from the concert stage. In David Holzman’s filmed lecture, he will describe the many challenges he faced in his recent recording of these works (to be released soon on Bridge). He will illustrate some of the pianistic tools which were needed to achieve full mastery of the music. Among the issues to be focused upon are:

Touch and color, whether in the mysticism of Study I or the violence of Study III.

Complex counterpoint and passagework as found in Study II.

Use of hand position and gesture in dealing with clumsy chord progressions, often one hand on top of the other.

Going beyond counting in performing fast and complex rhythmic patterns.

The use of the three pedals to achieve color and clarity.

The lecture will be combined with filmed excerpts from the recording session. Studies I, II and IV will be heard in their final CD version and the presentation will conclude with a complete film performance of Study III.

MARINA HORAK (SLOVENIA)

Academy of Music (Ljubljana)

Marina Horak lived in Munich, Paris, Holland and London. Now she is Professor of Chamber Music. She also developed a special method resulting in a new subject being included into the curriculum of the Academy: Dimensions of Performance. She studied in Ljubljana, Munich, Paris (N. Boulanger) and London (P. Feuchtwanger), received prizes and awards in Yugoslavia, France, Italy, Croatia, Netherlands and Germany, and played in many countries around the world. Her repertoire ranges from baroque (harpsichord) to 21<sup>st</sup> century. Specially noted are her interpretations of Chopin. Discography includes a highly acclaimed CD (Gallus Carniolus label) with four sonatas by the Slovenian composers Škerjanc, Lipovšek, Šivic and Matičič. She is a busy performer, teacher and jury member internationally (Denmark, Germany, Croatia, Serbia, Bulgaria, Turkey, Bosnia, USA, Hong Kong, Czechia). In 2008 she received the Betetto-Prize for outstanding artistic achievement by the Association of Music Artists of Slovenia. A collection of Marina Horak's poems in four languages was issued in November 2009 by Tuma Publishing Ljubljana.



Dimensions of Performance

The goal is to develop the autonomy of the students and thus substantiate independent work and enhance trust into one's abilities grounded in personal authority

The concept of a holistic development of expressive musical abilities is a useful synthesis of my experiences with energy work, therapy and similar, combined directly with playing and performing in public. Academy of Music Ljubljana integrated it as a new subject into the curriculum as Dimensions of Performance. When more practice and instructions do not help; intellect absorbing a multitude of data obstructs the contact with inner self; the flow of knowledge is disturbed; access to "divine inspiration" is blocked-then intuitive experience of self and feeling contact with own impulses are needed to attain the original source of music making. We can find it by an active deliberate process enabling the inspiration to be sustained by regained awareness of in-born potential. Gates to intuitive thinking are opened by means of deep imagination-leading us from descriptive surface levels into deep symbolic structures, thus attaining the expressive power and the essence of musical understanding via personal content. Individual expressiveness is reached at the junction of personal experience and inherent music structures. To integrate these seemingly diverging poles I help students develop an independent position, based on the ability to discern and make autonomous decisions. This way what might seem a restriction (mentor's advice, compositional instructions) becomes an invitation to create in full freedom.

Piano Master Class

MARIJA IVANOVIĆ (SERBIA)

Academy of Arts (Novi Sad)



Marija Ivanović (1985) is born in Niš, Serbia. For every cycle of her education she was awarded as “The Best Student of the Generation”, including studies at Academy of Arts in Novi Sad, with renowned Russian professor Svetlana Bogino. Awarded for exceptional achievements in Art, in 2005 and 2007, by University of Novi Sad, and in 2008 is officially entitled as “The Best Student of University of Novi Sad”. She played at numerous competition, festivals and concerts in Serbia, Spain, Bulgaria, Croatia, Italy, Romania, Bosnia and Herzegovina, Montenegro, Germany and Austria. She won 38 prizes-as a soloist and in piano duo, among them 13 Special prizes (Laureate of competition, Best pianist from East-Europe, best execution of Prokofiev and XX century). In November 2006 she was the winner of International Competition in XX century performing “The City of Rome prize”, where she was awarded with a scholarship. In 2003 she was the absolute winner and Laureate of official Republic Competition in Belgrade. Her international prizes were: in Bulgaria (World Music Competition “Earth and Nature”, Sofia 2003), Italy (Europe Piano Competition “The City of Cortemilia”, International Competition “The City of Vasto” 2005-where she was the winner, International Competition “F.Chopin” in Rome, 2006...), Croatia (International Piano Competition “Zlatko Grgošević”, Zagreb, 2004), Romania (International Piano Competition for Piano and Composition “Karl Filtsch”, Sibiu, 2005), and several prizes in Serbia (International Piano Memorial “Isidor Bajić”, “Gradus ad Parnassum”, “Petar Konjović”...). She attended master classes of: prof. Vladislav Bronevetsky, Sergio Perticaroli, Lovro Pogorelić, Noel Flores, Valerij Sigaljević, Vladimir Ogarkov and Svetlana Bogino.

Young Concert Platform – Piano Recital

D. Scarlatti

Sonata in F Minor, L 187, Andante cantabile

J. Haydn

Sonata in E Minor, L 275, Allegro

Sonata E-flat Major, HOB XVI/52

Allegro

Adagio

Finale. Presto

A. Scriabin

Sonata No 7, Op. 64 “White Mass“

M. Ravel

From “Mirrors”

“Sad Birds”

“A Boat on the Ocean”

“Alborada del Gracioso”

IAN JONES (UK)

Royal College of Music (London)

Ian Jones is Assistant Head of Keyboard and Professor of Piano at the RCM. His career as a Steinway Artist has taken him to all five continents, including acclaimed performances with the Royal Philharmonic Orchestra and National Symphony Orchestra. He has broadcast for radio and television networks in many countries. On the recent release of his CD, Chopin: Summer in Nohant, Classic FM magazine drew comparison with Rubinstein and Arrau and claimed “Jones possesses the ‘pearl’ touch that marks out the finest Chopin exponents”. International Piano praised “some magically veiled sonorities and exquisite pianissimo...reminiscent of 1970s Pollini” and Gramophone praised his ability to “transform passages often treated as superficial rhetoric into something thoughtful and communing”. BBC Music Magazine described his playing as having “a lyrical elegance and unselfconscious purity of expression” and Classicalsource.com noted, “A fine sense of line, volatility and rapt concentration informs Ian Jones’s performances”. A juror at several international piano competitions he also conducts international masterclasses, most recently in Italy, USA and Japan.



Piano Master Class

HERIBERT KOCH (GERMANY)

EPTA Germany



Heribert Koch studied at the academies of Cologne and Karlsruhe and later with Peter Feuchtwanger in London. In addition, he attended masterclasses with a number of renowned artists like Tatjana Nikolaeva and Mieczylaw Horszowski. As a performer, he specializes in lecture recitals, often playing rare repertoire or revealing unexpected contexts. At the 2007 European Conference in Novi Sad, he presented César Franck's early composition "Souvenirs d'Aix-la-Chapelle", a work that was thought to be lost since Franck's death and which he republished that same year (Dohr, Cologne). His publishing activities also include compositions and writings by Carl Reinecke, whose book "Zur Wiederbelebung der Mozart'schen Clavier-Concerpte" he republished in 2006 (Reinecke Musikverlag, Leipzig)—thus making a most important source on 19<sup>th</sup> century Mozart interpretation available for pianists, researchers and music-lovers. Beyond performing and publishing, his international activities include masterclasses and participation in competition juries. Heribert is a member of the board of EPTA Germany.

Carl Reinecke – A Portrait of the Composer, Performer and Teacher

Carl Heinrich Carsten Reinecke (1824-1910) was one of the most versatile musicians of his time. He was a close friend of Schumann and highly respected by Brahms and Liszt as a composer, conductor, pianist and teacher. From 1860 he directed the Gewandhaus Orchestra in Leipzig for 35 years and even longer, until 1902, he was one of the most influential teachers, finally even the director of the famous Leipzig Conservatory, Germany's first music academy that was founded by Felix Mendelssohn. His international students range from famous late romantic composers like Edvard Grieg to musicians representing artistic tendencies of the 20<sup>th</sup> century, like the Mexican pioneer of microtonal music, Julian Carrillo. This lecture recital presents some of his original works along with a selection from his celebrated Mozart and Schumann transcriptions, the latter being of special interest as these were the only ones that Schumann accepted whereas he rejected most other arrangements of his songs.

MARIANNA KONONENKO (RUSSIA/COLOMBIA)

Instituto Departamental de Bellas Artes
Conservatorio Antonio María Valencia (Cali)



Marianna Kononenko began her studies in “Special Music School of Ekaterinburg” in 1967. Under the teaching of “Liudmila Mansurova”, got the Degree of “Musical Bachelor” in 1978. In this year, she entered in the “P. I. Tchaikovsky Musical Institute of Ekaterinburg” in the Vladimir Yarkov class, where she finished her studies with Degree: “Teaching and Orchestra Artist”. In 1985 entered in the “Krasnoyarsk State Conservatory” in the Vladimir Kokarev; after five years, in 1990, she received the degree: “Master in Music” with different specialties: Orchestra Artist, Chamber Music and Teaching. MUSICAL PERFORMANCE: 1979-85: “The Ekaterinburg Radio and Television Symphonic Orchestra” (Russia) 1986-89: “Krasnoyarsk Symphonic Orchestra” (Russia) 1990-93: “Orchestra of the Theater of the Chamber Opera of Ekaterinburg” (Russia) 1996-Actual Position: Cali Philharmonic. (Colombia-South America)\*During her studies, she was a member of numerous and different groups of Chamber Music. TEACHING: 25 Years of Experience. 1982-93: Ekaterinburg Music School (Russia) 1993-94: Tunja Superior Music School (Colombia) 1994-Actual Position: Superior Institute of Fine Arts, Conservatory Antonio María Valencia. Cali - Colombia.

Chamber Music Recital Trio Ar.Co.

Antonio Maria (1902-1958 Colombia)

Valencia Emociones Caucanas

Amanecer en la Sierra

Pasillo

¿?

Fiesta Campestre

Sergei Rachmaninov (1873-1943 Rusia)

Elegiac Trio Nr. 1 in G Minor

JUSTIN KRAWITZ (USA)

University of Wisconsin-Madison (Madison, WI)
MTNA



Justin Krawitz is a pianist and pedagogue of South African origin. Currently based in the US, he will take up the position of Lecturer at the University of Wisconsin-Madison in the fall of 2010. Previously he has taught at the University of Cape Town and at Luther College, Iowa. He has also served on the faculty at Blue Lake Fine Arts Camp, Michigan. Krawitz is a sought-after competition adjudicator and an active clinician. His research interests include finger substitution on the piano and Czech piano music of the 20th century. He has presented lectures and workshops in the US and abroad, most recently at the 31st European Conference of EPTA Associations, Prague (2009) and the Great Lakes Regional Conference of the College Music Society, Indiana (2010). His articles have been published in the EPTA Piano Journal, the ISSTIP Journal and the Martinu Newsletter. Krawitz is secretary of the UW-Madison Chapter of the Music Teachers National Association. He is an external collaborator of the Bohuslav Martinu Institute in Prague and a board member of the International Martinu Circle.

Tales from Apex: Karel Husa's Piano Sonata No.1

Czech-American composer Karel Husa was born in Prague in 1921. In the course of his career Husa has received such honours as the Pulitzer Prize (1973) and the Grawemeyer Award (1993). These awards acknowledge his place alongside such modern masters as Ligeti, Penderecki and Boulez, yet his music has not enjoyed the same wide-spread dissemination as that of some of his contemporaries. Husa's Piano Sonata No.1 was written in Paris in 1949 in the aftermath of WWII. Though there is no explicit program attached to the sonata, the darkness of the times is palpable in this turbulent, highly expressive work. Husa considers the piece to be an important one in his oeuvre, yet it has remained largely unknown. Drawing on interviews with the composer himself, this presentation will explore Husa's powerful sonata, clarifying the context of its genesis and elucidating the work's masterly construction. The presentation will conclude with a complete performance of this neglected masterpiece.

MARIKA KYRIAKOS (USA)
Arkansas State University (Jonesboro, AR)



Marika Kyriakos joined the faculty of the Arkansas State University Music Department in the fall of 2008. As Associate Professor of Music, her primary responsibilities are teaching studio voice and directing the opera program. Though originally from Columbia, Missouri, Kyriakos moved to Arkansas from Texas where she taught at Tarleton State University of the Texas A & M System for nine years. Both a singer and pianist, Kyriakos completed her Doctor of Musical Arts degree in vocal performance at the University of Texas in Austin. She also holds the Master of Music degree in vocal performance from the University of Missouri-Columbia and the Bachelor of Music degree in piano performance from the University of Missouri-Kansas City Conservatory. Kyriakos is an active performer of oratorio, opera, and recital literature in the United States. Her favorite projects in professional development involve studying, teaching and performing abroad. In 2007 she taught and performed in Tuscany, Italy in collaboration with the Lorenzo de Medici School. Because her students benefited greatly from the study abroad program, she is determined to continue promoting educational experiences through diverse, multi-cultural learning environments. She recently traveled to Greece, setting the groundwork for a summer vocal training program in Athens. Other ventures have included leading roles and assistant director with the Rome Opera Festival in Italy as well as studies and performances in Nice and Paris, France.

The Collaborative Pianist: Singsational Scenarios

The Collaborative Pianist: “Singsational Scenarios” is a Lecture/Demonstration to be performed by Dr. Marika Kyriakos, Soprano, and Dr. Lauren Schack Clark, Piano. Together they will explore the essential knowledge and provide tips, both musical and practical, for collaborative pianists who work with vocalists. Performances of music by Debussy, Mozart, Donizetti, Schubert, Ravel, Strauss, Barber, and others provide practical examples. Items discussed and demonstrated include: Worst Case Scenarios and How to Fix Them, Collaborative Guidelines for Pianists Working with Collegiate Singers, Obligations of the Singer, Playing for Interviews, Training the Young Pianist for Collaborative Performance, Recitative, Voicing for Pianists, Coaching the Singer: 5 Basic Rules, Foreign Languages: “To breathe or not to breathe?”, Lyric Diction Training, the International Phonetic Alphabet, and Rehearsal Techniques. It will be presented in absentia, via DVD format. Dr. Kyriakos teaches voice and Dr. Clark teaches piano at Arkansas State University, USA.

PIERPAOLO LEVI (ITALY)

Associazione Nives Caetani Buzzai (Trieste)



Pierpaolo Levi, pianist, studied with Nives Caetani Buzzai and received his diploma from the Conservatory “C. Monteverdi” of Bolzano. He also received an honorary “diploma di pianista” from the Accademia Filarmonica of Bologna, after which he studied under maestri Caporali, Marzorati and Montanari. In 1989 he won the first prize at the International Master for pianists, devoted to Franz Liszt and held by G. Cziffra; in 1991 he won the first prize at the “Rendano” competition at Rome. He recorded from life with MCPS. He frequently performs in France, Great Britain, Poland, Switzerland, Croatia and Thailand, where he regularly gives master-classes. In his repertoire he has the complete series of Liszt’s Hungarian Rhapsodies (which have been broadcasted by Italian TV national network) and contemporary music (Kagel, Boulez, Ligeti, Ullmann, Klein, etc.). He has been member of jury in national and international competitions. He annually organizes the Piano Festival for young people in Trieste and Croatia.

F. Chopin

12 studi op. 10

- n. 1 in C Major
- n. 2 in A Minore
- n. 3 in E Major
- n. 4 in C-sharp Minore
- n. 5 in G-flat Majore
- n. 6 in E-flat Minore
- n. 7 in C Major
- n. 8 in F Major
- n. 9 in F Minor
- n. 10 in A-flat Major
- n. 11 in E-flat Major
- n. 12 in C Minor

12 studi op. 25

- n. 1 in A-flat Major
- n. 2 in F Minor
- n. 3 in F Major
- n. 4 in A Minore
- n. 5 in E Minor
- n. 6 in G-sharp Minor
- n. 7 in C-sharp Minor
- n. 8 in D-flat Major
- n. 9 in G-flat Major
- n. 10 in B Minor
- n. 11 in A Minor
- n. 12 in C Minor

WILLIAM LIPKE (USA)

Adams State College (Alamosa, CO)
MTNA



Pianist William Lipke maintains an active schedule as a performer, adjudicator and clinician including performances with musicians of international stature such as the Ying Quartet (four different seasons) and opera baritone Hakan Hagegard. His appearances with orchestra include the Liszt Concerto in A Major and his performances have been broadcast on public radio. He has performed solo recitals across the United States and in Europe. Lipke holds the Doctor of Musical Arts degree in piano performance from the University of Cincinnati College-Conservatory of Music. His early teacher was a graduate of the Royal College of Music in London and he first appeared as a concerto soloist with a youth orchestra at the age of twelve. He has studied piano privately or in master classes with Ozan Marsh (a pupil of Emil von Sauer and Egon Petri), Menahem Pressler and Walter Hautzig and chamber music with the LaSalle Quartet and Dorothy Delay. One of his students performed as a soloist with the Honolulu Symphony. He is currently Professor of Piano and conductor of the San Luis Valley Symphony

A Solo Recital Celebrating the Chopin and Schumann Bicentennials

Frederic Chopin

William Lipke

Robert Schumann (1810-1856)

Ballade No. 4 in F Minor, Op. 52

Fantasy in F-sharp Minor

Carnaval, Op. 9

Préambule–Pierrot–Arlequin–Vals noble–Eusebius–Florestan–Coquette–Réplique–Sphinxes–PapillonsA.S.C.H.-S.C.H.A.(Lettres dansantes)–Chiarina–Chopin–Estrella–Reconnaissance–Pantalon et Columbine–Valse allemande–Paganini–Aveu–Promenade–Pause–Marche des “Davidsbündler” contre les Philistins

GEORG LUNTSCH (AUSTRIA)

Georg Luntsch was born in 1982 in Upper Austria. He started to learn the piano as a child at the local music school in his hometown. He studied composition with Prof. Gunter Waldek at the Anton Bruckner Privatuniversität in Linz. His works include piano pieces (sonata, études, préludes, ...), chamber music, music for voice and piano, music for winds, etc... He's also trying to include the inside of the piano in his compositions, so the pianist plays not only on the keys. In 2007 he finished his composition studies with the degree Master of Arts. In addition he studied the piano at the Anton Bruckner Privatuniversität in Linz with Prof. Reinhold Puri-Jobi. He had his bachelor exam in 2008. He took part in various piano masterclasses with Georg Steinschaden, T. A. Körber, Dorian Leljak and Anton Voigt. At the moment Georg Luntsch is working as a piano teacher in a music school in Bad Ischl in Upper Austria. He also works as a répétiteur in the music school.



Contemporary Piano Music of the 21<sup>st</sup> Century

| | | | |
|------------------------|---|---|--|
| Georg Luntsch | Étude No. 2
Étude No. 7 (world premiere)
Nachtstück
“4”: 1. fröhlicher Samba
2. trist und sehr zurückgehalten
3. leicht, mit Schwung
4. lebhaft, mit Humor | (2002)
(2009)
(2004)
“Haiku” for Pierre Boulez
A nowara tanon okwaho
1 <sup>st</sup> movement
2 <sup>nd</sup> movement: energico
Toccata für Klavier | (2002)
(2009)
(2004)
(2003)
(2009) |
| Toshio Hosokawa | | | |
| Agustin Castilla-Avila | | | |
| Jörg Widmann | | | |

The recital tries to show the wide range of piano music of the 21<sup>st</sup> century. There are some very well established composers like T. Hosokawa and J. Widmann as well as some new ones like A. Castilla-Avila and G. Luntsch, who performs his works himself.

SUSANNE LUNTSCH (AUSTRIA)

Susanne Luntsch was born in 1983 in Upper Austria. She started to learn piano at the local music school as a child. Since 2003 she was studying at the Anton Bruckner Privatuniversität in Linz (Austria) with Prof. Wilhelm Trübler. At the moment she is studying at the Mozarteum in Salzburg / Austria with ao. Univ.-Prof. Gereon Kleiner. In addition to her studies Susanne Luntsch took part in various piano masterclasses in Austria and Germany, including teachers such as Georg Steinschaden, Till Alexander Körber, Dorian Leljak, Paul Shaw and Paul Gulda. Because of her commitment to contemporary music she took part in a workshop with Toshio Hosokawa. The music of the 20<sup>th</sup> and the 21<sup>st</sup> century is of special interest to her. As part of her studies she often works with the composers on their works, as she did with Toshio Hosokawa and Agustin Castilla-Avila. Besides her work as a pianist, Susanne Luntsch works as a piano teacher at a teacher's training college in Salzburg (Austria).



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OSCAR MACCHIONI (ARGENTINA/USA)

University of Texas at El Paso (El Paso, TX)
MTNA



Oscar Macchioni, a native of Argentina, is an accomplished solo and collaborative pianist, professor, lecturer, author and adjudicator. He has performed extensively at notable locations such as Weill Recital Hall at Carnegie Hall, Teacher's College at Columbia University, Steinway Hall, the esteemed Myra Hess Memorial Concerts in Chicago, the Querceto International Piano Festival in Italy, the St James's Piccadilly Concert Series in London, and the National Conservatory in Argentina among others. He has presented lecture recitals at national and international conferences. His book, *The Tango in American Piano Music* was published, in June 2010, by the College Music Society Press. His debut CD *Mostly Tangos. Piano Music from the Americas* has been released by Eroica Classical Records (2009). Oscar Macchioni has been recognized by many prestigious national and international organizations such as Smithsonian Institution, the Polish Government, and the Organization of American States. Dr. Macchioni is an Associate Professor of Piano at the University of Texas at El Paso.

Lecture-Recital: The Tango in American Piano Music

The Argentine tango, one of the most influential dances of the twentieth century, has inspired many renowned classical music composers. This is the case of American composers Virgil Thomson, Aaron Copland, Samuel Barber, David Jaggard, Chester Biscardi, and William Bolcom. They all were attracted to the tango genre and each one expressed through his own musical utterance, the diverse trends in tango styles. The selected tangos range from 1920s to 1980s and they are representative of diverse musical styles, including tonal and non-tonal musical languages, and both structural and improvisational writing.

Program:

Virgil Thomson (1896-1989)
Aaron Copland (1900-1990)
Samuel Barber (1910-1981)
David Jaggard (b. 1954)
Chester Biscardi (b. 1948)
William Bolcom (b. 1938)

Two Sentimental Tangos (1923)
Tempo di Tango (1934)
Hesitation Tango (1952)
Elastic Tango (1983)
Incitation to Desire (1984)
The Dead Moth Tango (1983-84)

MEGUMI MASAKI (CANADA)

Brandon University (Brandon)
MRMTA



Award-winning pianist Megumi Masaki is a multi-faceted pianist, pedagogue and interdisciplinary researcher of Optimal Performance. A passionate advocate of Contemporary Music, Megumi has worked with numerous composers and premiered Canadian works worldwide. Considered a specialist of Eckhardt-Gramatté's music, she has recorded CDs of her piano works and the complete works for Violin and Piano Duo with violinist Oleg Pokhanovski, as well as published a performance edition of her Piano Caprices. She made her film debut in "Appassionata: The Extraordinary Life and Works of Eckhardt-Gramatté" for CBC and she is the Artistic Director of the Eckhardt-Gramatté National Music Competition. Megumi has received numerous awards from the Canada Council, Canadian Department of Foreign Affairs, Manitoba Arts Council, British Council and won the Willi-Daume Prize for her multidisciplinary project "Music and the Olympic Games." She is on faculty at the Casalmaggiore International Festival in Italy and Associate Professor of Piano at Brandon University.

Canadian Music 4 Eyes & Ears

The Hitchcock Études for Solo Piano, Glitch, Soundtrack & Film (2010) Nicole Lizée
Reflections in the Water (2000) for Piano Vincent Ho with visuals by Owen Bird (2010)

The Music 4 Eyes & Ears program presents how the artificial world integrates with the real world and the real world emulate the artificial world in new Canadian concert music. Over the past few years glitch has come to be regarded in some circles as a legitimate art form. The genre is characterized by malfunction: crashes, errors, static, skipping, distortion, warping, hum. These imperfections, errors and flaws are woven together to create a new sonic landscape over which the accompanying acoustic material is performed live. The glitched sound material is precisely notated so that the live piano synchronizes and interweaves in tandem with the "malfunctioning" track and video. As a result, the piano writing will often take on the characteristics of glitch. The goal in this manipulation of the visual and audio material is to both rely on and to subvert the audience's preexisting knowledge of the material. It will be at once familiar and new to them.

DINO MASTROYIANNIS (GREECE)



Eminent Greek concert pianist Dino Mastroyiannis has pursued a career of remarkable diversity. Regarded for his “rich and multi-faceted technique”, “perfect feeling for rhythm” and “rare expressiveness”, he has appeared in such prestigious concert halls as Bridgewater Hall, St. Petersburg Philharmonic, Ateneul Român and the Rudolfinum, to name a few. He has performed in many international festivals and in historic places, including the Bertramka Mozart museum in Prague, the ancient Odeon Theatre of Herodes Atticus as part of the Athens International Festival. Mr. Mastroyiannis’ teachers were Ely Adam, Aliki Vatikioti, the internationally acclaimed Bulgarian pedagogues Konstantin and Julia Ganevi (former students of Neuhaus). He completed his studies as a private student of the greatest virtuoso, Brazilian pianist Roberto Szidon, student of Claudio Arrau and Artur Rubinstein. Dino Mastroyiannis enjoys a special collaboration and friendship with legendary living Greek composer Mikis Theodorakis. Among many of Theodorakis’ works for piano and orchestra he has performed to critical acclaim, Mastroyiannis achieved tremendous success with the world premiere of Theodorakis’ “Helikon” Piano Concerto – lost for 44 years – (Finland, 2005).

Celebrity Piano Recital Zorba's Dance- Greek Music for Solo Piano

Yiannis Konstantinidis (1903-1984) 24 from the “44 Miniatures on original Greek folk-tunes” (“Pieces for Children”) Vol. I : 1, 2, 3, 5, 6, 7, 8, 11, 13, 16
Vol. II : 19, 21, 25, 26, 28, 30
Vol. III : 31, 34, 35, 36, 37, 42, 43 & 44

Manolis Kalomiris (1883-1962)
Manos Hadjidakis (1925-1994)

Yiannis Konstantinidis

Nocturne
“Ionian Suite” (excerpts)
Sarabande
Song
Dance in 5/8
“For a little white seashell” (excerpts)
Syrtos
Kalamatianos
Grand Sousta

8 Greek Island Dances

Mikis Theodorakis (1925) Prelude No 1 From the “Petite Suite” (Finale): Andante mosso
John Psathas (1966) Waiting for the Aeroplane
Yiannis Konstantinidis 22 Dodecanesian Songs and Dances (excerpts)
Tragoudi tou gamou (Rhodes)
Vostsiakata (Kalymnos)
Kalada tou Lazarou (Rhodes)
To pathos (Kassos)
Tragoudi tou gamou & Sousta (Rhodes)
Manos Hadjidakis “6 Folklore paintings” based on Greek popular melodies of Vassilis Tsitsanis & Apostolos Hatzichristos
Cloudy Sunday
Bachtse Tsiflikli
The Coach in the Rain

Mikis Theodorakis (1925) Zorba’s Dance
(extract from the “2nd Popular Suite”)

NATHANAEL MAY (USA)

Missouri Western State University (Saint Joseph, MO)
MTNA



Noted for “quicksilver grace” (Fanfare) and for “outstanding performances” (Classical Guitar), Nathanael May is an American pianist inspired by the music of our time. He has presented recitals in the United States, Europe, and the Near East, and frequently collaborates on a wide range of genres; from new art song with the Florestan Recital Project; trios for violin, guitar and piano with Duo46; and a work for multi-media/improvisation with DJ Spooky. Dr. May is the founder and artistic director of the “soundSCAPE Composition And Performance Exchange”; a festival for new music in Maccagno, Italy. Dr. May currently serves as an assistant professor of applied piano and piano pedagogy at Missouri Western State University. He holds degrees from the University of Kansas (DMA), and the Eastman School of Music (MM).

Piano Innovations in the Computer Age

In a world of increasing digital sophistication, the piano has managed to not only survive, but to thrive as new technology continues to provide expanding platforms for performance. Early fears of electronic keyboards phasing out the need for acoustic, real pianos have largely disappeared. Instead, modern technology has enabled composers to utilize electronics with real-time response, designing programs that allow for live interaction between performers and computers. In light of the piano’s long established tradition as an instrument of communication, this presentation seeks to address the ways in which the piano has been utilized in contemporary society as a tool for self expression. We will examine repertoire from the culmination of the “tape” era in the 1980s, to present day pairings of piano with electronics (including all the newest iPhone “Apps”), to understand the ways in which composers have sought to expand the piano’s palette and revive its relativity through the use of electronic media.

MILAN MILADINOVIC (SERBIA)

Academy of Arts (Novi Sad)

Milan Miladinović was born in Niš, Serbia. He studied piano in High School of Music in Niš with prof. Borivoje Mladenović, Bachelor and Magister degree in Academy of Arts in Novi Sad with prof. Svetlana Bogino and UDK Berlin with prof. Fabio Bidini. He is working as Assistant for Piano and Docent for History of piano performance at the Academy of Arts in Novi Sad. He was a participant in several important Piano Festivals and Master classes. He was a Laureate and first prize winner of many National and International Piano competitions, and was a scholarship holder of Yamaha scholarship, DAAD scholarship for studying in Germany, and Scholarship of Serbian Royal family Karađorđević 2004. He had performed in most important Concert halls in Serbia and have performed in Italy, Greece, USA, Brazil, Norway, Russia, Israel, Holland, Austria, Germany and England. He has recorded for radio and TV Novi Sad, RTS, Greek and Holland radio and television.



History of Pianism as a Basis for Artistic Research

The Bologna process and the inclusion of the third cycle in the Higher Art Education have had a considerable impact on changes of music education in Europe. Artistic research is recognized as a significant contribution to the “new knowledge”. There is a challenge to define and develop new specific methodologies and to investigate correlation between scientific and artistic research. The goal of this lecture is to share and discuss 20 years of tradition and the experience of implementing History of pianism as a class in the Academy of Arts in Novi Sad. This class helps students to define the most important aesthetic changes in performing styles and approaches throughout history of performing practice, artistic profile of the great pianists, relations between the composer and the interpreter, influences and relations between the audience and the performing practice and to give to students a general orientation to search and develop their own artistic approaches. Learning outcomes may be summarized as follows: first, students begin to understand music interpretation as objective phenomenon; second, students are getting verbal tools to express, explore, objectively criticize and define their own performing art and the art of others; finally, they are getting first experiences to write and research about music, preparing for the future tasks in both Master and Doctoral studies.

Lecture – Recital

L. van Beethoven

F. Chopin

F. Liszt

C. Debussy

M. Ravel

Sonata in C sharp Minor “Moonlight”, Op.27 No. 1

Nocturne in B Major , Op. 9 No. 3

Ballade No. 2 in B Minor

Preludes from Book II

No.7 “La Terasse des audiences du clair de lune”

No. 8 “Ondine”

Gaspard de la Nuit

SHEENA NICOLL (UK)
EPTA UK



Scottish pianist Sheena Nicoll graduated B.Mus from the University of Edinburgh, having won the Tovey Prize and a Bucher Scholarship which led to her studying in Vienna with Prof. Czaczkes, Frau Prof. Thern and Dr Josef Dichler. She also participated in the masterclasses of Paul Badura-Skoda in Edinburgh and further studied in Brno with Prof. Vondrovic who told her “You play our music like a Czech musician”. She has given many first performances, broadcasts and recitals worldwide and is widely praised for her imaginative and highly individual programming. Her vast repertoire contains many rarely performed and neglected works discovered during European and Scandinavian wanderings. Many threads run through her musical life including a deep love of Nordic music, Czech music and compositions by women composers. In the early 80's she once declared “In a strange way I sometimes feel that I no longer choose my programmes. Now it is almost as though they are choosing me.” Since then countless ‘unbidden’ programmes have been presented to the great delight of audiences everywhere. Sheena is delighted to return to the beautiful city of Novi Sad to perform and meet again with its friendly people.

Theodor Kirchner (1823-1903) – Great Master of the Miniature

A selection of pieces from Wolkenbilder (Cloud paintings) 27 Stücke für Klavier Op. 100 and Blumen zum Strauss (Flowers for a Bouquet) 12 Klavierstücke Op. 4. Theodor Kirchner -German composer and concert pianist of the Romantic Era was held in high esteem and friendship by many prominent musicians of the nineteenth century. In 1843, on the recommendation of Mendelssohn, Kirchner became organist at Winterthur, Switzerland where he remained for 20 happy years. Kirchner wrote over 1000 piano pieces and has been described as “Schumann’s most inspired follower” (Eschmann 1871). He died in Hamburg embittered and almost forgotten. “Flowers for a Bouquet” was published in 1897 during Kirchner’s years in Leipzig. “Cloud paintings”, most of which were composed in 1888 between the months of May and August (during his unhappy years in Dresden) had to wait many years before they were discovered by chance and published in recent times. Kirchner’s title was inspired after a viewing in Dresden of paintings by contemporary German artists. These exquisite pieces will be performed against a background of images from paintings by Maria Groppenberger of Austria echoing various moods and titles of the music.

GRZEGORZ NIEMCZUK (POLAND)

The Karol Szymanowski Academy of Music (Katowice)



Grzegorz Niemczuk-concert pianist-student of Prof. Josef Stompel, already performed in all Europe and also in the USA and Australia. He was given 1<sup>st</sup> Prizes in International Piano Competitions in Zabrze (in 2003), Trieste (2007) and Waterloo (2008) and in the 40<sup>th</sup> National Frederick Chopin Piano Competition in Warsaw (2010). He also won many top prizes at the competitions devoted to F. Chopin: Łódź 2004 (Distinction and Special Prize), Varna 2005(III Prize), Warsaw 2006 (III Prize) and 2007 (V Prize), Konin 2008 “Chopin of the Young” (I Prize). In July 2008 he was a Laureate of Janet & William Schwartz Scholarship Award in New York. He developed his music skills at music courses where he worked with such artists as: Joseph Banovetz, Rudolf Bernatik, Peter Donohoe, Menahem Pressler, Philippe Entremont, Jeffrey Swann, Piotr Paleczny, Joaquin Achucarro, Mykola Suk, Yuan Sheng, Alexander Kobrin, Alberto Nose, Andrzej Jasiński, Aleksiej Orłowiecki, Jerome Rose, Adam Wodnicki, Krystian Zimmerman.

Schumann and Chopin Recital

F. Chopin

R. Schumann

Polonaise-Fantasy A-flat Major, Op. 61

Fantasy C Major, Op. 17

ANTHONY OLSON (USA)

Northwest Missouri State University (Maryville, MO)
MTNA, EPTA, CMS



Anthony Olson's career has taken him throughout the United States, Europe and China. His performances have been broadcast on America's National Public Radio, KSCI Television (Los Angeles, California) and Nanjing Television Broadcasting (China). His recent appearances with orchestras have featured works by the American composers George Gershwin and Louis Moreau Gottschalk. A dedicated educator, Anthony Olson is currently Associate Professor of Piano at Northwest Missouri State University. He also teaches at Adelphi University in New York City. He has taught in Europe at Imperial College in London, England (fall of 2005), Teikyo University in Maastricht, Holland (summer of 2008) and Roosevelt University in Middleburg, Holland (summer of 2010). An active author, Olson has written articles for Clavier Magazine, Classical Singer Magazine, The Piano Journal and the Choral Journal. An active stage director and conductor as well as a pianist, he has directed and conducted operas by George Gershwin, Gustav Holst, Samuel Barber and Mozart.

Isaac Albéniz after 150 years: Detangling the Man from the Myth

Nearly all of the nineteenth-century traveling virtuosos embellished details of their personal lives and artistic accomplishments in order to further their careers, but few pianists “improvised” on their life stories as much as Isaac Albéniz (1860-1909). Throughout his life, Albéniz enhanced, altered and fabricated accounts of his experiences. From his childhood through his later years, he constantly wove a complex tapestry of myths that he fed the press; he promoted fictitious accounts of auditioning at the Paris Conservatory, of lengthy studies with Franz Liszt, and of extensive tours throughout the Americas as both a pianist and an opera conductor. This lecture examines the legends that surround Albéniz’s life story and tries to detangle the facts from the fiction.

BRANKA PARLIĆ (SERBIA)

Academy of Arts (Novi Sad)



Pianist Branka Parlić is one of the most prominent interpreters of contemporary music in the ex Yugoslavian region. She graduated from the Belgrade University of Musical Arts in the late 1970s, studies under Professor Olga Mihailović. She later honed her craft at the Summer Music Academy in Nice under Paris Conservatory Professor Pierre Sancan. Since 1986 she has devoted her work to the music by French composer Erik Satie as well as to 20<sup>th</sup> and 21<sup>st</sup> Century New Music-minimalism and post minimalism. She is as a prominent promoter of the New Music in the Region. Her CDs are regularly broadcasted on major Radio and Television in Region as well as on the British Classic FM TV. She acts as a piano teacher at University of Novi Sad, Academy of Arts. Since 2006 she is Artistic director of the Art stage dedicated to the New Music, entitled New Ears of the New Music, within Exit festival in Novi Sad.

Website: www.brankaparlic.com

From Satie Towards New Music or The Second Defense of Satie

Erik Satie was a colourful figure in the early 20th century Parisian avant-garde. His work was a precursor to later artistic movements such as minimalism, postminimalism, ambient music, happenings, performing arts... He undeniably inspired and influenced many later artists, and their ideas- John Cage, American minimalist Philip Glass, Lamonte Young, Steve Reich, Terry Riley, British minimalists G. Bryars, M. Nyman... among them famous Rock musician Brian Eno, as well as many of the 21st century composers.

Erik Satie (1866-1925)

John Cage (1912-1992)

Philip Glass (b. 1937)

Graham Fitkin (b. 1963)

Gnossienne No.7 (1891)

In a Landscape (1948)

Glasswork-Opening (1981)

The Cone Gatherers-Part 1 (1987)

GARIK PEDERSEN (USA)

Eastern Michigan University (Ypsilanti, MI)
MTNA



Steinway Artist. Performances as soloist and chamber musician throughout the United States and in Canada, Europe, Taiwan, Central America, and the Philippine Islands. Presented in recitals by the U.S. State Department, the National Federation of Music Clubs, and on numerous public television and radio broadcasts. Concerto performances with the Blue Lake Festival Orchestra, the Plymouth Symphony, the Hastings Symphony, the Ozark Festival Orchestra, and several university orchestras, and recordings for Albany, Hornblower, and McGraw-Hill music. Invited to present recitals, lectures or master classes at universities and for professional organizations in the U.S. and abroad, including the Music Teachers National Association, the Royal Conservatory of Music, and the Canadian Federation of Music Teachers' Associations, and has served as an adjudicator for piano competitions in eighteen states. After studying with Wesley True at Central Missouri State University, he completed a doctorate in piano performance and pedagogy as a student of John Simms at the University of Iowa.

Guion and Gurt: A Forgotten Masterwork and a World Premiere

David Wendell Guion (1892-1981) was one of Texas's most colorful and celebrated musical figures. His Mother Goose Suite, 17 charming and descriptive pieces based on Victorian nursery songs by J. W. Elliott, was well-received immediately following its composition in 1937, but in recent years has been unavailable (both in print and recorded format) and is little heard or known. According to the composer, these pieces require "the technical skill and artistic finish of the concert pianist." This presentation will include a performance of the suite along with the songs on which it is based, sung by soprano Patrice Hogan Pedersen.

Joseph Gurt (b. 1933), Professor Emeritus of Music at Eastern Michigan University, is highly acclaimed as a pianist, teacher, and, more recently, composer. His Toccata-Fantasy was composed during 2008-09 and is dedicated to Garik Pedersen.

MIROSLAV PIŠĆANEC (SERBIA)

Academy of Arts (Novi Sad)

Music School Teodor Toša Andrejević (Ruma)



Miroslav Pišćanec was born in Ruma, Serbia, on September 10th, 1984. He finished the first grade in Elementary Music School “Teodor Toša Andrejević” in Ruma, of the Department of Piano, in the Class of Prof. Aleksandar Rašković. From the second grade until the end of elementary music education, Miroslav was in the Music School “Kosta Manojlović” in Zemun in the Class of Prof. Djordje Lazarov. Miroslav started High School education in the Music High School “Isidor Bajić” in Novi Sad, in the Class of Prof. Biljana Dabić. In the High Music School education, Miroslav changed the class, and he started the third grade in the Class of Prof. Dušanka Srđić. He finished his Bachelor of Music Degree from the Department of Piano at the Academy of Arts, Novi Sad, Serbia in the the Class of Prof. Vladimir Ogarkov (Moscow, Russia). Last two years, Miroslav is working as Professor of piano, in the School of Music “Teodor Toša Andrejević” in Ruma. Miroslav entered numerous competitions in Serbia (Belgrade, Niš) and abroad (Italy, France) and he was awarded with several prizes. The most important are International Competition of Pianists “Nikolai Rubinstein”, Paris, France, 2nd prize and International competition in Belgrade, Serbia, 3rd prize. Miroslav had several recitals in Music Schools in Vojvodina. He attended master classes with such eminent professors: Iris Kobal, Rita Kinka, Svetlana Bogino and Alan Frejzer who is the most important person who had the biggest influence in his music education development.

Young Concert Platform – Piano Recital

L. van Beethoven

S. Rachmaninoff

R. Schumann

Sonata in F Minor, Op. 57

Etude Tableau in D Major, Op.39 Nr. 9

Kreisleriana, Op. 16

SANDRA RAMAWY (USA)

University of Memphis (Memphis, TX)



Her musical studies took Sandra Ramawy from her native Indonesia to Boston, Massachusetts and Austin, Texas. Sandra Ramawy holds a Bachelor of Music in Piano Performance from the Boston Conservatory where she studied with Jung-Ja Kim and a Master of Music in Piano Performance from the University of Texas at Austin where she studied with Gregory Allen. She previously taught at the University of Texas, San Antonio.

Nostalgia

The intricate, elusive, delightful and bewildering dance between memories and the human senses has enchanted many a soul. This short recital presents compositions of three composers, each inspired by echoes from a particular time of their lives. Nostalgia, fleeting as it may be and yet, to borrow words of E.E. Cummings,... not even the rain, has such small hands.

Leopold Godowsky (1870-1938)

Frederic Rzewski (1938-)

William Bolcom (1938-)

Wayang-Purwa: Puppet Shadow Play

The Gardens of Buitenzorg

Dreadful Memories

Winnsboro Cotton Mills Blues

Graceful Ghost Rag

NICHOLAS ROTH (USA)

Drake University (Des Moines, IA)
MTNA

Nicholas Roth began formal studies at age twelve, receiving critical acclaim for his appearances by the age of eighteen. He appeared as soloist with the St. Louis Symphony and the Indianapolis Symphony under Raymond Leppard, among others. Roth is featured in recitals and festivals throughout the United States, Mexico, Germany, and Spain. He was a Beethoven Fellow of the American Pianists Association, won first prizes in the chamber music competitions of Tortona and Pietra Ligure, Italy, and received a DAAD grant to further his studies in Germany. Roth holds the Doctor of Musical Arts degree from Michigan State University, Artist Diploma from the Hochschule für Musik in Munich, and MM and BM degrees from Indiana University. He studied with Ralph Votapek, Elisso Virsaladze, Helmut Deutsch, Edward Auer, Emilio del Rosario, and Michel Block. Roth is Associate Professor of Piano at Drake University. His solo recordings with Blue Griffin Recording have garnered favorable reviews in Fanfare, American Record Guide, International Record Review, and Gramophone.



Novelletten, Op. 21 by Robert Schumann (1810-1856)

No. 1 – Markiert und kräftig

No. 2 – Äußerst rasch u. mit Bravour-Intermezzo: Etwas langsamer, durchaus zart

No. 3 – Leicht und mit Humor-Intermezzo: Rasch und wild-Erstes Tempo

No. 4 – Ballmäßig, sehr munter

No. 5 – Rauschend und festlich

No. 6 – Sehr lebhaft mit vielem Humor

No. 7 – Äußerst rasch-Etwas langsamer-Erstes Tempo

No. 8 – Sehr lebhaft-Trio I: Noch lebhafter-Wie früher-Trio II: Hell und lustig-5. Fortsetzung:
Einfach und gesangvoll-6. Fortsetzung und Schluss: Munter, nicht zu rasch

IAN ROY (UK)

Ian Roy was born in Aberdeen, Scotland and attended Wick High School. He began playing the piano at age eight and studied initially with Emma Bruce in Wick. After leaving Wick High School he studied for two degrees in maths and physics at the University of Aberdeen. He then worked on two research contracts at the universities of Plymouth and Newcastle upon Tyne. Thereafter he worked for the ship safety department of QinetiQ at Rosyth. From the beginning of 2008 he has been working for the Edinburgh based firm of Petroleum Experts. Ian had lessons with Murray McLachlan while in Aberdeen, and when in Newcastle, from Margaret Huntington. Since moving to Fife he has been studying with Stuart Montgomery in Edinburgh. Ian also has lessons from time to time with Ian Jones and Dorian Leljak when in London.



A Recital of Piano Music by Chopin

- Study in A-flat Major, Op. 25
- Polonaise in A-flat Major, Op. 53
- Nocturne in D-flat Major, Op. 27
- Study in D-flat Major, Op. 25
- Study in C-sharp Minor, Op. 25
- Waltz in A Minor, Op. 34
- Mazurka in A Minor, Op. 17
- Study in A Minor, Op. 10
- Barcarolle in F-sharp Major, Op. 60

JENI SLOTCHIVER (USA)

Concert Artist (New York, NY)

Jeni Slotchiver earned her bachelor and master degrees in piano performance at Indiana University. A recipient of grants from The Smithsonian Institute, Jeni made her Carnegie Hall recital debut as first prize winner of Artists International Young Musicians Auditions. In 1997 she presented an historic NYC all-Busoni performance. She is a regular guest at The National Gallery of Art, and National Public Radio's Performance Today. The New York Times selected her debut CD Busoni The Visionary, as Critics' Choice for 1999, "A fascinating program of piano works, impressively played." Profiles of Jeni appeared in; Piano, "Her every performance is worthy of the highest respect," Classics Today, "Her wide range of keyboard color and sense of mystery are quite simply mesmerizing, positively physical," Singapore, "A revelation... Bold and brazen, a pianist of the highest artistry," Hong Kong, "A razor-keen intellect, fearless virtuosity with missionary zeal," and in Budapest Péter Varga wrote, "Her artistic grandness shines out." Ms. Slotchiver is Co-Artistic Director of the Nashville International Piano Festival. This year, Jeni releases two new CDs including Busoni The Visionary III.



Celebrity Piano Recital: Busoni The Visionary

Busoni remains best known for his ingenious transcriptions of Bach's music, and his popularity increases as a preeminent 20th century composer of remarkable, original music, including opera, orchestral, solo and chamber works. Busoni produced music of sublime inspiration, aligned with absolute integrity of foundation. He took for granted that art must be beautiful. The intersection of a spiritual and cognitive intensity is at the core of each mature composition. He wrote, "Come, follow me into the realm of music. Here is the iron fence which separates the earthly from the eternal, there is no end to astonishment, yet from the beginning we feel it is homelike. Unthought-of scales extend from one world to another, you realize how planets and hearts are one, nowhere can there be an end or obstacle; infinity lives completely, indivisibly in the spirit of all beings." In Busoni The Visionary, Jeni wrote, "Listeners will experience a journey; questions and solutions are worked out from the end backward, as a grand master would solve a chess game with a final move in mind. Gestures lead in apparently effortless fashion towards a transfiguration. This carefully articulated journey never sounds contrived or intellectual. The resulting effects are absolute beauty and stunning improvisation".

Piano Master Class

BARRY SNYDER (USA)

Eastman School of Music (New York, NY)



Barry Snyder is internationally acclaimed as a pianist and teacher, continually intriguing audiences with a diversity of programming spanning the years from Daquin to William Bolcom. Mr. Snyder's entry onto the musical stage came as a result of his winning three major prizes at the 1966 Van Cliburn International Piano Competition: Silver medal, Pan American Union Award and the Chamber Music Prize. Since then, Snyder has recorded forty-two CD's and given concerts spanning over four decades around the world. Barry Snyder is committed to performing 20<sup>th</sup> and 21<sup>st</sup> century works and has had several works written for him: Verne Reynolds(Piano Concerto), Sydney Hodkinson (Piano Concerto), solo works by Verne Reynolds, Sydney Hodkinson and Carter Pann. Performance highlights included the Chilingerian and Cleveland Quartets, Herman Prey, Steven Doane, cello, Montreal Symphony, Charles Dutoit, Baltimore Symphony, David Zinman. Mr. Snyder has been Professor of Piano at the Eastman School of Music since 1970. He has given masterclasses around the world including England, Germany, Poland, Australia, Taiwan, China, Korea and others. Barry Snyder studied with renowned teachers Wilbur Hollman, Vladimir Sokoloff, Cecile Genhart as well as John Celentano and Brooks Smith for chamber music.

Celebrity Piano Recital

L. van Beethoven

Sonata in F Minor "Appassionata", Op.57 No. 23

Allegro assai

Andante con moto

Allegro ma non troppo

F. Chopin

Barcarolle, Op. 60

S. Hodkinson

Stolen Goods,Four Preludes (2008)\*

3. Rhapsody:Calamato

2.Chase:Presto

C. Debussy

L'isle joyeuse

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Makrokosmos Vol. I : Love-Death Music

G. Crumb

Sonata in B Minor, Op. 35

Grave-Doppio movimento

Scherzo

Marche funèbre

Finale. Presto

*Written for Barry Snyder

### *Piano Master Class*

## JANE SOLOSE (USA)

Conservatory of Music and Dance, University of Missouri (Kansas City)  
MTNA NCTM



A native of Niagara Falls, Canada, Jane Solose received her early music training at the Royal Conservatory of Music in Toronto and is a graduate of the University of Toronto and University of Western Ontario in Canada, and the Eastman School of Music, University of Rochester, where she was awarded their prestigious Performer's Certificate. Her active career as a featured concerto soloist, recitalist, chamber musician, duo pianist, and master teacher has taken her to Korea, Japan, Austria, Hungary, Russia, Canada, and around the U.S. She is a past winner of the CBC Canada National Radio Competition and received special commendation at the International Vienna Modern Masters Performers Recording Award Competition. Eroica Classical Recordings released two of her compact discs "Style Hongrois" and "Variations: Three Centuries of Solo Keyboard Variations". Capstone Records released another CD, "Array", which celebrates works by American composers. Her articles have been published in the journals 20th Century Music and Clavier. Duo Solose, a duo-piano collaboration with her sister Kathleen have performed to enthusiastic ovations. Dr. Jane Solose is an Associate Professor and Chair of Keyboard Studies at the Conservatory of Music and Dance, University of Missouri-Kansas City.

### *Style Hongrois: Solo Piano Works by Hummel, Schubert and Liszt*

Born in Hungary, Johann Nepomuk Hummel succeeded Haydn in 1804 as Kapellmeister to Prince Esterházy at Eisenstadt. His Balli Ongaresi ("Hungarian Dances"), Op. 23, dedicated to Princess Esterházy, is a set of seven charming, miniature dances in the style hongrois. Schubert's Ungarische Melodie ("Hungarian Melody") D. 817 is the solo piano version of the finale of his duet, Divertissement à l'Hongrois, D. 818. Liszt's Hungarian Melodies after Schubert (1838-39) is based on Schubert's duet. The theme of the first section is a Hungarian folk song that Schubert evidently picked up from Count Esterházy's kitchen at Zseliz, where he spent the summer of 1824. Schubert employs dramatic tremolos and improvisatory-like cadenzas in imitation of the cimbalom. Liszt was intrigued with the improvisational skills of the gypsy musicians and wrote Hungarian National Melodies, which were revised in 1851-53 and published as the Hungarian Rhapsodies. The Rhapsodies are cast in the sectional design of the "verbunkos", a dance popularized by gypsy bands consisting of two or more contrasting sections-a slow section followed by the "friska", or quick section. Liszt flavors passages with violin and cimbalom imitations, as heard in his Hungarian Rhapsody No. 13 in A Minor.

## SLOBODANKA STEVIĆ (SERBIA)

Isidor Bajić Music School (Novi Sad)



Slobodanka Stević was born in Novi Sad. She completed her elementary and secondary education in music at Isidor Bajić Music School in Novi Sad as a student of Prof. Eleonora Mali. Ms. Stević got her undergraduate and Master degree under Dr. Dorian Leljak at the Academy of Art in Novi Sad. As a pianist, she was the attendant of various master classes by prominent music professors: Dušan Trbojević, Kemal Gekić, Nevena Popović, Jokut Mihajlović, Ninoslav Živković, Iris Kobal, Kristof Berner, Sergei Markarov, Nadia Lasserson, etc. She performed in a great number of concerts and recitals both as a soloist and a chamber musician, specializing in the music of 20th century and Serbian composers. Concerts were held in all the halls in the country and many across Europe (Austria, Czech Republic, Croatia, Romania, Israel, etc). Since 1999 she has been engaged as an accompanist for the String Department, and subsequently as a piano teacher. From the year 2003 Ms. Stević was employed by the Academy of Art Novi Sad, first as a teaching assistant for piano students, and later by the String and Percussion Department. On various occasions, she participated in seminars by respected string professors as an official accompanist: Prof. Dejan Mihajlović, Prof. Igor Curetti-Koret, Prof. Megumi Teshima, Prof. Dejan Bogdanović. Ms. Stević has made a number of permanent recordings for Radio Television of Serbia, RT of Novi Sad, Studio M, as well as recordings of theatre music both for national and international market. She is a member of Ad Libitum Chamber Ensemble, Boris Kovač and Sunny Orchestra and Ingmar Piano Duo. Member of EPTA.

### *Piano Duo Recital*

F. Schubert

W. A. Mozart

F. Chopin

Lebensstürme, Op. 144

Sonate for two pianos, KV 448

Allegro con spirito

Andante

Molto allegro

Rondo, Op. 73

## **TORI STØDLE (NORWAY)**

Music Conservatory, Faculty of Art, Tromsø University (Tromsø)

Tori Stødle is professor of piano at the Music Conservatory, Faculty of Art, Tromsø University. She has given masterclasses and concerts in USA, Russia and several other European countries. In New York she has given lecture-recitals at The Juilliard and Manhattan School of Music. Tori Stødle is a Steinway Artist and has recorded many CDs. She is Vice President of EPTA Norway since 1984 and is Artistic Director of The Top of the World International Piano Competition.

*Top of the World International Piano Competition in Tromsø (Norway)*



The story about the 1st Top of the World International Piano Competition in Tromsø, Norway. Presentation of the documentary showing some of the world's finest musical talents competing.

## TEA STOJŠIĆ (SERBIA)

Isidor Bajić Music School (Novi Sad)



Tea Stojšić was born on the 24th of November, 1997 in Novi Sad (Serbia). Her piano education started at the age of seven at the “Isidor Bajić” School of Music, in the class of Professor Tatjana Vukmanović. During her second year of studies, she won two first prizes: at the piano competition “International Festival of Young Pianists” (Šabac, Serbia), and at the “Competition for Young Pianists” (Zrenjanin, Serbia). In 2006 Tea participated in three competitions and won the following prizes: First Prize winner, Special Award winner, and Laureate at the “11th International Competition for Young Pianists” (Šabac, Serbia); First Prize and Special Award winner at the Competition of Music School “Davorin Jenko” (Belgrade, Serbia); First Prize winner, Special Award winner and Laureate at the “Republic of Serbia Competition of Schools of Music and Ballet” (Belgrade, Serbia). Tea has performed and recorded for the TV station Channel 9. In 2008 Tea was the First Prize winner and Laureate at the International Music Competition “Konjović” in Belgrade. In the same year Tea gave her first, very successful recital in Novi Sad (May) and was a special guest at the Summer Academy in Linz, Austria where she gave her second recital. In 2009 Tea once again became the First Prize winner and Laureate at the “Republic of Serbia Competition of Schools of Music and Ballet” (Belgrade, Serbia). In April of the same year she performed at the Associated Board of the Royal Schools of Music (ABRSM) European Representative Conference. In May, 2009 she performed Bach’s F Minor Piano Concerto in Novi Sad. She was accompanied by the Isidor Bajić Music Scool’s Orchestra. In November 2009 Tea won 3rd prize at the International Piano Competition “Virtuosi per Musica di Pianoforte” in Usti nad Labem, Czech Republic. Tea regularly performs at the EPTA Conference. Most recently she was the guest of EPTA held in Novi Sad and Madera.

### *Young Concert Platform – Piano Recital*

J. S. Bach

L. van Beethoven

P. Tchaikovsky

M. Balakirev-M. Glinka

D. Shostakovich:

Prelude and Fugue in F Major, WTC 2, BWV 880

Sonate in G Major, Op.31 No.16

Allegro Vivace

Romance in F Minor, Op. 5

The Lark

24 Preludes and Fugues, Op. 87

No. 5 in D Major

No. 2 in A Minor

## DINA ŠUKLAR (SERBIA)

Isidor Bajić Music School (Novi Sad)



Dina Šuklar was born in Novi Sad, Serbia. She completed the Isidor Bajić School of Music in the studios of Ivana Branovački and Milena Apić before graduating from the Novi Sad University Academy of Arts in 2003, majoring in Piano Performance in the studio of Dorian Leljak. In 2005, she received her M. Music degree in Piano Performance at Syracuse University, USA, under the tutelage of Wei-Yi Yang. She also received the most prestigious academic awards offered by both the University of Novi Sad and Syracuse University. Since 2000, she has been working continuously with students age four to twenty. During this time, she acted as a Teaching Assistant at the Academy of Arts in Novi Sad and at Syracuse University. Since 2005 she has been employed at the Isidor Bajić School of Music, where she teaches piano and sight reading to piano majors. She and her pupils have won several top prizes at national and international competitions. Her resume includes performances in Serbia, Macedonia, England, Italy, Israel, and the USA, including appearances as a soloist with the Camerata Academica and Vojvodina Soloists orchestras. Dina Suklar has also co-authored of the book "In the Miraculous World of Music".

*Music Starter (New Book Presentation)  
A New Method of Learning How to Read Music:  
Logic Problems, Games, and Short Stories for Beginners*

Music Starter is an interactive textbook designed to assist children in acquiring elemental music literacy through methods that encourage the development of their logical thinking, creativity, and imagination. Utilizing primarily a comic strip format, the book combines stories, logic problems, didactic games, and tunes. The book evolved as the result of a study conducted under a supervision of prominent mathematicians and established authors of non-musical didactic games in Serbia. This study was formed in response to a need we noticed in our own teaching: the need to introduce the concept of music notation to children in a way that would encourage them to develop a logical system of thinking from their initial encounters with the music alphabet. The focus of the study was the adaptation of proven methods used in non-musical didactic materials to music education in an effort to achieve a singular goal: foster a system of thinking in children which they would thenceforth spontaneously and successfully apply to future learning. Once identified, these methods were applied to music. The resulting book encourages children to discover the meaning of each symbol of music notation, rather than memorize static definitions. Acquiring knowledge proactively through problem solving and game playing, the children start from something known and move gradually towards an understanding of the unknown. Multiple case studies utilizing the book have demonstrated significant improvements in children's logical thinking, creativity, imaginative stimulation, and musical interest. In less than a year since its release, Music Starter has already received the endorsement of prominent psychologists and piano teachers at leading universities in England, Austria, Portugal, Serbia, Slovenia, Croatia, and the USA.

## BERNARDA SWART (REPUBLIC OF SOUTH AFRICA)

North West University (Potchefstroom)  
SASMT



After completing the B Mus degree at the University of Pretoria under Philip Levy she continued her piano studies at the Hochschule für Musik und Darstellende Kunst in Wien, Austria under Walter Panhofer. On her return to South Africa she was appointed piano lecturer at the University of Pretoria. She obtained an MMus (cum laude) and the FTCL of the Trinity College of London under Joseph Standford as well as a DMus in piano performance at the North West University, Potchefstroom, South Africa. Bernarda is a keen accompanist and has participated on invitation in chamber music series in Switzerland and Italy. She is a regular official accompanist at the Unisa International Voice and String Competitions in South Africa and was a panelist for the initial round at the 2007 Unisa International Piano Competition. Bernarda is currently senior lecturer in piano at the School of Music of the North West University, where she also lectures piano pedagogy.

### *Proust's Memory Concept in Dutilleux's Sonata for Oboe and Piano (1947)*

According to composer Henri Dutilleux (1916- ) he is influenced by the ideas of time and involuntary memory (*souvenir involontaire*) from Marcel Proust's (1862-1912) novel *À la recherche du temps perdu*. The Narrator in the novel tries to regain lost time and is in search of his lost past. Another aspect from Proust's novel is the idea that spiritually a person is never fully formed but slowly evolves in subconsciousness, establishing a gradual, spiritual evolution and progressive change in the course of time. This idea in the novel can be linked to thematic transformation by means of cells in Dutilleux's music, a procedure that he describes as *croissance progressive*. The procedure was initially consciously applied in Dutilleux's First Symphony (1950). However, this paper demonstrates thematic growth already present in his Sonata for oboe and piano (1947). Progressive growth and Proust's *souvenir involontaire* concept is created by means of perpetually changing triadic trichords or cells which originate from this initial basic cell.

## **MARIA DEL PICO TAYLOR (CUBA/USA)**

Temple University-Boyer College of Music and Dance (Philadelphia, PA)



Cuban pianist; Professor of Piano at Temple University; Artistic Director of the Latin Fiesta Hispanic music ensemble; Founding Co-Director of The Taubman Seminars in New York City and Temple University; Artistic Director and Producer of the “Hispanos...Many Roots... Many Faces” Festivals in Philadelphia, partly sponsored by the Philadelphia Music Project, the PA Council on the Arts and the Philadelphia Cultural Fund; Latin Fiesta has performed as soloists with the Jackson, Delaware, Grand Rapids, Pottstown, Tulsa and the Philadelphia Classical Symphony Orchestras; frequent performer and clinician for MTNA, PMTA, several PA, NJ and various teachers organizations nationwide as well as in Poland, Czech Republic, France, England, Hawaii, Brazil. 1984 winner of the Lindback Award for outstanding teaching at Temple U; selected as Teacher of the Year by the PA music Teachers Association in 1994; Artist and Licentiate Diplomas, U of Toronto; MM Northwestern University; winner of Canada Council grant for 3 years; listed in International Who is Who in Music and several other similar publications. “The best program we ever had” CAPMT, San Diego, CA; “An outstanding session...an excellent pianist and Spanish music advocate” MTNA; “Like a gentle whirlwind the poised but powerful pianist mesmerized the capacity audience” El Hispano, PA. Management: Milt@ProducersInc

### *The Spanish Idiom in Piano Music*

An interactive presentation highlighting the rhythms, scales, accentuations, gestures, dance elements and other factors that are typical of Hispanic music and facilitate its interpretation. Excellent teaching repertoire by Hispanic composers ranging from elementary to lower advance will be introduced and demonstrated. Includes some ideas for Improvisation. Audiences consisting primarily of non musicians are encouraged to participate by learning to play simple patterns on Latin percussion instruments and basic dance steps. Has been presented at many conventions in USA, Hawaii, Brazil and Europe and at many colleges and Universities including the Juilliard School in New York.

## TATIANA TCHIJOVA (RUSSIA/COLOMBIA)

Universidad del Valle (Melendez-Cali)



Tatiana Tchijova was born in St. Petersburg (Russia). She has a Ph.D. in Arts and a Magister in Violin of the State Conservatoire of Saint Petersburg (Russia, 2008-1982). At present, she practices as an interpreter in the Cali's Philharmonic Orchestra and as a violin teacher at the music department in the Universidad del Valle (Santiago de Cali, Colombia). Founder and Artistic Director of the Camerata "Alférez Real", representative artistic group of that institution, she has designed this musical space for students in their training process who demonstrate ability and talent. Between the current plans of the group there are of bringing the Latin-American community's attention over its musical roots, interest which has joined countries as Argentina and Peru. Closely linked to the musical world of Colombia, Tatiana Tchijova leads projects of arrangements for violin and piano of the folkloric music of Colombia. Tatiana Tchijova is a member of the Trio "Ar. Co", along with the pianist Dora De Marinis (Argentina) and the cellist Marianna Kononenko (Russia).

### *Chamber Music Recital Trio Ar.Co.*

Antonio Maria (1902-1958 Colombia)

Valencia Emociones Caucanas

Amanecer en la Sierra

Pasillo

¿?

Fiesta Campestre

Sergei Rachmaninov (1873-1943 Rusia)

Elegiac Trio Nr. 1 in G Minor

## **SOCK SIANG THIA (AUSTRALIA)**

Elder Conservatorium of Music (Adelaide)



Sock Siang Thia holds a Licentiate Performer's Diploma in Pianoforte from Trinity College London and received her Bachelor of Applied Arts with Honors in Music from Universiti Malaysia Sarawak. She then obtained her Master of Music degree in Piano Performance with distinction from the University of Newcastle upon Tyne in United Kingdom. After graduating she returned to Malaysia and served as a music lecturer at Universiti Malaysia Sarawak. Besides teaching piano, music appreciation, music theory and aural training at the university, she also performed regularly either as a solo musician or with the Sarawak State Symphony Orchestra. In 2007, Sock Siang Thia was awarded a scholarship by the Malaysian Government to pursue her doctoral degree at the University of Adelaide in Australia. She is currently studying towards a PhD in Performance at the Elder Conservatorium, and her research has as its focus the piano works of Fanny Hensel and Clara Schumann.

### *Piano Sonatas of Fanny Hensel and Clara Schumann*

Fanny Hensel and Clara Schumann make an interesting pair for musical comparison. Both received good training as pianists and composers, maintained close ties to prominent composers in the nineteenth century, and sustained a lifelong involvement in music. Their lesser known contributions to the nineteenth century piano music in particular make them an interesting area for study. This paper explores the performance related issues in performing the piano works of these two composers, with focus on their piano sonatas. Differences in their handling of musical elements such as form, texture, melody, harmony and rhythm will reveal individual approaches in composition, and analysis of these patterns will assist the decision-making process guiding the interpretation of their music. The whole process of understanding, analysing and interpreting their music will combine to inform the preparation of these works in order to produce a meaningful performance. And the performance itself will also be identified through the entire process as the primary tool and outcome of this research.

## ANNE-LOUISE TURGEON & EDWARD TURGEON (CANADA/USA)

Florida Atlantic University (Boca Raton, FL)  
MTNA



Canadian pianists Edward Turgeon and Anne Louise-Turgeon live in Florida, where they are ensemble-in-residence and piano faculty members at Florida Atlantic University's Dorothy F. Schmidt College of Arts and Letters in Boca Raton. Critics have hailed the duo as "one of the top duos of our time" (La Scena Musicale) in response to their performances in Asia, Europe, and North America, including such venues as Carnegie Hall, the Concertgebouw of Amsterdam, Yong Siew Toh Conservatory (Singapore), St. Lawrence Center (Toronto), Norfolk Chamber Music Festival, San Francisco International Chamber Music Festival, and Montreal International Two Piano Festival. The Turgeon's recordings on Marquis/EMI and Vanguard Classics labels have been heard on the BBC, ABC, Dutch Radio, CBC, and NPR's "Performance Today", receiving "artist of the month", "top 10 classical" and "5 out of 5 stars" from CBC's "Galaxie" and "Sound Advice" programs. The Duo Turgeon is the only North American piano duo to have taken first prizes in both the International Schubert Piano Competition for piano Duos (Czech Republic), and the Murray Dranoff International Two Piano Competition (Miami). The Turgeon's teachers have included Boris Berman and Peter Frankl (Yale University); Marietta Orlov and James Anagnoson (University of Toronto); Marek Jablonski and Claude Frank (Banff Center for Music and Sound); Karl Ulrich Schnabel (New York); Gyorgy Sandor, John O'Connor, and Karl Heinz Kammerling (Holland Music Sessions).

### *North American Piano Duo Music*

Canadian pianists Edward Turgeon and Anne Louise-Turgeon present underperformed works for two pianos by North American composers including Jean Coulthard's "Requiem Piece" (Canada), Michael Conway Baker's "Capriccio" (Canada), Victor Babin's "Etudes" (Russia/U.S.A.), and Aaron Copland's "Danza de Jalisco" (U.S.A.).

### *Piano Resital*

Aaron Copland	Danza de Jalisco
Johannes Brahms	Sonata in F minor, Op. 34b
	Allegro non troppo
	Andante, un poco adagio
	Scherzo – Allegro – Trio
	Finale: Poco sostenuto; Allegro non troppo; Presto non troppo

Victor Babin	Selected Etudes from Six Etudes for 2 Pianos
Michael Baker	Capriccio
Carlos Guastavino	Tres Romances Argentinos
	Las Ninas de Danta Fe
	Muchacho Jujeno
	Baile en Cuyo

### *Piano Master Class*

## ZEYNEP UCBASARAN (TURKEY/USA)

Pianist Zeynep Ucbasaran started her music studies at age four at the Istanbul Conservatory. She has her Concert Artist Diploma from the Liszt Academy of Music, Budapest, where she studied under Prof. Katalin Nemes, pupil of Bela Bartok, and other noted artists. She obtained her advanced graduate degrees in Piano Performance from Hochschule für Musik, Freiburg, Germany. Her MA and DMA degrees in Piano Performance are from USC. Among other professional awards such as the American Liszt Society Award, Ucbasaran was a prize-winner in the 1996 and 2000 Los Angeles Liszt Competitions. She was designated a “woman of distinction in the year 2003” by the Daughters of Ataturk organization in the US. She has given recitals and concerts worldwide. She made her Wigmore Hall debut in November 2004 and issued CDs of the music of Chopin, Liszt, Schubert, Mozart, Scarlatti, Beethoven, and twentieth century composers such as Saygun, Bernstein and Muczynski to critical acclaim. She has recorded the complete piano sonatas of W. A. Mozart and the piano music of A. Saygun which was issued by Naxos International, and also a recital of two piano music with pianist S. Gallo. Her most recent project is a recording of music for three pianos.



### *Piano Recital*

## GREGOR VIDOVIĆ (GERMANY)

EPTA Germany



Gregor Vidović was born 1971. He started performing during his piano studies on the music academies in Novi Sad (Serbia) and Cologne (Germany). In the last years Gregor Vidović performed in Germany, Austria, Bosnia, Egypt, Serbia, Croatia, France and Brazil. Numerous concerts were recorded for TV and radio. The concerts were accompanied by almost thirty masterclasses on conservatories and academies. Similar projects are to be performed in Turkey, Argentina, Austria, Italy and Canada. Beside his activities as a performing artist and a piano pedagogue, he founded the Music Sommer Academy Southeast Europe and the concert series A Tribute to Sarajevo, both committed to the support of young musicians from the countries of former Yugoslavia. For his artistic work and his social commitment, Gregor Vidović has been frequently awarded: Paul Harris Fellow of the Rotary International Club, Cultural prize of the German Oberberg Region, representative of Germany at the international conferences Education for Culture of Peace, Ambassador of Good Will of the Aid Net Foundation and artistic director of the Youth Symphony Orchestra South Eastern Europe.

### *Handling of Pianistic Errors in Teaching and Performing*

Errors in piano playing are a universal subject. It seems so as if the sheer proximity to the instrument piano affects everybody: pupils, young and old, piano teachers as well as piano professors, students and rising talents, professional pianists with decades of stage experience, and last but not least, even the audience! Everybody experiences this phenomenon in a different way, but due to its inevitability and the fear it causes, it leaves nobody cold. With this lecture I would like to share with you the experience that I gathered through my dual-role as a piano teacher and pianist throughout years of everyday teaching, numerous workshops and masterclasses on conservatoires and music academies, just as well as through concerts in and outside of Europe. This lecture touches the topics of pedagogic development of music understanding, the role of pianistic technique, learning by heart, possibilities of handling of pianistic errors from the artist's point of view, and the perception of errors on the part of the audience.

## DAVID WESTFALL (USA)

Hartt School of Music, University of Hartford (Hartford, CT)  
MTNA



David Westfall maintains an active career as concert pianist, collaborative artist, and teacher. He has concertized and given masterclasses throughout the United States, Canada, Spain, Brazil, Germany and Serbia. He has performed with internationally acclaimed string quartets such as the Jupiter, Chiara, and American. He has presented at the Music Teachers National Association and World Pedagogy Conference, and will return again this summer for a three-week residency at the Three Bridges Chamber Music Festival at the Duluth campus of the University of Minnesota. He has also recently given masterclasses at the Royal Conservatory in Toronto, the Royal College in London, and Mannheim University of Music and the Performing Arts. Westfall is a graduate of Indiana University, Texas Christian University and the Juilliard School of Music. He received his Doctorate in Musical Arts from the Hartt School, University of Hartford, where he is Associate Professor of Piano. He is currently Co-chair of the Keyboard Department and Chair of Collaborative Piano at the Hartt School.

### *Lecture/Performance: Symphonic Etudes - Robert Schumann*

The Symphonic Etudes were composed between 1834 and 1837, and proved to be a challenge for the composer from its inception to its conclusion. Schumann struggled with eight different titles during its development before publishing two versions: one in 1837 and the other fifteen years later, in 1852. Even then it is uncertain whether or not he was satisfied with the final one. He omitted five Supplemental Variations (ultimately published posthumously) after considerable deliberation, even though he had incorporated them in earlier versions of the work. The lecture will cover the various compositional aspects of the piece in regards to texture, rhythm and contrapuntal techniques, as well as the notational patterns within the theme that were used as developmental devices in the Etudes. Schumann was significantly influenced by other composers and performers whose technical and musical traits can be seen throughout the work. His professional and personal life during this time will be examined along with his literary output, including reference to the imaginary figures of Florestan and Eusebius who were essential inspirations in the conception of this problematic work. A performance of the Symphonic Etudes will conclude the lecture presentation.

### *Piano Master Class*

## **SOOHYUN YUN (USA)**

Kennesaw State University (Kennesaw, GA)



Dr. Soohyun Yun, pianist born in Korea, is a clinician, adjudicator, educator as well as an active performer. Yun has explored solo and chamber music from baroque to contemporary and performed in venues throughout Germany, Korea and the US. New York Concert Review said “Yun unleashed much passion and color along the way...” at her solo recital at Carnegie Hall, NY in 2008. Yun won American Protégé International Competition, Artists International’s Special Presentation Award and 21st Century Piano Commission Award among other awards. Yun extended her summer studies at Mannes School, NY and at Hochschule „Felix Mendelssohn Bartholdy,“ in Leipzig, Germany. She received degrees from the University of Illinois, Urbana-Champaign under Ian Hobson and Reid Alexander and from Yonsei University, Korea. Yun taught at University of Idaho at Moscow, Millikin University at Decatur, IL and Piano Laboratory at University of Illinois. From August, 2010, she serves as Assistant Professor of Piano at Kennesaw State University in Georgia, USA.

### *Performance of “Mirrors” (completed in 2003) by Benjamin Lees*

The purpose of this presentation is to introduce Mirrors for piano solo composed by Benjamin Lees in 1992~2003. It is dedicated to pianist, Ian Hobson, who is currently Swanlund professor in University of Illinois at Urbana-Champaign. Since the presenter took piano lessons with him, Professor Hobson introduced Benjamin Lees’s piano music in spring, 2003. Benjamin Lees, who was born to Russian parents in 1924 in Harbin, China, was raised in California. Among numerous awards, Lees’s symphony No. 4 was acclaimed by a Grammy Award nomination in 2004. Lees’s Mirrors drew attention immediately since Hobson was premiering and recording it. This 40 minute-long piece is composed of twelve movements. All movements of Mirrors are independent and each movement focuses on a particular expressive character and its mood supported by tempo and expressive markings, form, meter, motives and dynamics. Lees uses traditional musical elements such as scales, major and minor triads and chords to create a unique sonority and his musical vocabulary is based on traditional tonality, yet, his music is unique. In this presentation, the entire movements of Mirrors will be performed.



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## The Piano Society of Korea

During the past twenty years, the Piano Society of Korea has become one of the foremost music societies in Korea, boasting of over 850 members. Every year, it invites pianists, musicians, and scholars from all over the world to take part in a variety of events, including concerts, master classes, symposiums and seminars. Recently it has taken special interest in nurturing young musicians by hosting music camps and workshops. In order to enlarge the scope of its activities and to become an international center for music and culture, the Society has formed ties with many international associations, such as the European Piano Teachers Association (EPTA) and the World Piano Conference (WPC).

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