



5th WORLD PIANO CONFERENCE

June 27 to July 03, 2013, Novi Sad, Serbia

Friedrich Friedrich Nietzsche

...this is why souls that are over - come with happiness generally feel more grateful to music than others and better ones do: for they see and hear through music, as through a coloured mist, their love becoming, as it were, more distant, more touching, and less heavy. Music is the only means that such people have of observing their extraordinary condition and of becoming aware of its presence with a feeling of estrangement and relief. When the sound of music reaches the ears of every lover he thinks: "It speaks of me, it speaks in my stead; it knows everything"!

Friedrich Nietzsche, Morgenröte

WORLD PIANO CONFERENCE NOVI SAD



Radmila Rakin-Martinović
Executive Director



Isidor Bajić
MUZIČKA ŠKOLA
MCMIX



Dorian Leļjak
President

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

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 Leļjak, 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 and has since been organized annually. President of EPTA–Vojvodina is Dr. Dorian Leļjak.

EPTA VOJVODINA SIGNIFICANT AWARDS

Lifetime Achievement Awards (2007)



Lidija Nikolić



Lidija Gvozdanović



Ivana Branovački



Svetlana Bogino

Significant Contribution to the Music Profession Award (2009)

Radmila Rakin-Martinović



Honorary Membership (2004)

Diane Andersen



WPC

RETROSPECTIVE

Over one hundred pianists and piano teachers take part in the World Piano Conference annually, contributing to the further advancement of the standards of teaching and studying piano, addressing all aspects of art, pianism and piano pedagogy, from beginner level to professional, and forming a strong bond between pianists and piano teachers from all over the world. The program of the World Piano Conferences is realised through a variety of forms, including lectures, recitals, master classes, and seminars, encompassing a diverse set of piano pedagogy related topics as well as those focused on the performance of piano literature masterpieces. World Piano Conferences are held annually in the organization of EPTA Vojvodina (European Piano Teachers' Association), and Isidor Bajić Music School. The Sixth World Piano Conference will be held in Novi Sad, from 27 June to 3 July, 2014.



First World Piano
Conference

Novi Sad,
May 4 – 8, 2009

Second World Piano
Conference

Novi Sad,
August 26 – 31, 2010

Third World Piano
Conference

Novi Sad,
June 27 – July 03, 2011

Fourth World Piano
Conference

Novi Sad,
June 27 – July 03, 2012

PUBLISHED IN NEWSPAPERS

Gradanski

May 4, 2009

The First World Piano Conference will be held in Novi Sad between May 4 and 8th 2009 at the Concert Hall of Isidor Bajić Music School and the Novi Sad Synagogue, organized by EPTA Vojvodina (European Piano Teachers Association) and Isidor Bajić Music School. “Our town will become a gathering point for the meeting of one hundred pianists and piano teachers from over 30 countries around the world – Germany, Great Britain, Austria, Switzerland, Holland, Denmark, Sweden, Romania, Poland, Norway, Finland, Greece, Portugal, Hungary, Croatia, Canada, USA, Argentina, Brazil, New Zealand, Ghana, the South African Republic, Estonia, Russia, Australia, China, Japan, South Korea, and our country”, our newspaper was informed by Isidor Bajić Music School officials. There will be 34 concerts held (solo piano recitals, piano duo per-

formances, voice and piano recitals, lecture-recitals, and performances of concertos for piano and orchestra) and 65 presentations (lectures, master classes, presentations). The Gala opening and the concert of the esteemed Italian pianist Giuseppe Andaloro will take place at the Synagogue tonight at 8 PM. “The closing concert is scheduled for Friday, May 8, 2009. It will take place at the Synagogue, featuring the Isidor Bajić Music School Symphony Orchestra enhanced by seven string players from Mili Balakirev Music School, Moscow (Russia), and four young and talented soloists: Ekatarina Makarevskaja from Mili Balakirev Music School in Moscow, and three soloists from Isidor Bajić Music School – Tea Stojšić (piano), Irena Josifoska (violoncello) and Danilo Kuzman (violin), all under the baton of Aleksandar Kojić”, as announced by the organizers of the World Piano Conference.

BETA

May 3, 2009

The First World Piano Conference will begin in Novi Sad on Monday and will last until May 8th, with programs featured at Isidor Bajić Music School and the Novi Sad

Synagogue. The organizers have announced that over one hundred pianists and piano teachers from over thirty countries will take part in the Conference.

Dnevnik, August 23, 2010. – The World Piano Conference – Beginning this week and lasting into the next, from August 26th to 31st Novi Sad will serve as host to a significant musical event: The Second World Piano Conference, a gathering of over one hundred pianists and piano teachers organized by Isidor Bajić Music School and the Vojvodina branch of the European Piano Teachers Association, in collaboration with similar organizations from Asia, USA, Australia and other parts of the world. The aim of the manifestation, which consists of presentations and concerts that will take place at Isidor Bajić Music School, the Novi Sad Synagogue and the City Hall, is to make a contribution to the further advancement of the standards of piano performing and teaching, and the organization of this event represents a new and significant confirmation of the high level of piano performing and teaching in our area. Over one hundred esteemed soloists and piano teachers from all over the world will take part in the Conference, giving lectures and presentations on various topics related to the history of pianism, piano pedagogy and concert performances, encompassing themes related to teaching beginners, diverse contemporary pedagogy and performance related issues, the influence of jazz and other popular music on classical repertoire, as well as topics imposed by the overall advancement in informational technology: the innovation of piano expression in the computer age. Lectures on the piano output of great

past composers, such as Liszt, Hummel, Albeniz, Busoni, Kirchner, Satie also attract attention, as do presentations of the most contemporary piano opuses of 21st century composers. The program of the conference also features master classes by the visiting professors. Among the esteemed pianists and piano teachers who will take part in the Conference are: Michael Baron, Jennifer Cruz, Gerick Peterson, Anthony Olsson, Barry Sneider from the USA, Tori Stodle from Norway, Shina Nicol from Great Britain, Gregor Niemczyk from Poland, HERibert Koch from Germany, Veronika Gaspar from Romania, Rea de Lyll from New Zealand, as well as Branka Parlić, Alan Freiser, Milan Miladinović, Dina Šuklar, Milena Apić and others from Serbia. The conference program will begin daily at 9 AM at the Concert Hall of Isidor Bajić Music School, and will last until 5 PM, when the program will continue at the Novi Sad Synagogue. In addition to the many solo performances and recitals by young pianists and well established soloists, the programs of these concerts will also include performances by piano duos, such as Ingmar duo from Novi Sad, formed by Slobodanka Stević i Aleksandar Gligić.

The Second World Piano Conference begins today at Isidor Bajić Music School and will last until August 31st. It will gather over one hundred pianists and piano teachers, who will be making their contributions to further advancement in the standards of piano performing and teaching, addressing all aspects of piano performance and piano pedagogy, from beginner level to professional, while forming a strong bond between pianists and piano teachers from all over the world. The program of the Second World Piano Conference will be comprised of lectures, recitals, master classes, and seminars, encom-

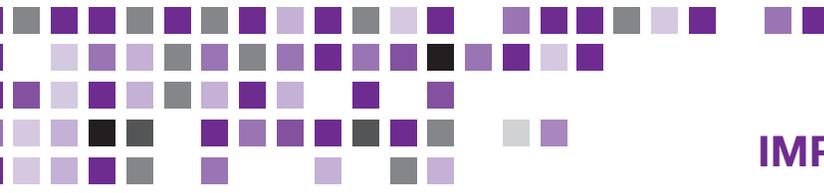
passing a diverse set of piano pedagogy related topics as well as those focused on the performance of piano literature masterpieces. Among those who will take an active part in the Conference are a number of current national EPTA (European Piano Teachers Association) presidents from various European countries, members of the Music Teachers National Association (American-based organization), the Asian Piano Teachers Association, the Australian Piano Teachers Association, and a number of artists and pianists from the USA, Europe, Australia, New Zealand, South Africa, and Asia.



June 27, 2011

Pianists from All over the World in Novi Sad – In the week ahead, from June 27th to July 3rd, Isidor Bajić Music School will host the Third World Piano Conference in Novi Sad. During the manifestation, which attracts pianists and piano teachers from six continents, a number of master classes, seminars, lectures, presentations and concerts will be held, exhibiting a diverse piano repertoire and encompassing various topics related to piano teaching and performing. The members and representatives of various piano associations, including the European Piano Teachers Association, the Music Teachers National Asso-

ciation (American based organization), the Asian Piano Teachers Association, the Australian Piano Teachers Association, and a number of artists and pianists from the USA, Europe, Australia, New Zealand, South Africa, and Asia will participate in the Conference. The opening ceremony and concert will feature three pianists from Novi Sad: Pavle Krstić, Aleksandar Đermanović and Iris Kobal, who, in collaboration with the Camerata Academica Orchestra under the baton of Aleksandar Kojić, will be performing piano concertos by Bach, Mozart and Chopin at the Novi Sad Synagogue, beginning at 8 PM.



IMPRESSIONS

Dear WPC,

It was nice meeting you. I wanted to congratulate with the great organisation of the Festival and the wonderful time I have spent in Novi Sad. Take care and best wishes!

See Siang Wong

Dear WPC,

Thank you SO much for another inspiring and very pleasant stay in Novi Sad. You create a very good atmosphere and the conference presented so many interesting issues. Best regards,

Desiree Paulsen Bakke

Dear WPC Novi Sad Team,

Thank you for such a musically inspiring event as the WPC 2009. I felt honoured to be part of it. Congratulations on your success and congratulations to your wonderful students who performed. They were absolutely delightful. I wish you all every success for the future and look forward to a rewarding association with you. Kind regards,

Suzanne Cooper

Dear WPC 2010 Team,

I would like to thank you and congratulate you for an excellent 2nd World Piano Conference 2010. Your staff was professional and cordial and the programing very interesting and useful. I know that the conference required a tremendous amount of planning and work and your efforts resulted in a successful artistic event. Sincerely,

William A. Lipke

Dear Organisers of WPC,

Thank you so much for a most enjoyable and well organised conference! The range of topics and performances were very engaging, and I found Novi Sad to be a wonderful location for this event. Thank you for your hospitality, and I hope to return in the future for another edition. All best wishes,

Nathanael May

OVERVIEW OF PARTICIPATING COUNTRIES

Country	WPC1	WPC2	WPC3	WPC4	Country	WPC1	WPC2	WPC3	WPC4
Argentina	♪	♪	♪	♪	Malaysia			♪	
Australia	♪	♪	♪	♪	Netherlands	♪	♪		
Austria	♪	♪		♪	New Zealand	♪	♪	♪	
Belgium	♪				North Cyprus	♪			♪
Brazil	♪	♪		♪	Norway	♪	♪		♪
Bulgaria			♪		Philippines				♪
Canada	♪	♪	♪	♪	Poland	♪	♪	♪	♪
Colombia		♪			Portugal	♪			
Croatia	♪	♪	♪	♪	Republic of Korea				♪
Cuba		♪	♪	♪	Romania	♪	♪	♪	♪
Czech Republic		♪		♪	Russia	♪	♪	♪	
Denmark	♪				Serbia	♪	♪	♪	♪
Estonia	♪				Slovenia		♪		♪
Finland	♪				South Africa	♪	♪		
Germany	♪	♪	♪	♪	South Korea	♪		♪	♪
Ghana	♪				Sweden	♪			
Greece	♪				Switzerland	♪		♪	♪
Hungary	♪			♪	Turkey			♪	
Hong Kong	♪				Ukraine	♪			
Israel		♪		♪	United Kingdom	♪	♪	♪	♪
Italy	♪	♪			USA	♪	♪	♪	♪



SIXTH WORLD PIANO CONFERENCE

WPC

NOVI SAD, SERBIA
27 June – 3 July, 2014

www.wpta.info

NOW ACCEPTING SUBMISSIONS:
e-mail: office@wpta.info



WORLD PIANO TEACHERS ASSOCIATION HONORARY PRESIDENTS

GRIGORY SOKOLOV (Russia)

TAMÁS VÁSÁRY (Hungary)

PETER FRANKL (USA)

JOHN O'CONNOR (Ireland)

ANGELA HEWITT (Canada)



Rachmaninoff

Rachmaninoff Remembered

the 140th anniversary of the composer's birth and the 70th anniversary of his death



EPTA



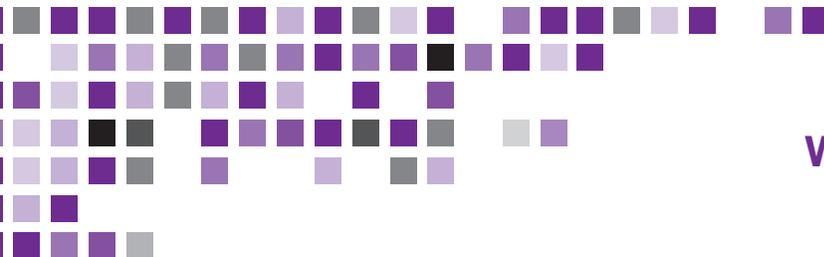
WPC



5th WORLD PIANO CONFERENCE



WPTA IPC



WPTA IPC

The World Piano Teachers Association draws your attention to its International Piano Competition (WPTA IPC), a member of the Alink-Argerich Foundation.

It is a competition with a real difference; our mission is “Putting pianists where they belong - on the stage!”

Laureates will be featured as soloists at the annual World Piano Conference (WPC) in Novi Sad, Serbia. The winner of the Concerto category will perform with orchestra at the Grand Gala Opening of the WPC and winners of the Recital and Chamber Music categories will be presented in the WPC Evening Celebrity Gala Recital Series.

The auditioning process is unique as competitors can send us their recordings as web-posted links or audio-visual files. Alternatively a live audition by a WPTA-appointed judge can be arranged in many places around the world. In this way competitors avoid the expense normally associated with travelling to international piano competitions (airfares, accommodation etc). It also eliminates the stress of the live competing atmosphere, enabling pianists to select their best performances for us to hear.

Laureates will have all their costs covered. In addition to their concert platform they will benefit from free masterclasses with world-class musicians and have access to all events in the World Piano Conference. The WPC provides the perfect opportunity to network and make contacts with pianists of influence from all over the world.

WPTA IPC functions on a continuing revolving basis, with the following dates recurring annually:

April 1 - March 31: Applications received

April 15: Laureates announced

June 27 - July 3: Award packages realised during the WPC

The WPTA IPC Rules and Application Form and complete details are available online at www.wpta.info/ipc.htm

We strongly encourage you to apply for this exciting event which can enhance your career in so many ways!

WPTA IPC 2013 LAUREATES

Many congratulations to our wonderful WPTA IPC 2013 participants and laureates!

PIANO RECITAL

Aliaksandr Muzykantau (Belarus)

Guillaume Sigier (France)

CHAMBER MUSIC

Martin Bartlett (UK), piano

Laura van der Heijden (UK/Switzerland), cello

PIANO CONCERTO

Azariah Tan (Singapore)

WPTA IPC 2013 FINALS JURY

Sofya Gulyak (Russia)

Ian Jones (UK)

Emanuel Krasovsky (Israel)

Dorian Lejnak (Croatia)

Tori Stødle (Norway)

Ninoslav Živković (Serbia)

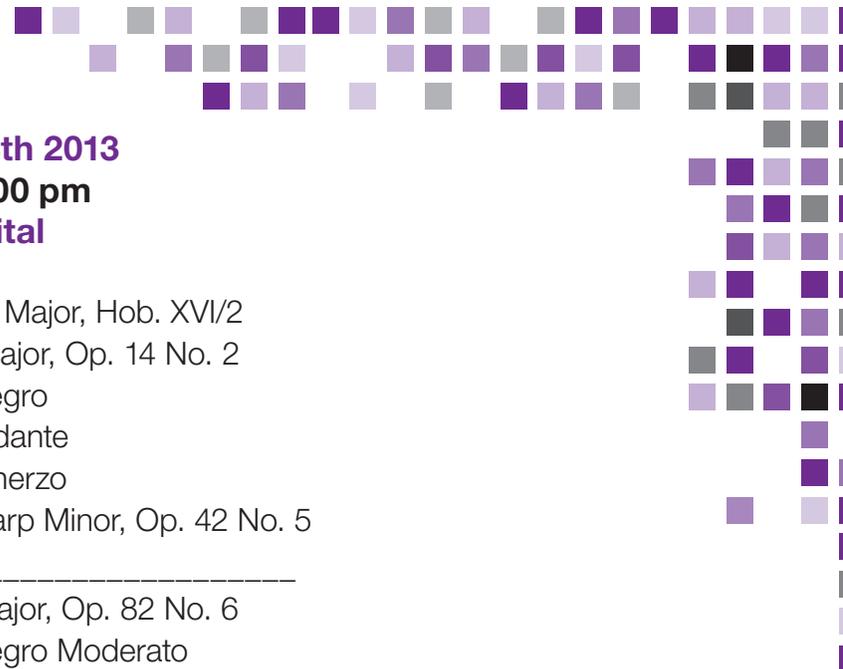
A black and white portrait of a young man with dark, wavy hair, wearing a dark suit jacket over a white shirt and a dark tie. He is looking slightly to the right of the camera with a neutral expression. The background is a light-colored wall with some architectural details.

WPTA IPC 2013 LAUREATES

PIANO RECITAL

Aliaksandr Muzykantau (Belarus)

Aliaksandr Muzykantau was born in 1983 in Mogilev, Belarus. He studied at the Republican Music College in Minsk, Belarus and at the Belarusian Academy of Music with Professor Zoya Kacharskaya. From 2008 – 2010 Aliaksandr was an ABRSM Scholar at the Royal College of Music, London, studied as a postgraduate with Head of Keyboard, Vanessa Latache. In 2011 Aliaksandr Muzykantau has graduated his Artist Diploma course at the RCM as a Steinway & Sons Scholar. At the moment Aliaksandr is a postgraduate student at the Moscow State Conservatory. Upon receiving first prize at the Minsk International Piano Competition (Minsk, 2000), his reputation on the international stage was firmly established, with judge and well-known American pianist Daniel Pollack declaring him “a rare talent!” He has also taken first prize at the International Young Performers Competition in Kishinev, Moldova, and been a prize winner at both the International Piano Competition in memory of Emil Gilels (Ukraine 2006) and finalist at the International Jeunesses Musicales Competition in Belgrade (2009). Since his first recital at the Great Hall of the Belarusian State Philharmonic, Aliaksandr has enjoyed performances in Germany, Belgium, Sweden, Poland, China, UK and the USA, taken master – classes with Swiss maestro Alexis Weissenberg, and worked with the Belarusian State Symphonic Orchestra, the Belarusian State Chamber Orchestra and the Odessa Philharmonic Orchestra. Aliaksandr has been involved as a young faculty member on ‘Musica Mundi’ chamber music course and Festival in Waterloo, Belgium. At the moment Aliaksandr Muzykantau is a soloist of the Belarusian Philharmonic society and a faculty member at the Belarusian Academy of Music.



Friday, June 28th 2013
Town Hall, 8:00 pm
Piano Recital

J. Haydn Variations in A Major, Hob. XVI/2
L. van Beethoven Sonata in G Major, Op. 14 No. 2
Allegro
Andante
Scherzo
A. Scriabin Etude in C-sharp Minor, Op. 42 No. 5

S. Prokofiev Sonata in A Major, Op. 82 No. 6
Allegro Moderato
Allegretto
Tempo di valzer
Vivace
P. Tchaikovsky-M. Pletnev Andante Maestoso from the ballet Nutcracker

Friday, June 28th 2013	Sunday, June 30th 2013
Isidor Bajić Music School, 12:00 pm	Isidor Bajić Music School, 02:00 pm
<i>Piano Master Class</i>	<i>Piano Master Class</i>
DAVID WESTFALL (USA)	YUVAL ADMONY (ISRAEL)

WPTA IPC 2013 LAUREATES

PIANO RECITAL

Guillaume Sigier (France)

Born in 1988, Guillaume Sigier starts playing the piano at age 7 in Valenciennes, then he joins Lille's conservatory, where he studies with Marc Lys and Christophe Simonet. In 2005, he gets into the Conservatoire National Supérieur de Musique (CNSM) of Paris in Henri Barda and Isabelle Dubuis' promotion. In the meantime, he improves his training with the study of harmony, accompaniment and chamber music, with Cyrille Lehn, Jean-Frédéric Neuburger, Yumi Otsu, Claire Désert, Ami Flammer and Yovan Markovitch. All along his career, he gets some advice from such personalities as Susan Manoff, Anne Quéffelec, Daria Hovora, Florent Boffard, Denis Pascal, Hortense Cartier-Bresson, Jean-Claude Pennetier, and also takes part into several master classes with Roy Howatt, Gilbert Amy, Michel Béroff, Emmanuel Strosser, Christian Ivaldi and the members of Trio Wanderer. He regularly performs recitals in France and abroad in many festivals (Ouvèze Festival, Jeunes Talents, Valloires Festival, Aix-les-bains Festival, Cordes et Pics de la vallée de Maurienne Festival, Ravéliades...). He also plays at the National Archives, the Bouffes du Nord Theater, in the National Residence of the Invalids in Paris, at the London's Royal College, and son in Spain and at the Kyoto international music students festival. As a soloist, he plays Beethoven's Piano Concerto No.3 in Lille, then Gershwin's Rhapsody in Blue with Paris conservatory's wind section. Keen on chamber music, Guillaume performs in 2011 with violinist Yury Revich. Then, during the 31st International Piano Festival of La Roque d'Anthéron, he plays with cellist Honorine Schaeffer. The duet receives the support of Ivry Gitlis. In 2012, he performs in Salle Pleyel, with violinist Rika Masato. Laureate of the 57th Maria Canals International Piano Contest in Barcelona, and The Rhine Gold Foundation, he also receives the Ravel award of Ciboure city in 2011. He is now preparing his Performer's degree in the Conservatory of Paris. He will play Ravel's Concerto in G Major on April 2nd 2013 at the Cité de la Musique, Paris, conducted by Philippe Aïche. He is now recording a disc on Ravel's music.



Saturday, June 29th 2013
Town Hall, 8:00 pm
Piano Recital

H. Dutilleux

Préludes pour piano

D'ombre et de silence

Sur un même accord

Le jeu des contraires

D. Scarlatti

Sonate in B Minor K 87

F. Liszt

Ballade No. 2 in B Minor, S 171

M. Ravel

Gaspard de la Nuit

Ondine

Le gibet

Scarbo

Friday, June 28th 2013

Isidor Bajić Music School, 11:00 am

Piano Master Class

IAN JONES (UK)

Monday, July 1st 2013

Isidor Bajić Music School, 12:30 pm

Piano Master Class

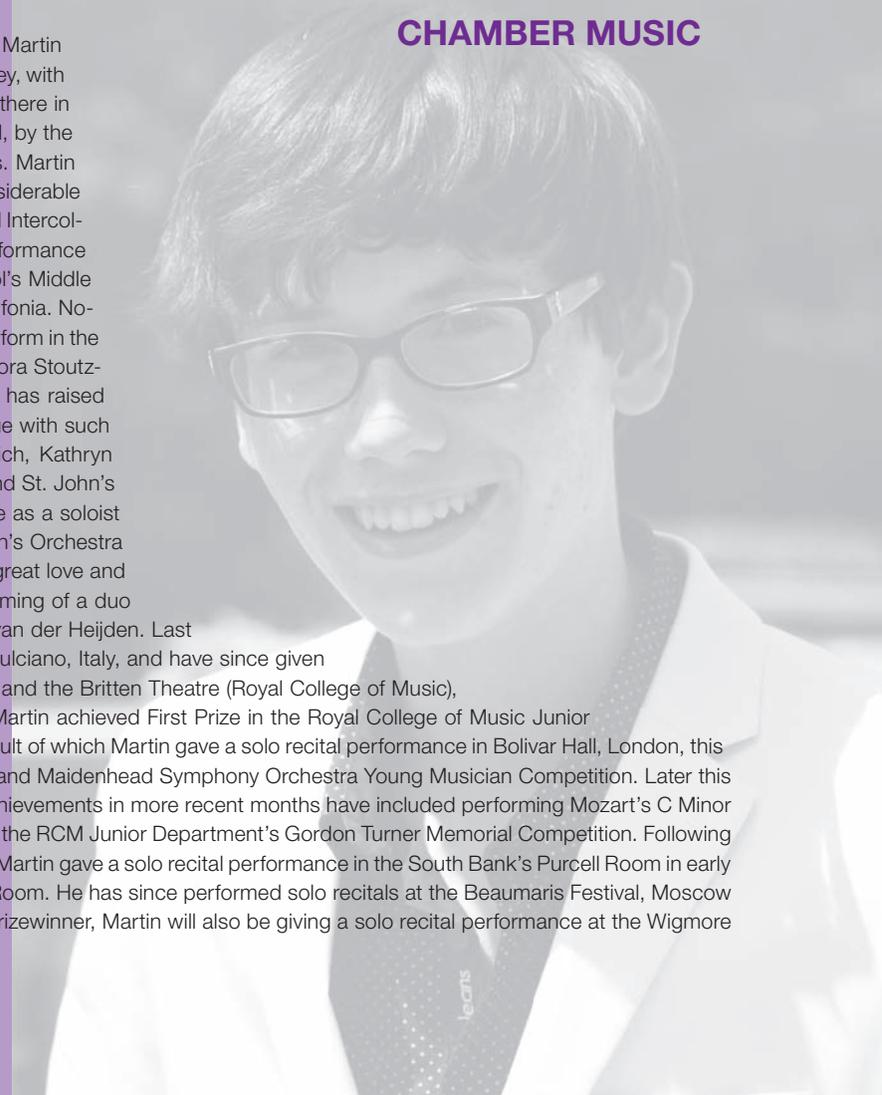
YUVAL ADMONY (ISRAEL)

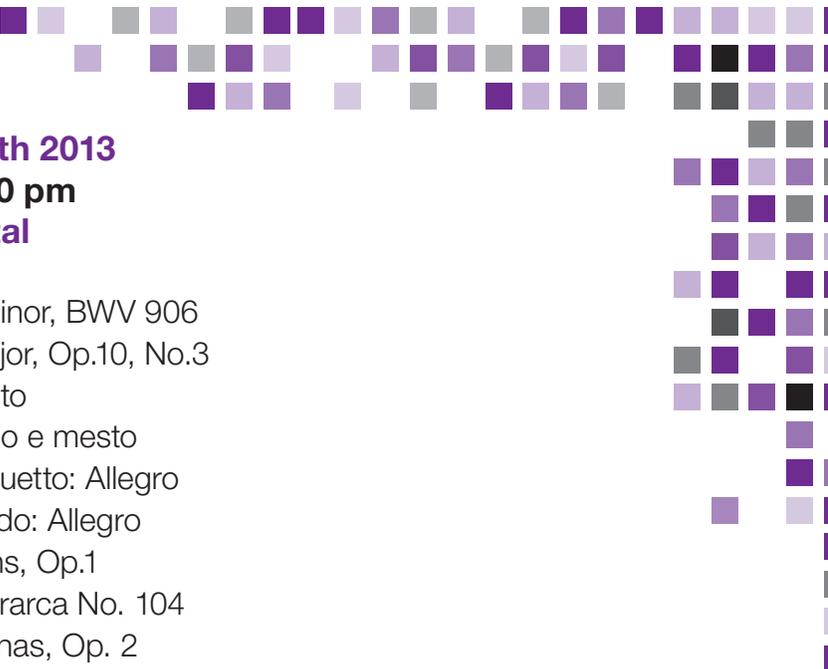
Martin Bartlett (UK)

Martin James Bartlett began learning the piano at the age of 6. From the age of 8, Martin has been studying at the Royal College of Music Junior Department with Emily Jeffrey, with whom he has also been learning at the Purcell School since becoming a student there in 2010. Martin has been studying the recorder and the bassoon as well, and indeed, by the time Martin was 12, he had achieved Grade 8 Distinction on all three instruments. Martin has performed in many competitions and festivals, where he has also enjoyed considerable success. For several years running he has been a prizewinner in the Jaques Samuel Intercollegiate Piano Competition, which has resulted in a series of Wigmore Hall solo performance opportunities for him. In February 2011, Martin was a winner of the Purcell School's Middle School Concerto Competition, playing Mozart's D Minor K.466 with the Purcell Sinfonia. Notably, in March last year Martin was one of only five pianists chosen nationally to perform in the Keyboard Final of BBC Young Musician of the Year 2012, which was held in the Dora Stoutzker Hall in Cardiff, the live performance of which was televised on BBC4. Martin has raised over a thousand pounds giving charity concerts, and hopes very much to continue with such fundraising. He has received masterclasses from Lang Lang, Stephen Kovacevich, Kathryn Stott and Mikhail Petukhov. He has also performed as a soloist in Steinway Hall and St. John's Smith Square in London, and the Fazioli Concert Hall in Italy. In addition to his life as a soloist pianist, Martin enjoyed the position of principal bassoonist in the National Children's Orchestra for five years. He also played in the Barbican Young Orchestra for two years. His great love and involvement with chamber music playing has extended more recently with the forming of a duo partnership with the BBC Young Musician of the Year 2012 winner, 'cellist Laura van der Heijden. Last September they returned from an International Chamber Music Course in Montepulciano, Italy, and have since given numerous recitals together at such venues as the Elgar Room (Royal Albert Hall), and the Britten Theatre (Royal College of Music), and, most recently, a Live Broadcast on BBC Radio 3's "In Tune". In July 2012, Martin achieved First Prize in the Royal College of Music Junior Department's Senior Piano Competition, The Teresa Carreno Competition, as a result of which Martin gave a solo recital performance in Bolivar Hall, London, this past February. In October 2012, Martin was awarded a First Prize in The Windsor and Maidenhead Symphony Orchestra Young Musician Competition. Later this year, Martin will perform a concerto with this orchestra in Eton College. Further achievements in more recent months have included performing Mozart's C Minor Piano Concerto K.491 with the Vanbrugh Ensemble, and the award of First Prize in the RCM Junior Department's Gordon Turner Memorial Competition. Following his success in the Purcell School's Freddy Morgan Piano Competition last autumn, Martin gave a solo recital performance in the South Bank's Purcell Room in early March. In May this year Martin gave a solo recital in The Royal Albert Hall's Elgar Room. He has since performed solo recitals at the Beaumaris Festival, Moscow Multi-Media Arts Hall, and in Calbourne, Isle of Wight. Again as a Purcell School prizewinner, Martin will also be giving a solo recital performance at the Wigmore Hall this coming autumn.

WPTA IPC 2013 LAUREATES

CHAMBER MUSIC



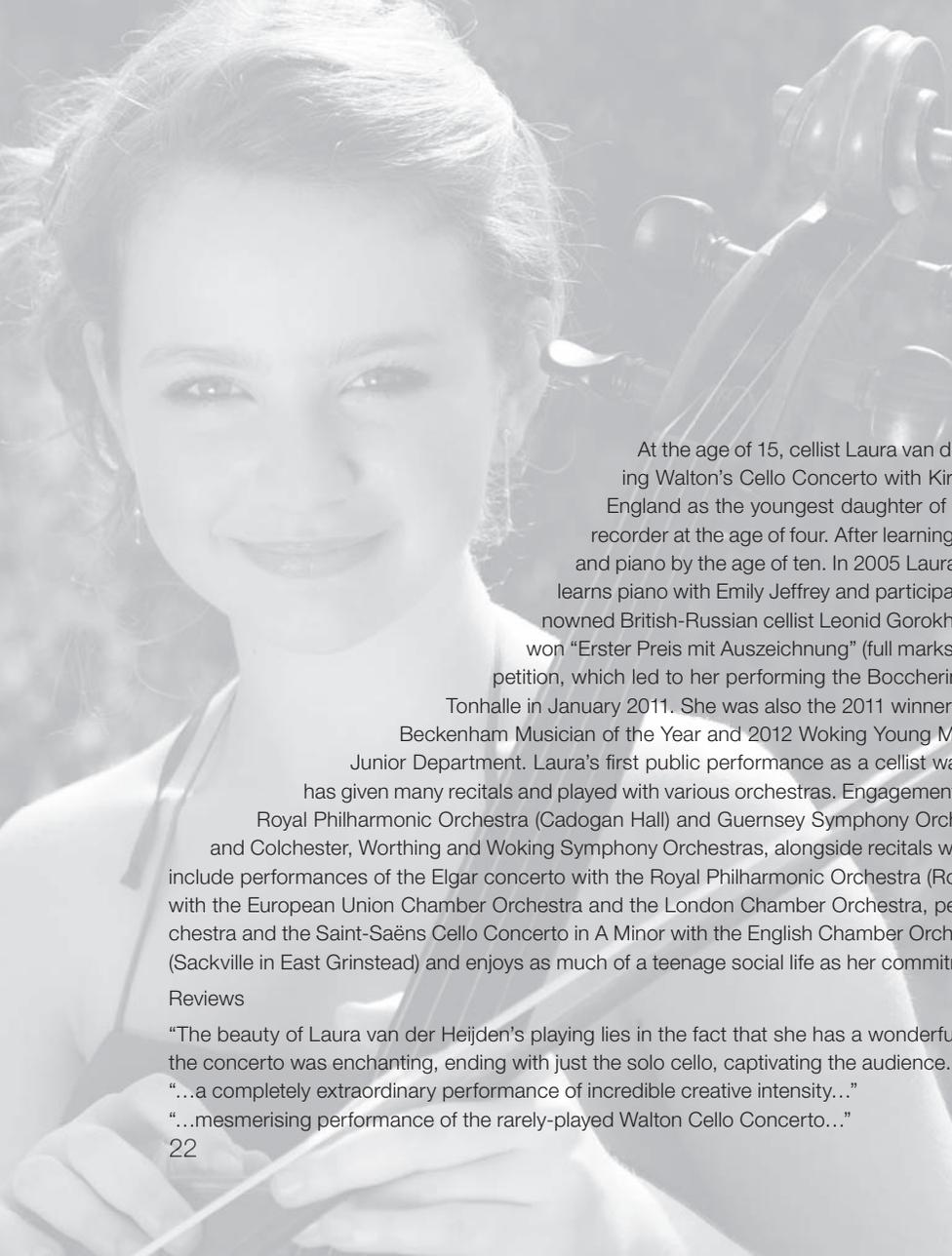


Sunday, June 30th 2013
Town Hall, 8:00 pm
Piano Recital

J. S. Bach	Fantasia in C Minor, BWV 906
L. van Beethoven	Sonata in D Major, Op.10, No.3
	Presto
	Largo e mesto
	Menuetto: Allegro
	Rondo: Allegro
R. Schumann	Abegg Variations, Op.1
F. Liszt	Sonetto del Petrarca No. 104
A. Ginastera	Danzas Argentinas, Op. 2
	I Danza del viejo boyero
	II Danza de la moza donosa
	III Danza del gaucho matrero

(In lieu of chamber music recital)

Friday, June 28th 2013	Saturday, June 29th 2013
Isidor Bajić Music School, 06:00 pm	Isidor Bajić Music School, 11:45 am
<i>Piano Master Class</i> DAVID WESTFALL (USA)	<i>Piano Master Class</i> IAN JONES (UK)



WPTA IPC 2013 LAUREATES

CHAMBER MUSIC

Laura van der Heijden
(UK/Switzerland), cello

(not available for performance in 2013)

At the age of 15, cellist Laura van der Heijden was awarded the title of BBC Young Musician 2012, performing Walton's Cello Concerto with Kirill Karabits and the Northern Sinfonia at The Sage, Gateshead. Born in England as the youngest daughter of a Dutch father and a Swiss mother, Laura's musical studies started on recorder at the age of four. After learning with Marina Logie on cello, Laura had grade 8 distinctions on both cello and piano by the age of ten. In 2005 Laura joined the Junior Department of the Royal College of Music, where she learns piano with Emily Jeffrey and participates in many ensembles. Since 2008 Laura has been a student of the renowned British-Russian cellist Leonid Gorokhov. They are performing together in the UK and in Germany. In 2010 she won "Erster Preis mit Auszeichnung" (full marks) and a special prize in the final of the Swiss National Youth Music Competition, which led to her performing the Boccherini Cello Concerto in G with the Zurich Kammer Orchestra at the Zurich Tonhalle in January 2011. She was also the 2011 winner of the Marjorie Humby competition at the Royal College of Music, 2011 Beckenham Musician of the Year and 2012 Woking Young Musician of the Year and was awarded the 2012 Director's Prize at RCM Junior Department. Laura's first public performance as a cellist was at the age of 9 with the Jupiter Chamber Orchestra. Since then, she

has given many recitals and played with various orchestras. Engagements this season include performances of Walton's Cello Concerto with the Royal Philharmonic Orchestra (Cadogan Hall) and Guernsey Symphony Orchestra. Dvorak's Cello Concerto with the Royal Philharmonic Orchestra and Colchester, Worthing and Woking Symphony Orchestras, alongside recitals with Huw Watkins, Alison Rhind and Martin Bartlett. Future engagements include performances of the Elgar concerto with the Royal Philharmonic Orchestra (Royal Festival Hall) and the London Mozart Players, Haydn Concerto in C with the European Union Chamber Orchestra and the London Chamber Orchestra, performances of the Dvorak Concerto with the Arnhem Philharmonic Orchestra and the Saint-Saëns Cello Concerto in A Minor with the English Chamber Orchestra. Laura lives in Sussex where she visits her local secondary school (Sackville in East Grinstead) and enjoys as much of a teenage social life as her commitment to music allows for. She plays a 1935 cello by Galileo Arcellaschi.

Reviews

"The beauty of Laura van der Heijden's playing lies in the fact that she has a wonderful expressivity, but never, ever overdoes it, and the pianissimo ending of the concerto was enchanting, ending with just the solo cello, captivating the audience..."

"...a completely extraordinary performance of incredible creative intensity..."

"...mesmerising performance of the rarely-played Walton Cello Concerto..."

(Jane Shuttleworth / Bachtrack / May 2012)

(Nicholas Daniel / BBC3 Radio / May 2012)

(Richard Morrison / Times / May 2012)

Azariah Tan (Singapore)

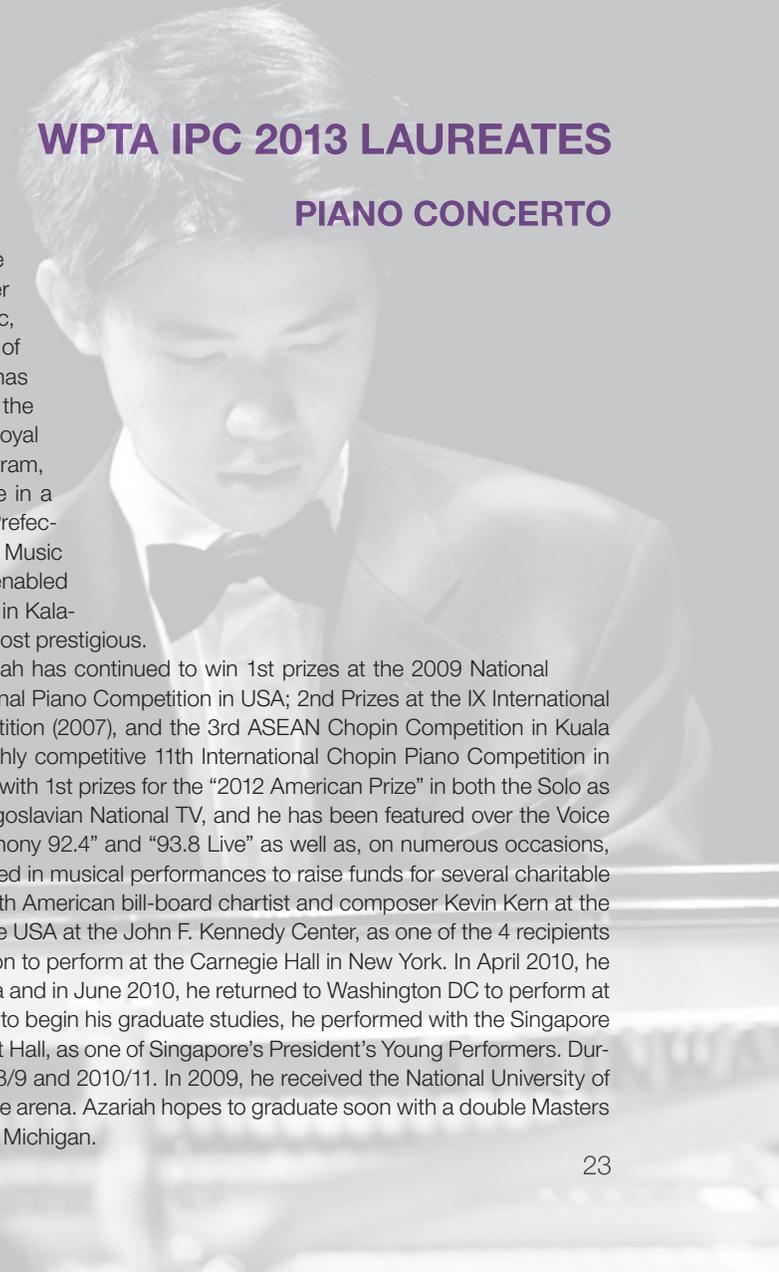
(not available for performance in 2013)

Azariah Tan, 21, studies with Professor Logan Skelton at the University of Michigan. The National Arts Council-Conservatory scholar graduated with first-class honors in 2011 under the tutelage of Associate Professor Albert Tiu at the Yong Siew Toh Conservatory of Music, NUS. Aside from receiving full-tuition scholarships administered through the University of Michigan and the National Arts Council of Singapore for his current studies, Azariah has earlier on, in 2007, received a scholarship from the Yamaha Music Foundation of Japan. In the same year he was also offered a scholarship to study at the internationally-acclaimed Royal College of Music in London. In 2008, funding at the bequest from the late James Mottram, in conjunction with the Royal Northern College of Music enabled Azariah to participate in a series of master classes in Manchester. In 2010, a special grant from the Kagoshima Prefectural government facilitated his participation and performance at the renowned Kirishima Music Festival in Japan. In 2012, a fellowship award through the Irving S. Gilmore Foundation enabled Azariah's master class participation at its biennial International Keyboard Festival based in Kalamazoo, Michigan - a piano music festival internationally recognized as one of America's most prestigious.

Since winning the 1st prize at 2005 Trinity College of London Music Competition, Azariah has continued to win 1st prizes at the 2009 National Piano and Violin Competition in Singapore and the 2010 Bradshaw and Bruno International Piano Competition in USA; 2nd Prizes at the IX International Competition of Young Pianists in Nis, Yugoslavia (2006), the Asian Youth Music Competition (2007), and the 3rd ASEAN Chopin Competition in Kuala Lumpur (2008). He also received a Bronze and Special Jury Mention awards at the highly competitive 11th International Chopin Piano Competition in ASIA held in Tokyo (2010). Most recently, Azariah scored a triple win in the USA, finishing with 1st prizes for the "2012 American Prize" in both the Solo as well as the Concerto categories. His performances have been broadcasted over the Yugoslavian National TV, and he has been featured over the Voice of America and on the Singapore Mediacorp TV Channels 5 and 8, FM Stations "Symphony 92.4" and "93.8 Live" as well as, on numerous occasions, in The Straits Times and other local and foreign publications. He has been actively involved in musical performances to raise funds for several charitable causes since 2007. Azariah's public performances began in 2006, when he appeared with American bill-board chartist and composer Kevin Kern at the Esplanade Concert Hall in Singapore. In 2009, he has made his debut performance in the USA at the John F. Kennedy Center, as one of the 4 recipients of the VSArts International Young Soloists Award. He later received a prize-award invitation to perform at the Carnegie Hall in New York. In April 2010, he performed at the Teatro del Giglio in Japan with the Poland Silesia Philharmonic Orchestra and in June 2010, he returned to Washington DC to perform at the Shakespeare Lansburgh Theatre. In July 2011, just prior to his coming over to the US to begin his graduate studies, he performed with the Singapore Symphony Orchestra for President S.R Nathan and the first lady at the Esplanade Concert Hall, as one of Singapore's President's Young Performers. During his undergraduate study, he was placed on the University Dean's List in 2007/8, 2008/9 and 2010/11. In 2009, he received the National University of Singapore Students Achievement Award for outstanding achievement in the Arts & Culture arena. Azariah hopes to graduate soon with a double Masters in Music degree both in Piano Performance and in Chamber Music from the University of Michigan.

WPTA IPC 2013 LAUREATES

PIANO CONCERTO





Haydn

Haydn Remembered

the 200th anniversary of the composer's death



EPTA

■ WPC

■ 5th WORLD PIANO CONFERENCE ■

■ *Gala
Opening
Ceremony*

Gala Opening

WPC RESIDENTIAL ORCHESTRA (Serbia)

Conductor: **Andrej Bursać** (Serbia)

J. S. Bach

Concerto in F Minor, BWV 1056

I movement

Soloist: **Ivan Holodov** (Serbia)

W. A. Mozart

Concerto in A Major, KV 488

Allegro

Soloist: **Ana Bursać** (Serbia)

ing Ceremony Ceremony

Thursday, June 27th 2013
Synagogue, 8:00 pm

F. Chopin

Concerto in E Minor, Op. 11

Allegro maestoso

Larghetto

Rondo: Vivace

Soloist: **Tomoka Kan** (United Kingdom)

J. S. Bach

Concerto in D Minor, BWV 1052

Allegro

Adagio

Allegro

Soloist: **Aleksandar Đermanović** (Serbia)



Prokofiev

Prokofiev Remembered

the 60th anniversary of the composer's death



EPTA

■ WPC

■ 5th WORLD PIANO CONFERENCE



■ *Schedule*

27th JUNE, 2013 (THURSDAY)

ISIDOR BAJIĆ MUSIC SCHOOL

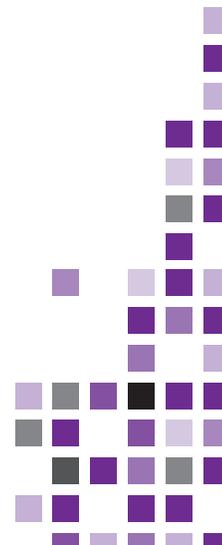
17,30 **TATJANA GUBERINA (SERBIA)**
Piano Recital: Class of Professor Tatjana Guberina

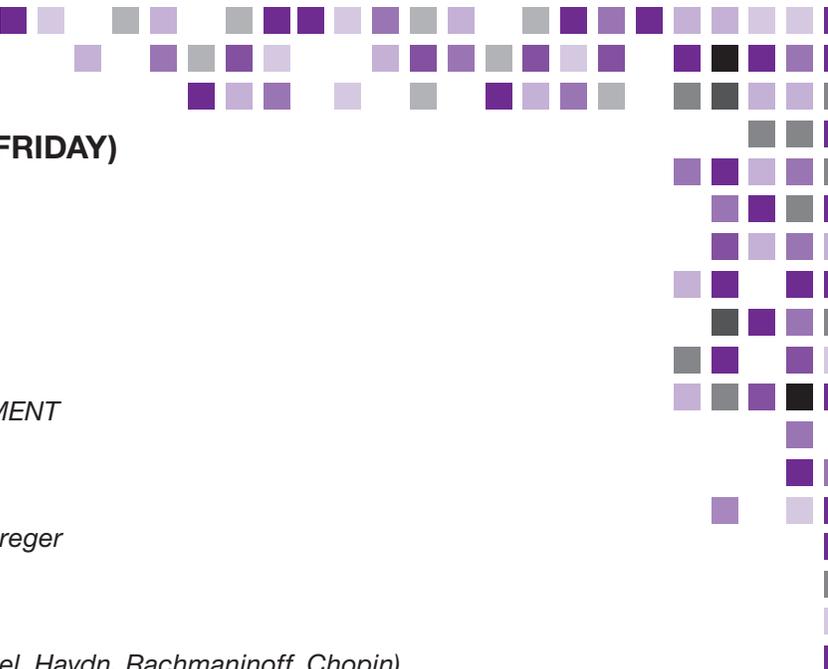
18,30 **BOGDAN ĐORĐEVIĆ (SERBIA)**
Piano Recital: (Bach-Busoni, Chopin, Liszt)

19,30 **Intermission**

THE SYNAGOGUE

20,00 **GALA OPENING: EVENING OF PIANO CONCERTOS**
IVAN HOLODOV/ANA BURSAĆ/ALEKSANDAR ĐERMANOVIĆ (SERBIA)/
TOMOKA KAN (UK)
ANDREJ BURSAĆ (SERBIA)/WPC RESIDENTIAL ORCHESTRA
Piano Concertos (Bach, Mozart, Chopin)





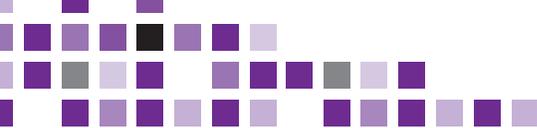
28th JUNE, 2013 (FRIDAY)

ISIDOR BAJIĆ MUSIC SCHOOL

- 11,00 **IAN JONES (UK)**
Piano Master Class
- 12,00 **DAVID WESTFALL (USA)**
Piano Master Class
- 13,00 **DOMINIQUE MOREL (CANADA)**
Lecture: PAS DE DEUX and the INNER MOVEMENT
- 13,45 **SOPHIA GILMSON (RUSSIA/USA)**
Lecture: J. S. Bach for Young Students
- 14,30 **VIOLETA VASILJEVIĆ (SERBIA)**
Lecture: The life and work of pianist Andreja Preger
- 15,30 **Intermission**
- 16,30 **SOFIJA PALUROVIĆ (SERBIA)**
Piano Recital - Young Concert Platform: (Handel, Haydn, Rachmaninoff, Chopin)
- 17,15 **WILLIAM LIPKE (USA)**
Piano Recital: (Chopin, Debussy, Lipke)
- 18,00 **DAVID WESTFALL (USA)**
Piano Master Class
- 19,00 **SRĐAN ČALDAROVIĆ (CROATIA)**
Piano Recital: (Josipović, Sorkočević, Kunc, Bjelinski, Papandopulo, Lecuona)
- 19,45 **Intermission**

TOWN HALL

- 20,00 **SPECIAL EVENT: WPTA IPC LAUREATE RECITAL:
ALIAKSANDR MUZYKANTAU (BELARUS)**
Piano Recital: (Haydn, Beethoven, Scriabin, Prokofiev, Tchaikovsky-Pletnev)



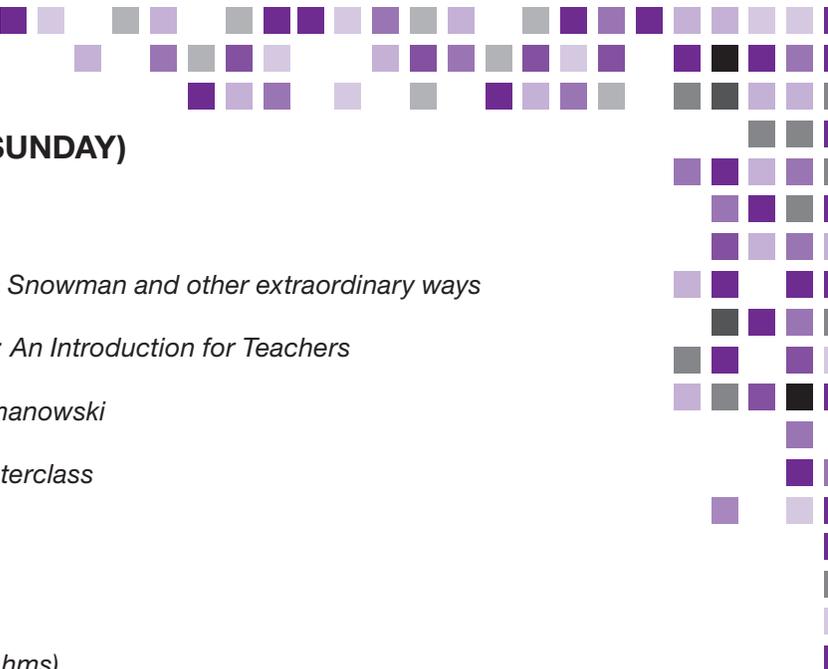
29th JUNE, 2013 (SATURDAY)

ISIDOR BAJIĆ MUSIC SCHOOL

- 11,00 **MONICA LEE (USA)**
Lecture-Demonstration: Piano Teaching in a Two-Year College: Challenges and Rewards
- 11,45 **IAN JONES (UK)**
Piano Master Class
- 12,45 **JUSTIN KITSON (UK)**
Lecture: Poetic Freedom: Voice and Fugue in Beethoven's Piano Sonata in A flat Major, Op. 110
- 13,30 **EUN-JOO KWAK (KOREA/USA)**
Lecture-Recital: The Impromptu Revisited: Piano Music of James Crowley
- 14,15 **MAY PHANG (CANADA)**
Lecture-Recital: East and West in Contemporary Piano Music
- 15,00 **Intermission**
- 17,15 **MIRA KRUJA (USA)**
Lecture-Demonstration-Recital: Contemporary Piano Pedagogy: Mastering Extended Piano Techniques and Exploring the Expressive, Sonorous, Technical, and Artistic Spectrum of Avant-Garde Piano Repertoire
- 18,00 **MARIANN MARCZI (HUNGARY)**
Lecture-Recital: Piano Music by László Lajtha
- 18,45 **HELEN BURFORD (UK)**
Piano Recital: (Messiaen, Britten, Rzewski, Butler)
- 19,30 **Intermission**

TOWN HALL

- 20,00 **SPECIAL EVENT: WPTA IPC LAUREATE RECITAL: GUILLAUME SIGIER (FRANCE)**
Piano Recital: (Dutilleux, Scarlatti, Liszt, Ravel)



30th JUNE, 2013 (SUNDAY)

ISIDOR BAJIĆ MUSIC SCHOOL

- 11,00** **MAILYN STREIT (SWITZERLAND)**
Lecture: The method of myPIANOLine® or: The Snowman and other extraordinary ways
- 11,45** **MICHAEL DEAN (USA)**
Lecture: Braille Music for the Visually Impaired: An Introduction for Teachers
- 12,30** **KATARZYNA MOSCICKA (POLAND)**
Lecture Recital: The Piano Music of Karol Szymanowski
- 13,15** **IONELA BUTU (ROMANIA)**
Piano Master Class: Lied Accompaniment Masterclass
- 14,00** **YUVAL ADMONY (ISRAEL)**
Piano Master Class
- 15,00** **Intermission**
- 17,30** **JUSTIN KITSON (UK)**
Piano Recital - Amateur Concert Podium: (Brahms)
- 17,45** **MAJA TAJNŠEK (SLOVENIA)**
Lecture-Recital: (Rijavec, Glavina, Kopač, Matičič, Mauko, Škerjanc, Scarlatti, Liszt, Takemitsu, Scriabin, Rachmaninoff)
- 18,30** **ANTONIYA YORDANOVA/IVAN KYURKCHIEV (BULGARIA)**
Piano Duo Recital: (Schubert, Dvorak, Scriabin, Rachmaninoff)
- 19,30** **Intermission**

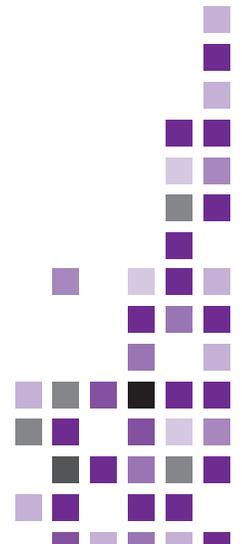
TOWN HALL

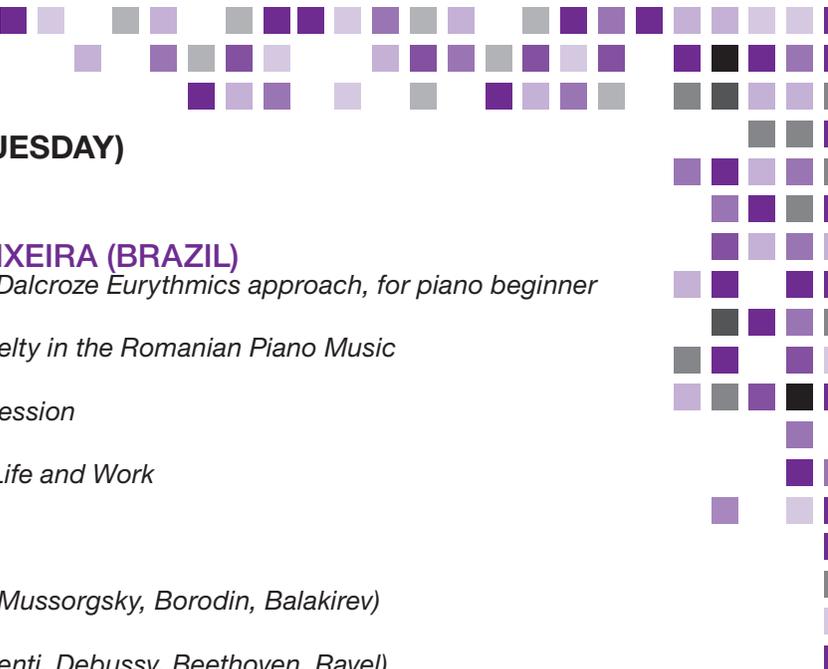
- 20,00** **SPECIAL EVENT: WPTA IPC LAUREATE RECITAL: MARTIN BARTLETT (UK)**
Piano Recital: (Bach, Beethoven, Schumann, Liszt, Ginastera)

1st JULY, 2013 (MONDAY)

ISIDOR BAJIĆ MUSIC SCHOOL

- 11,00 **JEREMY SAMOLESKY (USA/CANADA)**
Lecture-Recital: "New Music From Nothing": György Ligeti's 'Musica Ricercata'
- 11,45 **ROSS OSMUN (CANADA)**
Lecture-Recital: Schumann's "Neue Bahnen" (New Paths) of 1854: Re-Examining Brahms' Third Piano Sonata, Op. 5 as "Veiled" Program Music
- 12,30 **YUVAL ADMONY (ISRAEL)**
Piano Master Class
- 13,30 **GERHARD HERRGOTT (GERMANY)**
Lecture: The Art of Hovering: Elisabeth Caland and the Bungee-Principle of Piano Playing
- 14,15 **RIKA FUKUDA (JAPAN)**
Lecture-Recital: Analysis of the trend at the Y150 Piano Competition in Japan, with performance of the Brahms, Brahms: Intermezzo op.118-6, Paganini-Variations Op.35, Book 1
- 15,00 **Intermission**
- 17,00 **NAĐA JAKŠIĆ/MILOŠ JOVANOVIĆ (SERBIA)**
Piano Recital - Young Concert Platform: (Bach, Mozart, Beethoven, Moszkowski, Chopin, Tchaikovsky, Brahms, Rachmaninoff)
- 18,00 **MARIE-DOMINIQUE GILLES (BELGIUM)**
Lecture-Recital: 13 Bagatelles, for solo piano, by Pierre Bartholomee
- 19,00 **GRZEGORZ NIEMCZUK (POLAND)**
Piano Recital: Chopin Recital
- 19,45 **Intermission**
- 20,00 **HEDI SALANKI RUBARDT (USA)/BLAKE RILEY (CANADA)**
Piano Duo Recital: (Bach, Rachmaninoff-Denwood, Bizet-Singer, Gershwin-Stone)

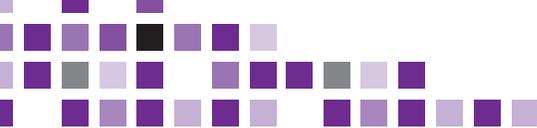




2nd JULY, 2013 (TUESDAY)

ISIDOR BAJIĆ MUSIC SCHOOL

- 11,00 **MARIA IGNÊS SCAVONE DE MELLO TEIXEIRA (BRAZIL)**
Demonstration: Brazilian Twinkles: Suzuki and Dalcroze Eurythmics approach, for piano beginner
- 11,45 **ANDREI ENOIU-PÂNZARIU (ROMANIA)**
Lecture-Recital: Constantin Silvestri – The Novelty in the Romanian Piano Music
- 12,30 **VERONICA GASPAR (ROMANIA)**
Lecture: Pianists' "Diseases" and Musical Expression
- 13,15 **DANIJELA KLIČKOVIĆ (SERBIA)**
Lecture: Piano and Pedagogy in Isidor Bajić's Life and Work
- 14,00 **Intermission**
- 17,00 **MARÍNA KAŇOVÁ (SERBIA)**
Piano Recital: (Bach-Tausig, Haydn, Tansman, Mussorgsky, Borodin, Balakirev)
- 18,00 **KATARINA RAKANOVIĆ (SERBIA)**
Piano Recital - Young Concert Platform: (Clementi, Debussy, Beethoven, Ravel)
- 19,00 **Intermission**
- 19,15 **TERESA TREVISAN/FLAVIO ZACCARIA (ITALY)**
Piano Duo Recital: (Rachmaninoff)
- 20,00 **TAMI KANAZAWA (JAPAN)/YUVAL ADMONY (ISRAEL)**
Piano Duo Recital: (Liszt)



3rd JULY, 2013 (WEDNESDAY)

ISIDOR BAJIĆ MUSIC SCHOOL

- 11,00 **KRISTÍN JÓNÍNA TAYLOR (USA)**
Piano Recital: Music from Norway and Iceland
- 11,45 **SOOHYUN YUN (KOREA)**
Piano Recital: (Mozart, Ravel, Brahms)
- 12,30 **KIU TUNG POON (CHINA)**
Lecture: Chinese-Western Syncretism: On Performing the Piano Works of Chen Yi
- 13,00 **YOUMEE KIM (USA/KOREA)**
Piano Recital: American Contemporary Music (Cowell, Lees, Copland)
- 13,45 **MARIA DEL PICO TAYLOR (CUBA/USA)**
Lecture: The Taubman Approach to Healthy Technique and Musicianship
- 14,30 **Intermission**

CULTURAL CENTER

- 20,00 **CLOSING EXTRAVAGANZA NIGHT:
INGMAR PIANO DUO CD PRESENTATION (SERBIA)**
Piano Duo Recital: Serbian Composers
- 21,30 **CONFERENCE CLOSES**



EPTA

■ WPC

■ 5th WORLD PIANO CONFERENCE



■ *Presenters*

YUVAL ADMONY (ISRAEL)

Tel Aviv University, Buchman-Mehta School of Music (Tel Aviv)
Jerusalem Music Centre – Mishkenot Sha'ananim (Jerusalem)

Married couple, Kanazawa-Admony Piano Duo won first prize in the 2008 Oslo Prize, 2005 Menuhin Gold Prize, Osaka International Competition, 2002 IBLA GRAND PRIZE, 2001 Rome Prize and the 2000 Tokyo Duo Competition. Recipients of The Israel Minister of Culture Award for a Chamber Group. Piano Duo Faculty at the Buchman-Mehta School of Music in Tel Aviv University, Tel Hai International Piano Master Classes and Jerusalem Music Centre. Taught master classes in The Norwegian Academy, Korean National University of Arts, Japan Piano Teachers Association, Pacific Rim Festival, Primavera Pianistica in Belgium and in Poros Festival. Appeared in over 20 countries including prestigious halls such as Carnegie Hall, Argentina Theatre in Rome, Tokyo Metropolitan Festival Hall, Budapest Congress Hall, and others. Festivals include The Budapest Spring Festival, Klavierduo Festival, Odessa Dialogues, Asian Music Festival, Oslo Grieg Festival and The Israel Festival. Broadcasts in BBC London, CBC Canada, Tokyo FM, NHK Japan, BNR Bulgaria, Budapest National Radio, Israel "Voice of Music" etc. As duo soloists played with The Jerusalem Symphony Orchestra, Israel Symphony Orchestra, Israel Chamber Orchestra and other leading orchestras. Their Symphonic Poems by Liszt with NAXOS Label was acclaimed in Fanfare and International Piano. Latest release: Rhapsodies for Two Pianos with Romeo Record to be followed by From Mozart to Gorezki with the same Label.



Piano Duo Recital: Liszt Symphonic Poems for Two Pianos - Author's Rendition

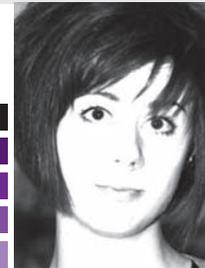
F. Liszt
F. Liszt

Symphonic Poem No. 3, "Les Preludes"
Symphonic Poem No. 12, "Die Ideale"

Piano Masterclass

HELEN BURFORD (UNITED KINGDOM)

Critically-acclaimed pianist, Helen Burford, regularly performs throughout the United Kingdom and Europe presenting innovative programmes with a contemporary focus. Recent engagements include recitals at St. Paul's Cathedral London, Brighton Festival and the Royal Academy of Music London. Last year she was shortlisted for the Park Lane Group Young Artists Series at London's Southbank. Performing from an early age, Burford gained numerous competition successes as a student at the Birmingham Conservatoire Junior School and her performances of Mozart piano trios were broadcast on BBC Radio 3. She continued her studies at the University of Sussex and the Guildhall School of Music and Drama London. Her inspiring teachers have included Darla Crispin, Peter Feuchtwanger and Penelope Roskell. Alongside her performing career Helen also teaches from her private practice in Brighton, United Kingdom and regularly adjudicates piano competitions in London. Current projects include a series of concerts exploring extended technique (featuring works by Frederic Rzewski, Stephen Montague and David Rakowski) and preparations for the 9th British Contemporary Piano Competition.



Piano Recital

O. Messiaen

Vingt Regards sur l'Enfant Jésus
I Regard du Père
XI Première communion de la Vierge

B. Britten

Night Piece (Notturmo)

F. Rzewski

4 North American Ballads

M. Butler

No. 3 Down by the Riverside
Rumba Machine

ANDREJ BURSAĆ (SERBIA)

Academy of Arts in Novi Sad (Novi Sad)

B.A. Piano and Conducting, M.A. in Conducting. He started his artistic career as a conductor of a well-known choir „Josif Marinković” from Zrenjanin performing at prestigious events in country and abroad. His conducting activities had continued in cooperation to some of the most important national ensembles and institutions: Serbian National Theatre Opera, Symphonic Orchestra RTS (Serbian National Television), Symphonic Orchestra AANS, Novi Sad Chamber Orchestra, Camerata Academica, Novi Sad Big Band...At the end of 2006 he founded Vojvodina Mixed Choir, a professional ensemble of high artistic range, performing at numerous concerts and tours within the country and abroad. Andrej Bursać has conducted various ensembles – chamber, choral and orchestral, equally cherishing “a cappella”, instrumental and vocal-instrumental genre. Chosen programs performed were various pieces regardless the authors or the time when those were created. From 2008 - 2012 he acted as a Member of the City of Novi Sad Council in Charge of Culture. At the Academy of Arts in Osijek he works as a Visiting Professor. He is an Associate Professor at the Academy of Arts, Novi Sad and a Chairman of Conducting Department.



Gala Opening Ceremony

J. S. Bach	Concerto in F Minor, BWV 1056 I movement
W. A. Mozart	Concerto in A Major, KV 488 Allegro
F. Chopin	Concerto in E Minor, Op. 11 Allegro maestoso Larghetto Rondo: Vivace
J. S. Bach	Concerto in D Minor, BWV 1052 Allegro Adagio Allegro

ANA BURSAC (SERBIA)

Isidor Bajić Music School (Novi Sad)

Ana Bursać was born on 23rd of July in 1997. She started her piano classes with Professor Biljana Dabić at the age of 6, where she stayed through her elementary music school. Ana's secondary music education continued in the class of Professor Slobodanka Stević in the music high school "Isidor Bajić" in Novi Sad. Her first public performances drew attention to her outstanding talent. Ana performed a concert together with Ms. Cincia Bartolli (Italy) in Belgrade in 2009. She performed with the chamber orchestra of the music high school "Isidor Bajić" at the opening of the first World Piano Conference in 2009. She is an active participant of the piano workshops within EPTA and WPC. She is also a student at the course "Musica Ricercata" in 2013 held by Professor Dr. Dorian Lejāk. List of prizes and awards: 5th National competition of young pianists 2005. Zrenjanin, First prize; 10th International competition of young pianists 2006. Šabac, First prize; State competition 2007. Belgrade, Third prize; 8th National competition of young pianists 2008. Zrenjanin, First prize; International festival of young pianists 2008. Šabac, Art Studio, First prize; 12th International competition of young pianists 2008. Šabac, First and Special prize; 5th International competition "Davorin Jenko" 2008, Belgrade, First prize; State competition 2009, Belgrade, Second prize; 10th National competition of young pianists 2010, Zrenjanin, First prize; Flame competition 2011, Paris, Third prize; State competition 2013, Belgrade, First prize.



Gala Opening Ceremony

W. A. Mozart

Concerto in A Major, KV 488
Allegro

IONELA BUTU (ROMANIA)

University of Arts “George Enescu” (Iași)

After obtaining a BA in Philosophy from the “Alexandru Ioan Cuza” University of Iași (Romania), Ionela Butu got a BA, then a PhD in Music from the “George Enescu” University of Arts. She successfully completed postdoctoral studies at the National University of Music of Bucharest, conducting a research on Sergei Rachmaninoff’s complete songs for soprano and piano. A much respected accompanist, Ionela Butu collaborated with prestigious singers and made many recordings. Very eager to continually perfect her artistic skills, she participated in various masterclasses held by eminent teachers such as Tatiana Pikaizena, Arkadi Sevidov (Russia), Liana Șerbescu (Holland), Lory Wallfisch (USA), Gabriel Amiras, Bernd Zack, Klaus Schilde (Germany). In December 2011 she held a masterclass herself at the Conservatory of Verona, as an invited teacher through the Erasmus program. At present, Ionela Butu is a lecturer at the “George Enescu” University of Arts, where she teaches piano, winning the high appreciation and the professional admiration of her students.



Piano Master Class: Lied Accompaniment Masterclass

The Masterclass focuses on Sergei Rachmaninoff’s complete songs for soprano and piano. Our stylistic approach intends a deeply reflective but also emotional foray into a particularly fascinating world of Lieder, that we are open to discuss in the context of other contemporary musical works, such as those created by C. Debussy, A. Berg, R. Strauss, H. Wolf, towards the end of the 19th century and the beginning of the 20th century. Moreover, as a direct forerunner of S. Rachmaninoff in the line of Russian tradition, P. I. Tchaikovsky could definitely represent another excellent term of stylistic reference.

SRĐAN F. ČALDAROVIĆ (CROATIA)

Srđan F. Čaldarović was born 1973 in Zagreb (Croatia). He started to play piano at the age of five. During his music education in primary and secondary music schools in Zagreb, he had appeared in many public performances. He had played as a soloist with several orchestras, including the Zagreb Soloists ensemble (at the age of 13). From 1990 onwards he gives solo and chamber music recitals on a regular basis in all major Croatian cities. For several of his performances, Čaldarović has won outstanding awards (J. Brahms: Piano Concerto in D minor, Op. 15, No. 1; F. Liszt: Sonata in B minor, S178/R21). For his Washington debut music critic Cecilia Porter wrote : "Čaldarović's playing reveals consummate artistry in coupling an introspective approach with refined sensitivity for phrasing..." After graduating as a piano major at the Music Academy, University of Zagreb in the class of Professor Vladimir Krpan (1995) Čaldarović went onwards to perfect his pianist skills at Indiana University in Bloomington with Professor Leonard Hokanson (1996), and later at the Trinity College of Music with Prof. Philip Fowke (2000). After completing these performance-oriented programs, Čaldarović became a Teaching assistant at the University of Miami School of Music where he obtained a Master's degree in Piano performance, under the guidance of J.B. Floyd (2002). He has actively participated in masterclasses held by E. Timakin, S. Costa, R. Kehrer, J. Rose, and R. de Waal. He has given a number of recitals in Croatia, Germany, Italy and in the USA. From 2005 he holds a position as the Assistant Professor at the Music Academy, Piano Department in Zagreb.



Piano Recital

I. Josipović

L. Sorkočević

B. Kunc

B. Bjelinski

B. Papandopulo

E. Lecuona

Game of Glass Beads

Piano Sonata in A Major (1754)

Allegro moderato

Andante sostenuto

Allegro

Six Bagatelles for Piano, Op. 44

Toccata

Scherzo fantastico

Suite Andalucia

Alhambra

Gitanerias

Malagueña

MICHAEL DEAN (USA)

Oklahoma Baptist University (Shawnee, Oklahoma)

Michael Dean is Associate Professor of Music and Coordinator of Keyboard Studies and Accompanying at Oklahoma Baptist University. He also serves as East District Co-President of the Oklahoma Music Teachers Association and Secretary of the Shawnee Area Music Teachers Association (Oklahoma). In demand as a soloist and collaborative artist, Dr. Dean's performances have brought him to numerous locations throughout North America and Europe. He is a member of the Manno/Dean Piano Duo and maintains an active schedule as a workshop clinician, adjudicator, and faculty member at summer institutes throughout North America. He previously taught at the Wheaton College Conservatory in Illinois. He holds Bachelor degrees in Piano Performance and Mathematics from Minnesota State University Moorhead and Masters and Doctoral degrees in Piano Performance and Piano Pedagogy from the University of Oklahoma.



Lecture: Braille Music for the Visually Impaired: An Introduction for Teachers

Many accomplished music educators are reluctant to accept students with substantial visual impairments, assuming braille music to be an incomprehensible and mystifying code that is excessively daunting to decipher. Braille music is not more difficult to learn than print music, however, and it takes little time to understand the rudiments of braille music abbreviations and syntax. This session provides a brief history of the six-position cell braille music system and proceeds with a tutorial on the fundamentals of braille piano music. Finally, resources are given for locating braille music and for acquiring further instruction.

ALEKSANDAR ĐERMANOVIĆ (SERBIA)

Academy of Arts (Novi Sad)

Royal College of Music (London, United Kingdom)

Aleksandar Đermanović was born on August the 14th 1991 in Vršac, Serbia. He had his first piano lesson at the age of 11, and he enrolled the "Isidor Bajić" music school in class of Professor Tatjana Vukmanović. His lower and high school education were finished in 6 years and afterwards he started his Undergraduate studies at the Academy of Arts in Novi Sad in the class of Professor Dr. Dorian Lejak and currently he is at his final year. He attended many Masterclasses working with eminent Professors around the world such as: Ninoslav Živković, (Beograd), Peter Miyamoto (California), Ayako Tsuruta (Columbia), Svetlana Bogino (Novi Sad), Jovanka Banjac (Beč), Eugen Inđić (Pariz), Carl Ponten (Švedska), and Lidija Nikolić (Novi Sad). Yosip Yermir (Ukraine), Ian Jones (London), Michael Baron (Florida), Emanuel Krasovsky (Tel Aviv), Ilija Radoslavov (Missouri), Susan Chan (Oregon) and Nicholas Roth (Iowa). He has been involved with various external activities, such as recitals, performances with orchestras, chamber music, competitions and festivals. Many of these activities were of international nature. Most significant are: 1st Prizes at competitions: Vojislav Vučković, Isidor Bajić Piano Memorial Competition, soloist with orchestra at the Gala Opening of the World Piano Conference, recipient of the Melanija Bugarinović Scholarship. Đermanović has been awarded a full scholarship for his Master's degree studies at the Royal College of Music (London).



Gala Opening Ceremony

J. S. Bach

Concerto in D Minor, BWV 1052

Allegro

Adagio

Allegro

BOGDAN ĐORĐEVIĆ (SERBIA)

Bogdan Đorđević was born in Novi Sad. He was a student of the so called “zero group” in 1993 (a preparatory studying year for extraordinary gifted students to be admitted at the Academy of Art in Novi Sad). He has got the scholarship of the University of Novi Sad awarded to young talents and successful students in 1998. He graduated in 2000 from the class of Professor Kemal Gekić at the Academy of Arts in Novi Sad. In 2000 he entered the class of Professor Rita Kinka and earned his Specialization’s degree in 2001 and his Master’s degree in 2006 at the Academy of Arts in Novi Sad. He has made more than 200 performances, both as a soloist, as a soloist accompanied by the orchestra and as a chamber musician. Đorđević has recorded two documentary movies with the piano works of J. S. Bach and F. Liszt in production of RTV Novi Sad. His performances were broadcast by many radio and television stations in Serbia. He has had advanced studies with well-known pianists and he also participated in many master classes held by the distinguished piano pedagogues and pianists such as Arbo Valdma, Jokuthon Mihailović, Aleksandar Serdar.



J. S. Bach-F. Busoni
F. Chopin
F. Chopin
F. Liszt

Piano Recital

Chaconne in D Minor from Partita No. 2 for Violin, BWV 1004
Nocturne in C Minor, Op. 48, No. 1
Polonaise in A-flat Major, Op. 53
“Rakoczy March” from Hungarian Rhapsody in A Minor, No. 15

ANDREI ENOIU-PÂNZARIU (ROMANIA)

National College of Art “Octav Băncilă” (Iași)

Born in 1983 into a family of physicians, Andrei Enoiu-Pânzariu is dedicated to a remarkable career as a pianist. He started piano at the age on three, with Mihaela Sanda Popescu, and in high school studied with Lect. Univ. Dr. Constantin Nițu in Bucharest. He graduated in 2006 the principal piano department at the National University of Music Bucharest at the class of Prof. Univ. Dr. Sandu Sandrin and in 2010 obtained his PhD in music at the University of Arts “George Enescu” from Iași under the supervision of Prof. Univ. Dr. Gheorghe Duțică, with the distinction Summa cum laude. In 2012, he graduated the Music Institute for Doctoral Advanced Studies in Bucharest. As student, Andrei Enoiu-Pânzariu distinguished himself by a sustained activity of piano concerts or in chamber ensembles. He won many prestigious national and international awards. Since 2006, continuing a rich artistic activity, he teaches principal piano at the National College of Art “Octav Băncilă” from Iași. The results of his students, crowned with national and international awards, brings him diplomas of excellence and honor. He published many studies in Studies of Musicology, Artes No. 11 and Akademusica No. 6, with topics related to his dissertation. He participated in European programs, such as Leonardo da Vinci (2009) and Comenius (2009), and became a member of EPTA Romania (2008), and WPTA (2012).



Lecture-Recital: Constantin Silvestri – The Novelty in the Romanian Piano Music

Constantin Silvestri (13 May 1913, Bucharest – 23 February 1969, London) was a Romanian conductor, composer and pianist, who composed over 40 orchestral, chamber and vocal works. He had learnt how to play the piano and organ before the age of six and at the age 10 he was a skilled improviser. He studied at the Târgu Mureș Conservatoire, and later at the Bucharest Conservatoire, with Mihail Jora (composition) and Florica Musicescu (piano). Despite not having taken conducting classes, he was already appearing as conductor in his youth, making his debut in 1930 with the Bucharest Radio Symphony Orchestra. In this Lecture-Recital we will present some of the most important piano pieces composed by Constantin Silvestri, such as the Second Suite, Op. 3, No. 2, and the Romanian Dances from Transylvania, Op. 4, No. 1 (4 hands). Each composition will be presented, and some pieces will be analyzed. This presentation wants to promote the piano pieces composed by the romanian composer Constantin Silvestri, to shed light on his piano music.

RIKA FUKUDA (JAPAN)

Rika Fukuda was born in Tokyo, where she started taking piano lesson at the age of five. A versatile pianist with a strong academic background, she gained two Bachelor's degrees in both music and the liberal arts in Japan. After her graduation of the Musashino Academia Musicae in Tokyo, she won the prestigious "Gunma Artist Award for Studying Abroad," by the Gunma local government in Japan to have her sojourn in Italy in 1993, where she studied with K.U.Schnabel. Returning to Japan, she concertized and broadened her performing career in Taiwan as well. In 2000, she was awarded the RCM Scholarship to enroll at the Royal College of Music, London, studying with Gordon Fergus-Thompson and obtaining her Postgraduate Diploma in Performance in 2001. Coming back to Japan, she became very active, working for the "YAMAHA Master Class" in Tokyo, a special course for the very young, talented students. Besides her busy performing career, she has organized numerous musical events for both educational and cultural exchange fields, including all of the Y150 Piano Competitions and Festivals authorized by the Ministry of Foreign Affairs, the Japan-Thailand musicians' exchange in Bangkok, and the New Millennium International Summer Courses in Tokyo.



Lecture-Recital: Analysis of the trend at the Y150 Piano Competition in Japan, with performance of the Brahms, Brahms: Intermezzo Op. 118-6, Paganini-Variations Op. 35, Book 1

How can piano students find a positive influence playing and participating in piano competitions in order to further develop their various skills in music? How can piano teachers use the high standards in piano competitions in order to positively motivate their students? In the first half, I will analyze the style of the selected pieces performed in the highest category at the Y150 Piano competition in Japan, which I organized as well as a member of jury in 2009. After the Y150 competition, some of the prize-winners have greatly developed their musical career, such as, recording a debut CD on a major label, having concerto opportunities with various orchestras, scholarship awards for studying abroad, etc. Although, the prize-winners have already exhibited a very high level of professionalism in the competition, I felt that they could have shown a greater affection for the music and further improve the quality of expressive tone production. Using this point of view, I would like to talk about two of the selected works, which I will present in the second half: Intermezzo in E-flat Minor, Op. 118, No. 6 and the Paganini-Variations in A Minor, Op. 35, Book 1, by Brahms.

VERONICA GASPAR (ROMANIA)

National University of Music (Bucharest)

Veronica Gaspar has a Ph. D. degree in Musicology (1997) and M. D. degree in Cultural Management (2002). She is piano Professor with teaching experience for all levels from 1992. From 2007 to 2008, she worked as associate-researcher at Institute for Educational Sciences in Bucharest. Dr. Gaspar research artistic and educational projects under governmental support. She has more than fifty participations in international conferences, symposia, work groups in nine European countries and New Zealand, South Korea, etc. Her areas of research are: Piano performance, Perception and communication in Art, Musical rhetoric, Music education, Cultural anthropology, Cross-cultural communication. She has publications in Romania, Germany, Belgium, UK and in several conferences' newsletters, and books – „Interdisciplinary in Musical Perception” (Ph.D. Thesis) (1997); “Spatial and Semantic Marks in the Perception of Music” (2000); “Enchantment – Exorcism: An essay on the perception of music and magic in the social imaginary” (2004). She is a member of EPTA, ISME SEMPRES, ESCOM, InSEA, SMA, EAJS. She speaks French, English, German, Japanese.



Lecture: Pianists' "Diseases" and Musical Expression

The presentation is part of a larger research study concerning the cultural or psychological insights of the musical expression. It aims to draw the attention on the alterations of both musical discourse and expressive features experienced by a number of subjects suffering from psychological or neurological impairments. In addition this exciting video-audio display aims to discuss some disorders the healthy pianists are currently going through as perceptual and time distortions, stage fear, muscular injuries etc.

MARIE-DOMINIQUE GILLES (BELGIUM)

Music Academy (Wavre, Woluwe, Saint Lambert, Brussels)

Marie-Dominique Gilles shared her higher music education between Brussels (Piano), Liège (Piano methodology) and Mons Royal Conservatory of music (Composition and orchestration). She studied with Robert Leuridan, Chantal Bohets, and later joined several artists during master classes: Pierre SANCAN (Paris), Malcolm FRAGER (USA/Switzerland 5 times), Hans LEYGRAF (Darmstadt, Germany), Volker BANFIELD (Hambourg, Germany, one year) She joined EPTA Belgium Wallonie Brussels section and became its secretary. She doesn't want to oppose ancient and new repertoire and mix the two in her concerts programs. They can and should bring insight one to another. To her, the interpreter is only a part of a music work long way process to public. Attracted since her childhood by music writing and improvisation, she joined the composition section and obtained the Orchestration Certificate in Claude Ledoux composition class at Mons Royal Conservatory of Music. Besides concerts activities in all range of repertoire, Mari-Dominique Gilles is eager to share her artistic experience with new generation of musicians, both in music school, and at Royal conservatory level, where she has been teaching 27 years long. She participates in piano competitions jury and is currently invited in royal conservatories as jury member. She recently played the Bagatelles presented today, in Québec and several times in Belgium.



Lecture-Recital: 13 Bagatelles, for solo piano, by Pierre Bartholomee

Pierre Bartholomé's Bagatelles are a set of transcendental studies for piano, intended to be played as a whole cycle. The poetic guideline could be linked to the philosophical quest of "Oedipe on the way", opera written by Pierre Bartholomé after the novel by Henri Bauchau. The novelty of these pieces for a pianist, further than Ligeti's Studies, is that they demand mental virtuosity as well as pianistic one, and are an excellent opportunity for the discovery of all one's own potential mind concentration and work strategy process. Indeed, most of the time, pieces are written as perpetuum mobile pieces. How to deal and expand concentration during a long time (45 minutes)? How to create poetry, sensitivity, entering this splendid deepness offered by the cycle, while the pianist is busy dealing with the flow of notes? And still not only it is possible, but the pianist can develop a better use of/and expand the collaboration and balance between eyes techniques, cool mind techniques, role of regularity and progressive tempo acceleration, time strategy, analysis, patience, that such a big work need, and find in the end enough room for holding his mind back, to guaranty general view of the piece. Theses pieces are worth entering the Grand repertoire, and this is the reason for their appearance in this congress. During a separate workshop, M-D Gilles will discuss and answer all practical questions, about these strategies for an efficient work.

SOPHIA GILMSON (RUSSIA/USA)

The University of Texas (Austin, Texas)

Sophia Gilmson graduated cum laude from the Leningrad (St. Peterburg) Conservatory where she studied with Professor Vitaly Margulis. She is a recipient of numerous awards including the First Prize in the NYC Young Artists Competition followed by a recital in Carnegie Hall, the Piano International Recording Competition, and a Collegiate Teaching Achievement Award of Texas, among others. She has concertized extensively in Europe and the United States to a high critical acclaim. "Brilliant driving performance." (The Houston Post), "One of the most refreshing and thought provoking performances of this season" (Austin-American Statesman). She was awarded the prestigious Mount Everest Award by the Austin Critics Table for performing Bach's Goldberg Variations on harpsichord and piano in one evening. 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. Studio recording of this performance is available in audio and video formats at <http://www.sophia-gilmson.com>. Dedicated education, Sophia Gilmson is the co-founder of both Houston and Austin Young Artists Concerts, the programs designed for musically gifted children the she directed for twenty years, 1987- 2007.



Lecture: J. S. Bach for Young Students

The workshop offers a comprehensive discussion of the most sensitive issues of J. S. Bach keyboard music interpretation. While sophisticated, these issues should be presented to the young students thus preparing them for the upcoming major Baroque repertoire. This presentation is based upon the selections from Anna Magdalena Notebook and 18 Short Preludes. In the course of demonstration we will address the expressiveness of melodic and harmonic intervals, contrasting articulation and the intricacies of Baroque ornamentation. Together we will make important interpretive decisions, create our own edition and compare it with existing instructional editions.

TATJANA GUBERINA (SERBIA)

Isidor Bajić Music School (Novi Sad)

Tatjana Guberina, the piano teacher, acquired her primary and secondary music education at the Isidor Bajić Music School in the class of Professor Lydia Gvozdanović. She graduated from the Academy of Arts in Novi Sad, in the class of Professor Andrea Preger. Pedagogical work began in 1978. in the Isidor Bajić Music School, where she still works. She is the founder of the Study of music education "Bravissimo" which promotes music in Novi Sad elementary schools. Students of Tatjana Guberina have received numerous awards in competitions at home and abroad. The greatest contribution of her work is to develop love for music among young people.



Piano Recital: Class of Professor Tatjana Guberina

G. F. Handel	Suite in G minor, HWV 432, No. 6 Passacaille
F. Chopin	Nocturno in C-sharp Minor
D. Scarlatti	Sonata in G Minor Anastasija Nedeljković
J. Haydn	German Dance in C Major
D. Stapelton	Blue Sky Blues Marija Knežević
W. A. Mozart	Musette
M. Haron	Waltz in D Minor Miona Đorđević
J. Burgmüller	Pearls
F. Ruiz	La Peruanita
M. Arnold	The Buccaneer Jovana Maletin
S. Moschowski	Spanish Dance Milica Ivanišević and Vanja Vujasinović
D. G. Turk	Das Ballet
A. F. Gedike	Moderato
F. Chopin	Mazurka
W. Gillock	Fiesta Staša Golić
A. Palmer	"La Folia" Theme with Variations
G. P. Telemann	Tres Vite
N. Podgornov	Bear Dance
S. Watts	Strange Things Happen

Vocal Group	Coachman, Tue Tue, Zum Gali Gali Mila Srđević
F. Schubert	German Dance in A Major
M. Schmitz	Jazz Etude Luka Filimonović
K. Krombholz	Toccata Diatonica Jelena Keserović
P. Harvey	Rumba Toccata
W. A. Mozart	Bread with Butter Sara Petrović
J. Burgmüller	Les Sylphes Tarantella Nađa Tomić
J. Brahms	Waltz in A-flat Major
Z. Zhao	Jing Po Shang Ge
Vocal Group	"Once Upon a December" Bogdan Dunderski
K. Badelt	Black Pearl Anastasija Nedeljković, Marija Knežević, Sara Petrović and Jelena Keserović

GERHARD HERRGOTT (GERMANY)

Gerhard Herrgott taught mathematics and philosophy at the Technical University in Berlin prior to taking up the study of classical piano. The teachers who influenced him most were Elena Lapitskaja from Moscow and Gyorgy Sebök from Bloomington. He has been active as a piano pedagogue for twenty-five years and has had significant success in the treatment of physiological disturbances arising in piano playing, since 2007 in association with Elisabeth-Caland-Institute.de. He has done numerous translations of texts in the history of science and art theory, as well as holding lectures at the piano, in which he integrates philosophical, psychoanalytic and music theory reflections into the concert ritual. Of these lectures the following have been published and are available online: Tragic Progressions - Chopin and the Rhetoric of the Well-Tempered Clavier (www.mpiwg-berlin.mpg.de/Preprints/P244.PDF), Die Kunst des Anschlags - Elisabeth Caland und die Physio-Ästhetik des Klavierspiels (P366.PDF), Wanderer-Fantasien - Franz Liszt und die Figuren des Begehrens (P342.PDF).



Lecture: The Art of Hovering: Elisabeth Caland and the Bungee-Principle of Piano Playing

A good hundred years ago the Dutch piano pedagogue Elisabeth Caland published her main work Artistic Piano Playing. Caland's teachings found their aesthetic and technical ideal in the art of Ferruccio Busoni and in her day they were the most widely discussed concept of piano playing. She became well-known internationally, especially due to her success in the treatment of physiological disturbances arising in piano playing. Caland continued a long tradition of cantabile piano playing, introducing to this tradition a method of touch that offered completely new answers to the question of how one can make the piano sing. Central to her teachings is the physio-aesthetic metaphor of hovering: hovering arm – hovering sound. But hovering is also a metaphor for the shaping of time in music: Since music does not permit an absolute measure in the sense of a metronome, how are players to orient themselves? The concept of hovering, which was the focus of philosophical discussion in the early Romantic period and which reappears in Busoni's New Aesthetic of Music (1907), provides an answer precisely to such uncertainty. The two dimensions constituting musical discourse – sound and time – intersect in the state of hovering. But how can one avoid, while hovering, drifting off completely at the piano? The answer I propose issues from technical ideas of Liszt and Leschetizky: a bipolar moment centered on the elbow, enabling what I call the Bungee Principle of Piano Playing. With this concept I return to Elisabeth Caland, as bungee-playing is based essentially on what she introduced into piano technique with the expression Lowering of the Shoulder Blade: the key concept of her teachings.

IVAN HOLODOV (SERBIA)

Isidor Bajić Music School (Novi Sad)

Ivan Holodov was born on the fourth of June, 2000 in Novocherkassk (Rostov region - Russia). Since 2007 Ivan has been a student of Music School "Isidor Bajić" in Novi Sad in the class of Professor Čila Stojšić. At the moment Ivan attends the fifth grade of the Primary Music School. Ivan has successfully participated in several music competitions: First place at the 13th International Competition of Young Pianists (Šabac, 2009 – Serbia), First place at the Music Competition of the Republic of Serbia (Belgrade, 2009 – Serbia), Laureate of the 14th International Music Competition of Young Pianists (Šabac, 2009 – Serbia), Second place at the 15th International Music Competition "Petar Konjović"(Belgrade, 2010 – Serbia), First place at the 11th Competition of Young Pianists (Zrenjanin, 2011 – Serbia), First place at the Music Competition of the Republic of Serbia (Belgrade, 2011 – Serbia), First place at the International Music Competition "Petar Konjović"(Belgrade, 2012 – Serbia), First place at the 1st International Music Competition "Fantast 2012" (Bečej – Serbia). Ivan Holodov held the solo concert which was the part of EPTA and became the Laureate of the Music Competition of the Republic of Serbia (Belgrade, 2013 – Serbia).



Gala Opening Ceremony

J. S. Bach

Concerto in F Minor, BWV 1056
I movement

INGMAR PIANO DUO (SERBIA) SLOBODANKA STEVIĆ – ALEKSANDAR GLIGIĆ

Isidor Bajić Music School (Novi Sad)

Ingmar Piano Duo was founded in 2005 by pianists and piano teachers Slobodanka Stević and Aleksandar Gligić in Novi Sad. In the following year, the Duo recorded its first album under the patronage of the Viennese piano manufacturer Wendl&Lung, for the Austrian market with the works of Barber, Piazzolla and Kovacevic. They have participated on numerous occasions at world and European pianistic gatherings as Serbian representatives, often performing premieres of new works by contemporary composers. In 2009, Ingmar Duo was the highest ranked piano duo at the International Piano Competition in Roma, Italy, also winning the Special Calligaris Prize for the best rendition of this Italian author. Furthermore, in 2010, Ingmar Piano Duo achieved great success in the World Piano Competition in San Marino, having qualified among the 7 best international duos. The Duo has so far collaborated with many prominent artists and Professors in master classes and seminars: Duo Turgeon, Jeni Slotchiver, Vladimir Ogarkov, Svetlana Bogino, Dorian Leljak, Ninoslav Živkovic and many others. The Duo has recorded for Serbian Radio and Television, TV San Marino and TV Vaticana. Stević and Gligić are the winners of the Annual Achievement Prize awarded by the Serbian Association of Music and Ballet Pedagogues in 2010. They are regular participants at the World and European Piano Conference. In the last two years, Ingmar Piano Duo implemented several projects which focused on the new Serbian classical music for two pianos, performing in cities and venues across the country. These projects have been financed by the Provincial Government, the City of Novi Sad and the Serbian Association of Composers and Authors, as efforts of particular significance for the promotion of contemporary music and chamber performance on two pianos. Ingmar Piano Duo has presented pieces of contemporary Serbian music for two pianos outside of their home country, in Slovenia, Hungary, San Marino and in Israel, where they spent three weeks as award winners under the Tel Hai International Piano Master Classes in 2012.



***Piano Duo Recital: Promoting Contemporary Serbian Music for Two Pianos:
CD with new pieces by Serbian composers***

NAĐA JAKŠIĆ (SERBIA)

Isidor Bajić Music School (Novi Sad)

Nađa Jakšić was born in Novi Sad in 1995. She finished Elementary Music School “Petar Konjović” in Bečej, in class of Professor Ana Eraković. Currently, she is a student of third year in Secondary Music School “Isidor Bajić” in Novi Sad, in class of Professor Nenad Stojačić. She participated in many master classes with eminent Professors such as: Vladimir Ogarkov, Jovanka Banjac, Debra Andreacchio, Mauricy Martin. So far, she took a place in variety of projects and ansambles such as Triorca etc. Highly active chamber musician, especially distinguishing the work with solo singers.



Piano Recital - Young Concert Platform

J. S. Bach

Prelude and Fugue in A-flat Major, BWV 862

W. A. Mozart

Piano Sonata in B-flat Major, KV 333

Allegro

F. Chopin

Etude in G-flat Major, Op. 25, No. 9

P. I. Tchaikovsky

Dumka, Op. 59

J. Brahms

Ballade in D Minor, Op.10, No.1

IAN JONES (UNITED KINGDOM)

Royal College of Music (London)

Ian Jones' career as a Steinway Artist has taken him to all five continents, including acclaimed performances in London with the Royal Philharmonic and National Symphony Orchestras. He has broadcast for radio and television networks in many countries and his World Première performances and recordings of music by British composer Rebecca Clarke (on Dutton Digital) have received enthusiastic attention on radio and in the music press. On the recent release of his CD, "Chopin: Summer in Nohant", "Classic FM Magazine" drew comparison with Rubinstein and Arrau and claimed that "Jones possesses the 'pearl' touch that marks out the finest Chopin exponents". International Piano commented on "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 his performances". He is Assistant Head of Keyboard and Professor of Piano at the Royal College of Music in London and a juror at several international piano competitions. He also frequently conducts international masterclasses, most recently in Italy, USA, Japan, Greece, Serbia, Ireland and Sweden.



Piano Master Class

RCM Pre-Audition Consultations

MILOŠ JOVANOVIĆ (SERBIA)

Isidor Bajić Music School (Novi Sad)

Miloš Jovanović was born on 24th June 1995. in Novi Sad where at the age of nine he enrolled Isidor Bajić Music School in the class of Professor Ana Frlin. Miloš is in her class now as a student of the third year of high school. During the previous schooling he has won numerous awards at national and international competitions. He won the first prize in the Republic competition in 2009, special awards at International competitions of young pianist in 2005 and 2006 in Zrenjanin, 2006 in Sabac, and numerous first prizes. He performed with the chamber orchestra of the music high school "Isidor Bajić" at the opening of the first World Piano Conference in 2009. He also performed as a soloist and chamber performer.



Piano Recital – Young Concert Platform

J. S. Bach

Prelude and Fugue in B Major, BWV 868, DTK I

M. Moszkowski

Etude in D Minor, Op.72, No. 9

L. van Beethoven

Sonata in E Minor, Op. 90, No. 27

Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck

S. Rachmaninoff

Prelude in G Minor, Op 23, No. 5

TOMOKA KAN (UNITED KINGDOM)

Saint Paul's Girls' School (London)
Royal College of Music - Junior Department (London)

Tomoka Kan is 15 years old and a student in the Royal College of Music's Junior Department, London, studying with Professor Ian Jones. She is also a music scholar at St Paul's Girls' School, London and a scholar of the Associated Board of the Royal Schools of Music. Tomoka has enjoyed success in competitions in the UK and USA, including the Jacques Samuel Piano Festival, the European Piano Teachers Association UK National Piano Competition, and the Marjorie Humby Memorial Competition at the RCM. She has performed at the Wigmore Hall, the Royal Welsh College of Music and Drama, the Bath Pump Room, and the Cadogan Hall. Most recently, Tomoka was invited by the Spivakov Foundation to perform in a concert in Moscow. Outside music, Tomoka has strong interests in mathematics and science. She was a gold medalist at the UK Intermediate Math Olympiad.



Gala Opening Ceremony

F. Chopin

Concerto in E Minor, Op. 11
Allegro maestoso
Larghetto
Rondo: Vivace

TAMI KANAZAWA (JAPAN)

Tel Aviv University, Buchman-Mehta School of Music (Tel Aviv)
Jerusalem Music Centre – Mishkenot Sha'ananim (Jerusalem)

Married couple, Kanazawa-Admony Piano Duo won first prize in the 2008 Oslo Prize, 2005 Menuhin Gold Prize, Osaka International Competition, 2002 IBLA GRAND PRIZE, 2001 Rome Prize and the 2000 Tokyo Duo Competition. Recipients of The Israel Minister of Culture Award for a Chamber Group. Piano Duo Faculty at the Buchman-Mehta School of Music in TA University, Tel Hai International Piano Master Classes and Jerusalem Music Centre. Taught master classes in The Norwegian Academy, Korean National University of Arts, Japan Piano Teachers Association, Pacific Rim Festival, Primavera Pianistica in Belgium and in Poros Festival. Appeared in over 20 countries including prestigious halls such as Carnegie Hall, Argentina Theatre in Rome, Tokyo Metropolitan Festival Hall, Budapest Congress Hall, and others. Festivals include The Budapest Spring Festival, Klavierduo Festival, Odessa Dialogues, Asian Music Festival, Oslo Grieg Festival and The Israel Festival. Broadcasts in BBC London, CBC Canada, Tokyo FM, NHK Japan, BNR Bulgaria, Budapest National Radio, Israel "Voice of Music" etc. As duo soloists played with The Jerusalem Symphony Orchestra, Israel Symphony Orchestra, Israel Chamber Orchestra and other leading orchestras. Their Symphonic Poems by Liszt with NAXOS Label was acclaimed in Fanfare and International Piano. Latest release: Rhapsodies for Two Pianos with Romeo Record to be followed by From Mozart to Gorezki with the same Label.



Piano Duo Recital: Liszt Symphonic Poems for Two Pianos - Author's Rendition

F. Liszt
F. Liszt

Symphonic Poem No. 3, "Les Preludes"
Symphonic Poem No. 12, "Die Ideale"

MARÍNA KAŇOVÁ (SERBIA)

Marína Kaňová (Marina Kanjova), the Slovak pianist living in Serbia, is considered to be the first and the foremost gateway for the classical music burst into the Slovak minority in Vojvodina. Having been declared a prodigy after she started her piano education at the „Isidor Bajić“ Music School in Novi Sad (Professor Nenad Stojčić) at the age of six, she continued to trigger attention of the musical public and media not only in Vojvodina and Serbia but also abroad throughout her teenage years by her vigorous, energetic, eruptive and passionate, almost ecstatic pianistic interpretation with her well-known abrupt accelerando, ritardando, crescendo and diminuendo. Such an abundance of emotions, Marína Kaňová could find predominantly in the compositions of Slavic and eastern music which led her to Khachaturian, Rachmaninoff, Scriabin and 20th century composers. Before she enrolled the Academy of Arts in Novi Sad at the age of 13 (Professor Jokut Mihailović), Marína Kaňová had already experienced her zenith obtaining the highest prizes in several competitions in Italy (Stressa, San Bartolomeo al Mare, Pietra Ligure); special prize “White angel” and having piano recitals and concerts in Serbia, Slovakia, Romania and Poland thus becoming the pivotal pianistic icon for many a young generations to come, especially among the Slovaks in Vojvodina. As the result of her complex musical personality Marína Kaňová couldn't avoid to become involved in the world of composition- classical, sacral and secular (Winner of “Golden key” festival for the best composition 2010, 2011). She simultaneously started her pedagogical career as a piano teacher and piano accompanist at the age of seventeen. (Music schools: “Davorin Jenko”, Belgrade; “Petar Konjović”, Belgrade; “Kornelije Stanković”, Belgrade; “Josip Slavenski”, Novi Sad, “Isidor Bajić”, Novi Sad). Through her music life she collaborated with piano experts such as: Ida Černecká, Biljana Gorunović, Rita Kinka, Iris Kobal, Irina Kulikova, Marián Lapšanský, Ratimir Martinović, Miroslava Lili Petrović, Gordana Sinadinović, Naum Starkmann, Arbo Valdma, Stanislav Zamborský, Mihailo Zurković. Despite of the great turbulence and diversity by which her musical figure has always been overwhelmed Marína Kaňová stays undoubtedly a pianist- constantly on the rise.



Piano Recital

J. S. Bach-C. Tausig
J. Haydn

Toccata and Fugue in D Minor, BWV 565
Sonata in C Minor, Hob. XVI/20

A. Tansman

Moderato
Andante con moto
Finale. Allegro
Sonata in C Major, No. 5
Allegro deciso
Lento
Molto Vivace
Largo. Allegro com moto

M. Mussorgsky
A. Borodin
M. Balakirev

A Teardrop
In the Monastery, from Petite Suite
Islamey, Oriental Fantasy for Piano, Op. 18

YOUMEE KIM (USA/KOREA)

Ohio University (Athens, Ohio)

Youmee Kim, DMA, Assistant Professor of Piano at Ohio University, Athens, OH and appointed judge of WPTA International Competition. Born in Korea, Dr. Kim received degrees from Ewha Womans University, (BM with Dr. Mijae Youn), Indiana University (MM and Performer Diploma, with Professor Edward Auer), and The Ohio State University (DMA with Professor Steven Glaser) in piano performance, where she worked as a Graduate Teaching Assistant. She has won numerous awards including the Women in Music Competition and the Ohio Federation of Music Clubs Scholarship. She has performed extensively in Korea and North America, and has been featured by the Saskatoon Symphony Orchestra in Canada. Dr. Kim performed at the American Music Festival in Lancaster, OH, the Chamber series Concert of Troy-Hayner Cultural Center in Troy, OH, and had recitals at Ewha Womans University, Sangmyung University, Hansae University and Seoul Theological University. She has presented a lecture recital at the College Music Society International Conference in Seoul and Kyung-ju, Korea in 2011. She recently performed at Boston, Marshall University, North Carolina School of Arts, University of North Carolina, Greensboro, University of South Florida and Society of Composers National Conference. A specialist in 20th Century American piano music, Dr. Kim has authored *An Analysis and Performance Guide to Benjamin Lees' Odyssey I and II* (VDM Verlag, Germany), and published articles for "International Piano Music." As an active member of Music Teachers' National Association (MTNA), she serves Vice Chair of the South East District of Ohio MTNA.



Piano Recital: American Contemporary Music

H. Cowell

Three Irish Legends

The Tides of Manaunaun

The Hero Sun

The Voice of Lir

B. Lees

Odyssey I

A. Copland

El Salon Mexico

JUSTIN KITSON (UNITED KINGDOM)

Justin Kitson is barrister at London chambers specialising in property and music law. In his spare time, he studies piano privately with Professor Ian Jones, Assistant Head of Keyboard at the Royal College of Music, and is working towards the degree of MMus at King's College, London with Professor Roger Parker. His musical interests include late Beethoven analysis, the piano music of Lennox Berkley, and the operas of Richard Strauss. He lives in London and Harrogate, North Yorkshire, England.

Lecture: Poetic Freedom: Voice and Fugue in Beethoven's Piano Sonata in A-flat Major, Op. 110

'The aim in the world of art, as indeed in the whole creation, freedom and progress are the main objectives. And although we moderns are not quite as far advanced in solidity as our ancestors, yet the refinement of our customs has enlarged many of our conceptions as well.' Writing to his friend and patron, the Archduke Rudolph, in July 1819, Beethoven gives us a glimpse into what he was trying to achieve during the last decade of his life. Using the composer's penultimate piano sonata in A-flat Major, Op. 110, this lecture will explore some of the ways in which Beethoven assimilated stylistic features from Händel and Bach, in particular vocal and fugal forms, to provide a fruitful platform upon which he could achieve greater intensities of sound in his music, and thereby, progress his art by finding a new freedom of musical expression.

Piano Recital: Amateur Concert Podium

J. Brahms

Seven Fantasies, Op. 116

No. 3, Capriccio in G Minor

No. 4, Intermezzo in E Major

No. 7, Capriccio in D Minor



DANIJELA KLIČKOVIĆ (SERBIA)

Isidor Bajić Music School (Novi Sad)

Danijela is a musicologist and master art theoretic. She graduated musicology studies at Novi Sad Academy of Arts. She attended advanced interdisciplinary master studies Interculturality, art management and mediation in the Balkans at Belgrade University of Arts. Presently, she attends interdisciplinary PhD studies Methods of Teaching History of Music (Novi Sad Faculty of Philosophy). She has been working in Isidor Bajić Music School in Novi Sad since 1994 as a teacher of history of music with introduction to music literature, and since 2002 she has been also engaged as assistant director for projects, marketing and public relations. During the last two decades, she has participated in numerous important projects as an author, editor, scenarist, master of ceremonies, producer, organizer and PR specialist. She has obtained professional experience on a number of positions, ever since she was a student: in the Novi Sad Academy of Arts library, Radio Novi Sad, TV Novi Sad, TV Most, Dnevnik daily newspapers, Isidor Bajić Music School, Jeunesses Musicales Novi Sad, etc. She has been a president of Jeunesses Musicales



Yougoslavie/Jeunesses Musicales Serbia and Montenegro since 2002 and vice-president of Senate of Jeunesses Musicales Novi Sad since 2000, and regular associate member of Novi Sad Music Festival NOMUS. She has been a member of Serbian Association of Music and Ballet Pedagogues since 2004. She was awarded the Annual Award of Serbian Association of Music and Ballet Schools and Serbian Association of Music and Ballet Pedagogues, for the accomplished results in the field of pedagogy. She is engaged in different professional activities and she enjoys them all with equal eagerness and energy. She lives in Novi Sad. She is married and has two children. She has been writing about Isidor Bajić and his professional achievements and composer work from different perspectives. She is the author of paper "85 Years since First Performance of Knez Ivo od Semberije Opera", term paper in National History of Music II during the studies at Novi Sad Academy of Arts;¹ "Opera Knez Ivo od Semberije" (text with a list of all opera performances), catalogue for Serbian National Theatre for the occasion of the first performance of the opera (June 1996); promotion of the paper "Isidor Bajić: Djavolan", City Library in Novi Sad (September 1998); author of script, program book and CD "For the Occasion of 120 Anniversary of Isidor Bajić Birth", Studio M, Novi Sad (November 1998). She graduated in June 1998 on the topic "Isidor Bajić - A Pedagogue, Melographer and Publisher". She was also the author and scenarist of the TV serial of the same title (three 30 minutes shows), recorded in the co-production of Documentary Program Department and Music Redaction of TV Novi Sad (February 1999), which has been shown a number of times on Radio Television of Vojvodina.

During the World Conference of Piano Pedagogues, she will present a part of her research on the subject:

Lecture: Piano and Pedagogy in Isidor Bajić's Life and Work

¹ The paper was presented during Musicology Conference of Yugoslav Academies of Arts, held in Novi Sad in April 1996

MIRA KRUJA (USA)

Alabama A&M University (Huntsville, Alabama)

An international award-winning scholar, performer, and pedagogue, Dr. Mira Kruja holds the rank of Professor at Alabama A&M University, United States of America. She is the author of the scholarly book *Art Music for the Piano: Twentieth-Century Composers, Masterworks, and Styles* and the piano manual *Contemporary Piano Techniques*, published in conjunction with the CD *Twentieth Century Technical Exercises*. Her classical CD *Æterna* was rated first of the top five best CD's. Her electronic publication *Piano Inside Out: The Expansion of the Expressive, Technical, and Sonorous Spectrum in Selected Twentieth-Century Art-Music Repertoire for the Modern Acoustic Piano* won the International Award for Innovation in Sydney, Australia. Dr. Kruja is a frequent adjudicator for international and national piano competitions. On demand as a performer, lecturer, and clinician, Dr. Kruja has delivered peer-reviewed presentations at prestigious professional events, including the International Conference on Contemporary Performing Arts, Leibnitz, Austria; EPTA Conference, Luzern, Switzerland; International Conference on Multidisciplinary Research in Music Pedagogy, Ottawa, Canada; International Congress of Humanities, Paris, France; International Conference on Education, Paris, France; International Conference on Education, Honolulu, Hawaii; World Piano Pedagogy Conference, Texas; College Music Society National Conference, Georgia; College Music Society Regional Conference, Florida; AMTA and AMEA Conferences, Alabama, USA.



Lecture-Demonstration-Recital: Contemporary Piano Pedagogy: Mastering Extended Piano Techniques and Exploring the Expressive, Sonorous, Technical, and Artistic Spectrum of Avant-Garde Piano Repertoire

Art Music for the modern acoustic piano has evolved tremendously within the past century. New combinations of patterns that require specific technical preparation pose substantial pianistic challenges. Today's pianist needs to master a variety of glissandi, chords, or single melody textures played directly on the strings inside the piano and to combine such techniques with sounds beyond the traditional piano sonorities. This presentation will discuss the expansion of the expressive, technical, and sonorous spectrum in twentieth-century art-music repertoire for the modern acoustic piano, and the technical preparation needed to successfully perform such repertoire. It will emphasize the importance of including twentieth-century piano techniques in the pianist's daily routine. Techniques and sonorities to be introduced to piano students as early as pre-college age should include but not be limited to glissandi combined with silently suppressed keys to create overtones and glissandi across and lengthwise the strings. Additional explorations should include playing simultaneously on the strings and on the keyboard, using extra objects to alter the timber of selected pitches, and using advanced combinations of the sostenuto, una corda, and damper pedals. Pianist's daily technique routine should include whole-tone, octatonic, and blues scales, as well as modes and new dissonant intervallic combinations.

EUN-JOO KWAK (KOREA/USA)

Cardinal Stritch University (Milwaukee, Wisconsin)

Eun-Joo Kwak is Associate Professor of Piano at Cardinal Stritch University in Milwaukee, the United States. She has performed in Russia, Asia, and throughout the USA, including appearances at Dame Myra Hess Memorial Concerts in Chicago, American Landmark Festival in New York, Taipei National Recital Hall in Taiwan, and Seoul Arts Center in Korea. She has won prizes in the Tokyo International Piano Duo Competition in Japan and International Beethoven Sonata Competition in Memphis. Kwak has performed with the Milwaukee Symphony Orchestra, Chicago Chamber Orchestra, and KBS Symphony Orchestra of Korea. Her performances have been broadcast through KBSFM-Korea, WFMT-Chicago, Christian Radio of Taiwan, and Wisconsin Public Radio. She served on a judging panel for the International Smetana Piano Competition in Pilsen, Czech Republic. Kwak studied with Jung-Joo Oh, Kui-Hyun Kim, Pawel Checinski, Sylvia Wang, and David Kaiserman, and also played in masterclasses for Hans Graf, Ursula Oppens, Robert Levin, and Garrick Ohlsson. Kwak received her Bachelor of Music in Piano Performance from Seoul National University, Master of Music from Roosevelt University, and Doctor of Music from Northwestern University. Dr. Kwak's recordings are available on the Northwestern University Press and Vienna Modern Masters labels and Naxos Music Library on-line.



Lecture-Recital: The Impromptu Revisited: Piano Music of James Crowley

A lecture recital on three solo piano works: Impromptu I (written in 1994), Impromptu II (2001), and Impromptu III (2008). James Crowley (b. 1963) is an American composer whose works have been performed throughout the USA and Canada, as well as in Germany (Akademie der Künste-Berlin), Denmark (Musikhuset-Aarhus), South Africa, South Korea, and India. His music has been performed by the Minnesota Orchestra, Eastman Wind Symphony, Civic Orchestra of Chicago, Aspen Contemporary Ensemble, Interlochen Academy Symphonic Band, Millar Brass Ensemble, Arizona New Music Ensemble, and by members of the Chicago Symphony Orchestra, Cleveland Orchestra, Montreal Symphony, and Milwaukee Symphony Orchestra. Crowley earned his BM in Composition from the University of Illinois (Bronze Tablet – University Honors), and completed the MM and DM in Composition at Northwestern University. These three Impromptus represent his only mature works for solo piano, and reveal a diverse array of influences and models. Each Impromptu serves as a vehicle for exploring varied keyboard techniques, textures, and sonorities. While a careful study of these works reveals a finely wrought formal design, the surface impression is one of spontaneity, freedom, and caprice – hence the title Impromptu.

IVAN KYURKCHIEV (BULGARIA)

Ivan Kyurkchiev is laureate of "Citta di Stessa", Stessa (Italy) and First Prize winner of several international competitions in Bulgaria. He is also a holder of the Bulgarian Ministry of Culture Award for outstanding artistic achievements and "P. Chernev" Award for contribution to performing art. As a soloist Kyurkchiev is Master from Koninklijk Conservatorium, Brussels (Belgium) from the class of Boyan Vodenitcharov. He has taken master classes with Gyorgy Nador, Hungary; Waldemar Wojtal, Poland; Adrian Brendel, Austria; Tamara Poddubnaya, Russia/USA; Stefan Lemelin, Canada on scholarships, as a part of different international master classes. In addition to the main partnership with Antoniya Yordanova, Kyurkchiev is frequently invited for project collaborations with other artists. His performances have been broadcasted on the Bayern 2 Radio, Tel - Aviv Radio, Bulgarian National Television, Bulgarian National Radio, San Marino Television, Telepace (Italy) and Vatican Radio.



Piano Duo Recital

Antoniya Yordanova and Ivan Kyurkchiev made their debut as a piano duo at The 2007 "Young Music Talents International Festival in Sofia (Bulgaria). Together they are Absolute First Prize winners at the 22nd "Rome 2012" International Piano Competition of "F.Chopin" Foundation; First Prize winners at the 15th TIM International Musical Tournament (Paris); Third Prize winners at the 5th "Allegro vivo" International Piano Competition, San Marino – all in 2012 and Third Prize winners at the 18th International Piano duo Competition "F.Schubert", Jeseník (Czech republic), 2013. From previous years the Duo also holds two Special Prizes of the International Chamber Music Competition "S.Taneev", Kaluga, Moscow (Russia) and several other awards in their native country - Bulgaria. The Duo has Master degree from Hochschule für Musik und Theater, Munich (Germany) with mentors – Yaara Tal and Andreas Groethuysen. Some significant invitations through last years are: (2013) - "Richard Strauss" Festival in Garmisch – Partenkirchen (Germany); "Klavierfestival" in Munich (Germany); "Kammermusiktage" - Concerto for Two Pianos - Eight Hands and Wind Quintet by Malcolm Williamson Munich (Germany); 2012 - "Tel-Hai" International Master Classes, Israel on full scholarship; 2011 - World premiere of "Ostinatos" for two pianos by George King - Winner of The International Competition for Composers "Günter Bialas" with the same work.

F. Schubert
A. Dvorak

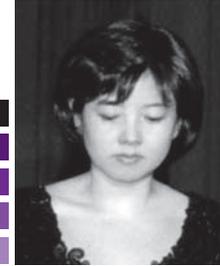
A. Scriabin
S. Rachmaninoff

Andantino Varie, No.1, Op. 84
From the Bohemian Forest, Op. 68
In the Spinning-Room
By the Blake Lake
In Troubled Times
Fantasy in A Minor, op. posth.
Suite No. 2, Op. 17
Introduction
Valse
Romance
Tarantelle

MONICA LEE (USA)

Fullerton College (Fullerton, California)

Dr. Monica Lee is the coordinator of piano performance and piano pedagogy at Fullerton College. Each semester, the piano program provide service to approximately 400 students taking beginning piano, piano ensemble, applied piano and Piano Teaching Certificate courses. Monica Lee received her doctor of musical arts degree in piano performance and pedagogy from Northwestern University. Prior to Fullerton College job, Monica taught at Northwestern University and Concordia University in Chicago as an adjunct faculty. As a pianist, she performed solo and orchestral pieces throughout the United States, Korea and Russia. In September 2010, Monica presented Long Distance Piano Instruction in TEDx Fullerton and was an accompanist for the TEDMED opening session talk in San Diego. For past fifteen years Monica has adjudicated for various MTAC and MTNA competitions. She is an evaluator for Royal Conservatory/Carnegie Achievement Program. Monica serves as the chair of the Annual Piano Ensemble Festival held at Fullerton College.



Lecture-Demonstration: Piano Teaching in a Two-Year College: Challenges and Rewards

College music programs in the United States provide low-tuition and well-rounded higher education to students all over the world. With some of the finest instructions and efforts, students receive some of the finest instructions and advices from their instructors and counsellors. For piano instructions in a typical college, instructors help prepare their students pass transfer audition to the sophomore level in various universities and conservatories. In addition, all music majors, regardless of their instruments, are required to take a keyboard proficiency examination. Teaching functional keyboard skills to 400 students with different musical background in two years is a challenge for both teachers and students. Keyboard Skills for College Students is a condensed approach incorporating classical and jazz theory to help students develop their sight reading, listening skills, improvisation, harmonic rhythm and repertoire in short period of time. Specific teaching approaches will be demonstrated and discussed in the session.

WILLIAM LIPKE (USA)

Adams State University (Alamosa, Colorado)

Pianist William Lipke maintains an active schedule as a performer, composer and teacher. He has performed with musicians of international stature such as the Ying Quartet (four different seasons) and international opera baritone Håkan Hagegård. He has performed numerous solo recitals in the USA and in Europe, including recent recitals in St. Petersburg, Russia. Appearances with orchestra include the Liszt Concerto in A Major, which was broadcast on public radio. He has given numerous presentations at state, national and international conventions. Lipke holds the DMA 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 studied privately or in master classes with Walter Hautzig, Ozan Marsh (who studied with Liszt pupils Emil von Sauer and Egon Petri), Menahem Pressler and chamber music with the LaSalle Quartet and Dorothy Delay. One of his students performed as a soloist with the Honolulu Symphony.



Piano Recital: Solo Recital with World Première of Rhapsody

C. Debussy

Images, Book 2

Cloches à travers les feuilles

Et la lune descend sur le temple qui fut

Poissons d'or

F. Chopin

Scherzo No. 1 in B Minor, Op. 20

W. Lipke

Rhapsody (World Première)

MARIANN MARCZI (HUNGARY)

Liszt Ferenc Academy of Music (Budapest)

Mariann Marczi was born in Hungary in 1977. In 1991 entered the piano class of Marianne Ábrahám and Gábor Csalog at the Béla Bartók Conservatory (Budapest). She received her Performance Artist Diploma (Master of Music) degree in 2000 at the Liszt Ferenc Academy of Music in Budapest under Professors Sándor Falvai, Péter Nagy, and András Kemenes. She continued her postgraduate studies in Berlin at the Hochschule für Musik “Hanns Eisler” with DAAD Scholarship in 2001. She took part in various masterclasses (György Kurtág, Zoltán Kocsis, Florent Boffard, Pierre-Laurent Aimard, Eliso Wirssaladze). She completed her studies in 2005, in the Doctor of Music Department of the Liszt Ferenc Academy of Music in Budapest under Professor Márta Gulyás. She has won prizes in national and international competitions and played in the most important concert halls of Hungary and Europe. She received the Schönberg Prize of the Arnold Schönberg Stiftung in 2000 and the Annie Fischer Performance Artist Prize in 2002. She received her PhD (DLA) degree in 2008 (György Ligeti’s Piano Etudes). She has published articles in Hungarian journals. She gives masterclasses yearly at Crescendo Summer Institute of Arts in Hungary. She is Professor of the Piano Department, Liszt Ferenc Academy of Music, Budapest.



Lecture-Recital: Piano Music by László Lajtha

Year 2013 is the 50th anniversary of László Lajtha’s death (1892-1963) Hungarian composer, ethnomusicologist and conductor. His importance as folklorist and composer is on the level of Kodály’s and Bartók’s. Beside his symphonies, dramatic works, choir works, string quartets, further chamber music pieces and film music it’s a meaningful part of his oeuvre the piano compositions published by Leduc and Universal publishers: Des écrits d’un musicien (1913), the Contes (1915) and Sonata (1916), Prélude (1918) some polyphone movements as Two part invention, Three part invention, Toccata and the Trois berceuses (1955-57). The Lecture-Recital gives a cross-sectional view about Lajtha’s biography and compositions. It touches upon his activity as ethnomusicologist and Professor of theory and practice of Hungarian music and composition and exposes the reachable bibliography about László Lajtha. Music illustration from the Contes (1915).

DOMINIQUE MOREL (CANADA)

College Lionel-Groulx (Montréal, Quebec)

Well known in Canada and the USA as part of the Morel-Nemish piano duo, Dominique Morel and her partner were the first ever to win first prize in the history of the Murray Dranoff International Two Piano Competition in 1987. Since then, she has extensively participated in the development of this media by creating new works, by founding the Quebec International Duo-Piano Festival (which obtained in its third year the Opus Prize for the best concert producer of the year), by returning to Dranoff's as a member of the jury, and by making two piano transcriptions thus enabling the collaboration with the Marie Chouinard famous ballet company for the "Rite of Spring" and "Afternoon of a Faune's show." Dominique has received her main training from Ferenc Rados at the Liszt Academy in Budapest. She has also worked with György Kurtág (Hungary), Alfons Kontarsky (Mozarteum, Salzburg) and the Contigulia brothers (New York). The duo has played with major orchestras and conductors such as Nézet-Séguin, Dutoit, Davis, and Katz (in Siberia). They have recorded for Analekta company (Canada) and Vanguard (United- States). Mrs Morel is permanent piano and chamber music teacher at Lionel-Groulx College, which is mostly focussed on Theatre, Arts and Music (classic, jazz, Broadway) training.



Lecture: PAS DE DEUX and the INNER MOVEMENT

The MOVEMENT has little to do with tempo. It would be more adequate to think of a kinetic potential between the notes: their different intensity and direction influencing one another. For example, when two pianos face each other and one of them has to amplify the idea of crescendo of the other, how do we manage to create this illusion of INNER MOVEMENT? Even before one is confronted with the very reality of synchronizing one's playing with that of another musician, one might think that it is enough to accurately count the beats and make the appropriate hand signs that will support such synchronicity. However, in context, one might discover soon enough that this «artificial mechanism» of the execution is likely to become the worst enemy of the expression. In order to observe more closely the impact of the MOVEMENT components on pianistic interpretation, the musical examples will be drawn from the XXth century's ballet repertoire composed for Diaghilev's Ballet Russe, where the fusion of choreography, scenography and music transformed the idea of MOVEMENT into a major element of expression.

KATARZYNA MOSCICKA (POLAND)

Karol Szymanowski State Music School (Warsaw)

Katarzyna Moscicka, who was born in Warsaw, graduated with honours from the Academy of Music in Bydgoszcz, Poland where she studied with Professor Tatiana Shebanova. She continued her studies in the Vancouver Academy of Music in Canada, with prof. Lee Kum-Sing receiving the Artist Diploma. She took part in Master classes with Professor Ryszard Bakst, Milosz Magin, Victor Merzhanov, Alexei Orlovetsky and received scholarships of Warsaw Chopin Found, EPTA, Ministry of Art and Culture and Chopin Society in Warsaw as well as Special Prize for the best interpretation of John Field's nocturnes. Ms. Moscicka has recorded for Polish Radio and TV, National Public Radio, Washington and for American TV and has appeared in performances in Poland, Italy, Belgium, Ireland, Denmark, Finland, Holland, Serbia, Spain, the USA, Canada and Mauritius. Regularly performs for the Chopin Society in Warsaw. She also plays contemporary music. Ms. Moscicka has cooperated with musicians of the Tonhalle Orchestra Zurich during the Chamber Music Festivals in Langvad, Denmark. Currently is a faculty member of the Piano Department of the Szymanowski School of Music in Warsaw.



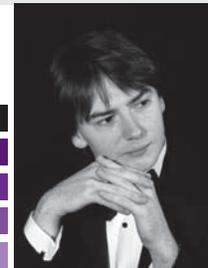
Lecture-Recital: The Piano Music of Karol Szymanowski

A portrait of the great Polish pianist, composer, educator and music critic illustrated by his piano music influenced by Chopin, mountain folklore and ancient art.

GRZEGORZ NIEMCZUK (POLAND)

Silesian University, Music Institute (Katowice)

“Charismatic pianist who is able to attract attention of every listener. His interpretations are nobly virtuosic, spontaneous and fresh.” (Silesia Newsletter). “This was Chopin playing of the highest order, refined and subtle, inspired by bel canto singing. His elegant performance of the mazurka-based finale captured its dance-like essence.” (The Epoch Times, NY). Winner of 2013 International Carnegie Hall Concerto Debut Competition in New York, 40th National F. Chopin Piano Competition in Warsaw (2010) and international piano competitions in Belgium and Italy. He has traveled the world (all Europe, the USA, Asia, Africa and Australia) and given more than 300 recitals and concerts.



Piano Recital: Chopin Recital

F. Chopin

Scherzo No. 2, B-flat Minor, Op. 31

Mazurkas, Op. 33

No. 22 in G-sharp Minor, No. 1

No. 23 in D Major, No. 2

No. 24 in C Major, No. 3

No. 25 in B Minor, No. 4

Sonata No. 3 in B Minor, Op. 58

Allegro maestoso

Scherzo: Allegro vivace

Largo

Finale: Presto non tanto

ROSS OSMUN (CANADA)

Bishop's University (Sherbrooke, Quebec)

Originally from Windsor Ontario, Ross Osmun holds degrees from the University of Windsor, Royal Conservatory of Music and the Eastman School of Music. His principle teachers were Dr. E. G. Butler (Windsor) and Professor Barry Snyder (Eastman). He has performed nationally as recitalist, accompanist and chamber musician with important debuts in Calgary, Banff, Regina, Winnipeg, Thunder Bay, Toronto, Montreal, Quebec City and Charlottetown. International engagements include those in the United States (Detroit, Ann Arbor, Washington D.C., Eugene Oregon and New York City) as well as those in France, Serbia, Germany, Austria and Russia. Currently an Associate Professor of Music at Bishop's University, Dr. Osmun teaches a wide range of courses including Piano Literature, Russian Music, Music Theory and Film Music. In 2008, he received the Humanities Teaching Award in recognition of his effective teaching and dedication to the student body. He has guest lectured across Canada and internationally in Spain, Germany, Austria and Serbia. He has also been featured in recital on CBC Radio-Canada with soprano Melinda Enns. Presently, he resides in Sherbrooke Quebec with his wife and their two children. Before arriving at Bishop's, Dr. Osmun held teaching positions at the Eastman School of Music and the University of Prince Edward Island.



Lecture-Recital: Schumann's "Neue Bahnen" (New Paths) of 1854: Re-Examining Brahms' Third Piano Sonata, Op. 5 as "Veiled" Program Music

Following the celebrated September 1854 meeting between Brahms and the Schumanns in Düsseldorf, Germany that featured a hearing of Brahms' new piano sonata trilogy, Robert Schumann proclaimed the young Brahms as 'Minerva' in his *Neue Bahnen* article for his *Neue Zeitschrift für Musik* journal - the one chosen to realize music's highest form of expression in the Romantic era. For Schumann, this meant carrying forward the forms and practices of the Classical masters. Brahms' youthful works debuted at that fateful meeting satisfied these criteria and helped secure his place in music's pantheon. However, within this trilogy, the third sonata in particular houses murmurings of Romanticism's equally powerful opposing force – program music. This lecture-recital will highlight the conflicting strains in the Op. 5 sonata of Brahms as well as examine the work's overall massive architecture and analyze its place in the history of the piano sonata. A performance of select movements will conclude the presentation.

SOFIJA PALUROVIĆ (SERBIA)

Isidor Bajić Music School (Novi Sad)

Sofija Palurović was born in Novi Sad in 1997. Enrolled in Music School "Isidor Bajić" in 2005, the piano department, under Professor Tatjana Vukmanović. She participated in the competition for young pianists in Zrenjanin March, 2007 and won the Second Prize. In May, 2007 she participated in the Republic Competition of Music and Ballet students from Serbia, in Belgrade, where she won the First Place. In June 12th 2008 she took part in a concert that was organized to mark the opening of the permanent exhibition at the Museum of Novi Sad and 15. June that year, she had a solo concert at the Concert Hall of the Music School. In May 2009, participated in the Republic Competition of Music and Ballet students from Serbia, in Belgrade, where she won the Second Prize, and in February 2010. she participated in International Competition "Davorin Jenko" in Belgrade, where she won the First Prize. Also the International Competition of Young Pianists in Šabac, where she again won the First Prize. In Ohrid (Macedonia) at the competition "Ohrid Pearls" in 2010 she won the First Prize and in June 2013 she won the First Prize at the competition "Piano Talents" Milano, Italy. Sofija's successes and the media coverage (TV Panonija - reports from the solo concert, TV Panonija - guest appearance on the show dedicated to young talents, TV shows Zvrk Vojvodina, notice in the magazine "Dnevnik" journal and "Citizen" journal).



Piano Recital – Young Concert Platform

H. G. Handel
J. Haydn

S. Rachmaninoff
F. Chopin

Chaconne in G Major, HWV 435
Sonata in A-flat Major, HOB XVI/46
Allegro moderato
Adagio
Finale. Presto
Etude-tableau in G Minor, Op. 33, No. 8
Barcarolle, Op. 60

MAY PHANG (CANADA)

DePauw University (Greencastle, Indiana)

May Phang began piano studies in her native Singapore where she obtained her Associate and Licentiate diplomas from the Trinity College of Music (London) by the age of twelve. A graduate of McGill University in Canada, she obtained her doctorate from Temple University in Philadelphia. She is currently Associate Professor of Piano at DePauw University, Indiana. She has given numerous solo recitals and chamber music concerts in Singapore, Canada, the United States, and Europe. A prizewinner of several competitions including the Chopin Young Pianists' Competition in Buffalo NY, Canadian Music Competition, Concours d'orchestre symphonique de Montréal, and Pontoise International Young Artists Competition in France, Dr. Phang has performed with orchestras such as the Singapore Symphony, Montreal Symphony, and the Philadelphia Orchestra. Radio and television appearances include profiles on Singapore Broadcasting Corporation's "Life and Times" and "Arts Around" and broadcasts on Radio-Canada, Vermont Public Radio, WFLN, Philadelphia and WFMT, Chicago. An active music educator, she frequently adjudicates competitions and presents masterclasses.



Lecture-Recital: East and West in Contemporary Piano Music

This lecture-recital will explore the solo piano compositions of several composers, all of whom are of Chinese origin. What makes a piece of music "Chinese", or "French", or "Russian"? Does the mere fact that its composer is of that particular nationality suffice, or should it be more about the degree that the music incorporates the rhythms, the harmonies and the flavors of that culture? It has been acknowledged that the French composers (e.g. Ravel) wrote more Spanish-sounding music than the Spaniards themselves did. How does one write Western classical music yet infuse it with the flavors of one's native land? Likewise, how does one write traditional Chinese music for a Western musical instrument such as the piano? The assortment of works performed will show the varying degrees of East-West elements each of the composers utilizes in these particular compositions.

KIU TUNG POON (CHINA)

University of Saint Joseph (Macau, China)

A native of Hong Kong, pianist Kiu Tung Poon has performed extensively in North America and in Asia as soloist, recitalist, and collaborative artist. Her recent engagements include chamber recitals in US and at Great Wall International Music Festival in Beijing, and the world première of Mark Morris's Barber's Excursions with his dance group in the Tanglewood Music Festival that was favorably reviewed by the New York Times and Boston Phoenix. An advocator of contemporary music, she frequently gave performances on music of our time and has premièred with the Penderecki Quartet and was privileged to work with a variety of today's foremost American. Her performances are heard through classical radio networks and television station such as KMFA, Teledifusao de Macau, and RTHK. She has received a number of honors and grants including Young Steinway Artist, Piano Fellow at the Tanglewood Music Center as a recipient of Paul Jacabs Memorial Fellowship, Collaborative Artist at the Aspen Music Festival, P.E.O. International Peace Scholar, Celebration Foundation Grant, Kerri Ann Kattar Memorial. Kiu Tung graduated from the Indiana University in Bloomington and the University of Texas at Austin where she completed her Doctor of Musical Arts degree in Piano Performance. She is currently an Assistant Professor and Arts/Music Program Coordinator at the University of Saint Joseph in Macau, China.



Lecture: Chinese-Western Syncretism: On Performing the Piano Works of Chen Yi

After the dark era of Cultural Revolution in China from 1966 to 1976, a significant number of Chinese composers relocated to the West where they found distinctive ways of expressing their cultural roots in the contemporary Western setting. Known as 'the New Wave' composers in China, prominent figures from this group including Chen Yi (b.1953) did not settle on mingling elements from Chinese and Western music. They looked for the syncretism of two cultures: a new musical language derived from the mix of Chinese and Western idiom. As Chen Yi has said, "I did not directly use the ready-made Chinese traditional musical materials or tunes, but found the interest, enjoyment and characteristics from them. I applied a new point of view and new compositional techniques to create new music." By exploring Chen Yi's solo piano works *Guessing* (1989), *Ba Ban* (1999) and *Ji-Dong-Nuo* (2005), I will examine her unique Chinese-Western syncretism and attempt to provide interpretation suggestions on the selected works. With reference to the performance practice in Chinese folk and instrumental music, analytical observations on pitch selection are applied to the practice issues of interpretation such as the articulation of melody, phrasing, ornamentation, choice of tone color, the aspect of time and rubato, use of pedal, etc.

KATARINA RAKANOVIĆ (SERBIA)

Isidor Bajić Music School (Novi Sad)

Katarina Rakanović was born in Serbia on December 20, 1996. She started playing piano at the age of ten in the studio of Zorana Vulin, and continued her education under Maja Pantelić. She is currently a sophomore student at Isidor Bajić High School of Music in Novi Sad where her piano teacher is Dina Šuklar. She has participated in a number of competitions winning a total of fourteen prizes: Young Virtuoso, Belgrade, Serbia, 2007 – First Prize, Czerny Festival, Lazarevac, Serbia, 2007 – First Prize, International Piano Festival, Arandelovac, Serbia – Third Prize (2008), Second Prize (2009), Second Prize (2010), Young Piano Players Competition, Zrenjanin, Serbia, 2008 – Second Prize, Josip Slavenski Piano Competition, Novi Sad – Third Prize (2008), Second Prize (2010), First Prize (2011), State Competition, Belgrade, Serbia, 2009 – Third Prize, POM – COM Piano Miniatures Performance Competition, Novi Sad, 2012 – Second Prize, International Piano Competition, Šabac, Serbia, 2012 – Second Prize, International Petar Konjović Competition, Belgrade, Serbia, 2012 – First Prize, Festival of Young Talents, Sremski Karlovci, Serbia, 2012 - Second Prize and Piano Festival, Sremska Mitrovica, Serbia, 2013 - First Prize. She has had concert performances in Belgrade, Novi Sad, and Ruma, Serbia, as well as at Poros, Greece. In the summer of 2012, she took part in the International Summer Piano Academy in Greece, giving a solo recital and taking part in master classes led by Dorian Leljak, Ninoslav Živković, David Westfall, Lilia Boyadjieva, Hiroaki Takenouchi, Igor Petrin, and Ross Osmun.



Piano Recital - Young Concert Platform

M. Clementi	Sonata B-flat Major, Op. 24, No. 2 Allegro con brio Andante
C. Debussy	Rondo: Allegro assai “Images”, Book I Reflets dans l’eau Mouvement -----
L. van Beethoven	Sonata quasi una fantasia, E-flat Major, Op. 27, No. 1 Andante Allegro molto e vivace Adagio con espressione Allegro vivace
M. Ravel	Miroirs IV “Alborada del Gracioso”

BLAKE RILEY (CANADA)

In constant demand as a collaborative partner, pianist Blake Riley has been praised for his beauty of tone, passion and communicative powers. Through his performances with Pensacola Opera's Salon Series and other concerts, he has worked with artists from some of this country's leading opera houses, including San Francisco Opera, Chicago Lyric Opera, New York City Opera, Santa Fe Opera and Houston Grand Opera. Born in Nova Scotia, Canada, he attended Mount Allison University and the University of Toronto. In addition to many awards and scholarships, he was among several young Canadians whose achievements were honored by His Royal Highness Prince Andrew The Duke of York. He was awarded full scholarship to the University of Cincinnati College Conservatory of Music where he received a Masters of Music. While there, he played in masterclasses with Warren Jones, Brian Zeger, Stephanie Blythe and was also an apprentice coach at CCM's summer program in Lucca, Italy. Since arriving in Pensacola, Blake has been a faculty member in the music department at the University of West Florida, where he is also the conductor of the University of West Florida Singers and University Madrigals. He has worked with the Pensacola Opera, Pensacola Children's Chorus, Pensacola Little Theater and the Pensacola Symphony Orchestra. In addition to playing orchestral piano for the symphony, the University of West Florida Singers have been frequent guests of Maestro Peter Rubardt on several occasions. In 2009, Blake and Mezzo-Soprano, Elise Quagliata were invited to perform for King Juan Carlos and Queen Sophia of Spain, on the occasion of their visit to Pensacola. Possessing broad musical and artistic interests, Blake also enjoyed a ten year career as a professional dancer. This culminated in four years in the Broadway Company of Miss Saigon. One of his proudest accomplishments was the merging of musical and dance careers when he conducted Miss Saigon's entry into the annual Broadway Gypsy of the Year competition at the Palace Theater. Judged by theater luminaries, Fred Ebb, John Kander and Chita Rivera, the performance was awarded Best in Show.



Piano Duo Recital

J. S. Bach

Concert in C Minor, BWV 1052

Allegro

Adagio

Allegro

S. Rachmaninoff-Arr. by R. Denwood

Prelude in E-flat Major, Op. 23, No. 6

Prelude in C-sharp Minor, Op. 3, No. 2

Prelude in G Minor, Op. 23, No. 5

G. Bizet-Arr. by O. Singer

Fantasy on Themes of Carmen

G. Gershwin-Arr. by G. Stone

The Man I love

HEDI SALANKI RUBARDT (USA)

University of West Florida (Pensacola, Florida)

“A true artist – a consummate musician...” “She plumbed the expressive depths with a force that was almost shocking...” “Salanki’s playing was distinguished by naturalness, grace, and a feeling of flow...” These are only a few of the accolades that Hedi Salanki has garnered in the course of becoming one of today’s foremost performers of a wide repertoire of solo and chamber music for the piano and harpsichord. Recent and upcoming engagements include teaching and performing at the Prestissimo International Music Festival in Pennsylvania, teaching and lecturing at the Lancaster International Piano Festival, judging and performing at the Maria Clara Cullell International Piano Competition in Costa Rica, judging a Piano Competition in Kunming China, performing at the San Jose International Baroque Festival in Costa Rica, and judging at the Isidor Bajic International Piano Competition in Novi Sad, Serbia. Dr. Salanki is a Distinguished University Professor of Music at the University of West Florida, where she is the director of the piano program and chamber music. She teaches piano performance, harpsichord performance, keyboard interpretation, ear training (Kodaly-method solfege), musical structure and style, and chamber music. She is also active as a guest instructor and clinician. A native of Hungary, Ms. Salanki has appeared with the New Jersey Symphony, the New York Chamber Orchestra, I Solisti New York, the Syracuse Symphony, the Pensacola Symphony, the Jacksonville Symphony, the Mobile Symphony and numerous chamber ensembles. She has performed solo, duo and lecture recitals in Europe, the United States, Canada, China, Japan, New Zealand, and Costa Rica. Among her recordings on the Pantheon, Priceless, Laserlight, and Prince Productions labels are many significant works of J. S. Bach, including the Goldberg Variations (nominated for Ovation Magazine’s Debut Artist of the Year Award), the Concerti, and the complete English Suites. She has also recorded A. Scarlatti Sonatas, G. P. Telemann Overtures, and a French Baroque program. Ms. Salanki earned a Doctorate in Harpsichord Performance from the Juilliard School, as well as degrees and diplomas in piano performance and pedagogy from the Franz Liszt Academy of Music and the Bartok Conservatory in Budapest, and Rutgers University. From 1994 to 1998 Ms. Salanki served as founding Artistic Director of the Four Seasons Baroque Ensemble, garnering critical acclaim for artistic excellence and innovative programming.



Piano Duo Recital

J. S. Bach	Concert in C Minor, BWV 1052 Allegro Adagio Allegro
S. Rachmaninoff-Arr. by R. Denwood	Prelude in E-flat Major, Op. 23, No. 6 Prelude in C-sharp Minor, Op. 3, No. 2 Prelude in G Minor, Op. 23, No. 5
G. Bizet-Arr. by O. Singer	Fantasy on Themes of Carmen
G. Gershwin-Arr. by G. Stone	The Man I love

JEREMY SAMOLESKY (USA/CANADA)
Auburn University (Auburn, Alabama)

Known for his passion for both solo and collaborative piano performances, Jeremy Samolesky, a native of Manitoba, Canada, has appeared in concert as a soloist and chamber musician throughout the United States, Canada, Italy, Austria, China, Malaysia and Singapore, including a recital at the Kennedy Center in Washington, which was broadcast nationally on NPR's "Performance Today." Samolesky achieved the rare distinction of graduating with two doctoral degrees from the Eastman School of Music: Piano Performance and Literature under the direction of Barry Snyder, and Accompanying and Chamber Music with Jean Barr. He also holds the Master of Music degree in piano performance from the University of Washington and the Bachelor of Music degree from the University of Manitoba. He currently serves as Associate Professor of Piano and Piano Area Coordinator at Auburn University, where he has been teaching since the fall of 2007.



Lecture-Recital: "New Music From Nothing": György Ligeti's 'Musica Ricercata'

In his experimental work Musica Ricercata, György Ligeti strips down his own musical style to its primary ingredients, focusing on basic interrelationships of rhythm and intervals. Aiming to derive the maximum result from the minimum material, Musica Ricercata explores expressive contrasts while building an accumulative structure of considerable power. This lecture-recital is an exploration of Ligeti's 11-movement work and features a complete performance.

- I Sostenuto
- II Mesto, rigido e cerimoniale
- III Allegro con spirit
- IV Tempo di Valse (poco vivace - "a l'orgue de Barbarie")
- V Rubato: Lamentoso
- VI Allegro molto capriccioso
- VII Cantabile, molto legato
- VIII Vivace - Energico
- IX Adagio - Mesto (Bela Bartok in memoriam)
- X Vivace - Capriccioso
- XI Andante misurato e tranquillo (Omaggio a Girolamo Frescobaldi)

MARIA IGNÊS SCAVONE DE MELLO TEIXEIRA (BRAZIL)

Private Piano Studio (Curitiba, Paraná)

Maria Ignês Scavone de Mello Teixeira was born in São Paulo (Brazil), where she concluded the Piano Superior Course in the Conservatório Dramático e Musical de São Paulo. She has completed her Post-graduation in Educational Technology, and M.S. in Education. She has studied the Suzuki Piano in the Talent Institute – Matsumoto (Japan), 1989 and 1999, in the Wisconsin University –Stevens Point (1992). She has working with the Suzuki method in Brazil. Since 1989 working with students, parents and teachers. In Genève –Swiss (1995 and 2003) she studied the Dalcroze Eurhythmics and multiplied these technologies all over Brazil in schools and universities, and in Lima, Peru and Germany. As a result of her work with children and adults and teachers, she has edited the following material: Brazilian Twinkles (book and CD), Playing Musical Theory (book), Musical Theory (book), Video: Rhythmic and Music Games, The birds and the piano suite (compositions and CD), In the moon world (compositions and CD).

Musical and educational events organizer, Maria Ignês has represented Brazil in Japan Chicago, Genève, Dresden, and Lima, in World Music Conferences. In Brazil she has been working introducing Video Musical Classes to schools, and to institutions for abandoned children. As piano teacher she works with piano classes, piano ensemble, piano classes strategies for teaching beginners (classes for teachers), games to help parents and teachers to work with small children in the class and in the home practice.



Demonstration: Brazilian Twinkles: Suzuki and Dalcroze Eurythmics approach, for piano beginners

Brazilian Twinkles is a collection of Brazilian Folk Songs adapted for beginning piano students, with similar aspects as the ones presented in the Suzuki Piano School method, volume one. The main goal of the use of this book, is to make the knowledge and ability, already acquired in the Suzuki method, even better using the harmonic and rhythmic patterns, and phrases, we find in the early Suzuki repertoire, with new songs. According to Jacques Dalcroze and Shinichi Suzuki, Music Education must give emphasis on the development of the whole person through the music. Both musicians taught the advantages of learning music through active listening. In the Dalcroze approach, the Eurhythmics – good rhythm – involves the emotional aspects of the music, and includes visual attention, movement of the body to understand the aspects of the music in some detail, showing through their movement that they can do so. The work with Brazilian Twinkles for the piano beginners with the Suzuki and Dalcroze Eurythmics approach, includes demonstration of music classes in video, with children playing games as well as the strategies of the use of the book in the piano classes.

MAILYN REBECCA STREIT (SWITZERLAND)

Musikakademie Uri (Bauen/Uri)

Mailyn Rebecca Streit holds a graduate degree in piano, is a book author, founder and artistic director of the Musikakademie Uri. At young age she enjoyed a basic musical education and violin lessons. She was a member in several orchestras and chamber music formations. She started piano lessons with Claudia Rexze-Vögele and J. Goenawan (IBA – International Brain Academy). In 1996 she first got in contact with neurological processes of the brain and how networked thinking in music can work on the piano. She continued her piano studies in the class of J. Goenawan at the Musikakademie Tübingen (Germany). After her graduate degree in piano she moved to Switzerland in 2006 and founded the Musikakademie Uri there. Since then she has been constantly broadening her knowledge in networked thinking, which she had acquired in her study. She has been publishing three myPIANOline® piano schools and is also editor of educational piano literature. There are four lecturers at her music academy with which she is also developing learn-friendly pieces: D. Keilhack, D. Probst, D. Kreder and W. Clausitzer. She passes over her knowledge to piano teachers from Switzerland, Germany and Italy. Swiss Television reported about her and the Musikakademie Uri in the broadcast “Einstein plays piano” in the year 2007. By this time, the method was first made known to a broader public in Switzerland. She is also interested in prevention and relief of musical diseases like dystonia and tenosynovitis by imparting relaxed, physical correct and tonal effective motion sequences.



Lecture: The method of myPIANOline® or: The Snowman and other extraordinary ways

Overview about the method of myPIANOline® with practical examples. Extract from the myPIANOline® website: “The combination of visual elements, mental and motion techniques enables to use all skills relevant for the piano in an ideal way. The method of myPIANOline® has been developed over the last years and continuously uses results of brain research which help us how we can learn fast, effectively and with joy. By directly targeting medium and long-term memory, the objects learnt are reliably saved in the memory. The technical foundations are communicated on anatomic and physical criterias. In that way, effortlessness in piano playing is permitted on all levels. The snowman and its companions serve as important anchors to integrally grasp tonal, technical, tectonical and functional harmonic structures. The method of myPIANOline® enables to discover slumbering potential by playing the piano and specifically develops it further. The emphasis of our method is to connect music, logical thinking and emotion in a playful and joyful way.”

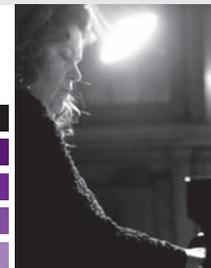
MAJA TAJNŠEK (SLOVENIA)

KAS of Music Muse (Idrija)

Pedagogic Faculty of Primorska Koper Slovenija (Koper)

Maja Tajnšek is a pianist and pedagogue graduate of Academy of Music in Ljubljana and Pedagogic Faculty in Maribor. From 1995 till 1997 she finished Experimental School for piano teachers in Gorizia (Italy) with Professor S. Gadziev, and attended one year studies in Paris with Professor I. Lazko on Slave Conservatory A. Skrjabin. She has worked, for many years in Music School in Idrija as a piano teacher. Her students have received many international and Slovenian awards. She has benefited from attending masterclasses with Professor I. Lazko, V. Lobanov, S. Senkov, A. Valdma. Many years she is contact student in Cologne, Hochschule für Musik and now finishing specialistic piano studies in Academy of fine Arts in Belgrade (with Professor A. Valdma). She is also a student on doctoral studies of Educational science at University of Primorska (Koper). Also she is a president of KAS of Music Muse in Idrija, who organized international masterclasses. Her CD recording include

„Slovenia“s most beautiful songs“, compositions of Slovenian composer Rijavec, her grandfather and many recordings on RTV Slovenia. Maja had a number of piano recitals and concerts throughout Europe; Paris, Vienna, Gratz, Stuttgart, Parnu, Belgrade, Trieste, Lichtenberg, Heidelberg, etc. In Estonia she played J. S. Bach-Concerto in D Minor with Estonia philharmonic orchestra, and now preparing a Scriabin Concert.



Lecture-Recital: Actual Slovenian compositions

I. Rijavec	Spomin	F. Liszt	Sarabande and Chaccone from
I. Rijavec	Lirični komad		Handel's opera Almira
I. Rijavec	Largo	T. Takemitsu	Romance
B. Glavina	Eterični Preludij	A. Scriabin	24 Preludes, Op. 11
B. Glavina	Idrijska Suita		No. 9 in E Major
	V rudniku		No. 1 in C Major
	Čipkarica		No. 2 in A Minor
	Pri divjem jezeru		No. 5 in D Major
	Ples		No. 11 in B Major
P. Kopač	3 Preludiji		No. 10 in C-sharp Minor
J. Matičič	Preludij No. 7		No. 13 in G-flat Major
T. Mauko	Rez Duha		No. 6 in B Minor
L. M. Škerjanc	Preludij No. 1	S. Rachmaninoff	Prelude in E-flat Major, Op. 23, No. 6
D. Scarlatti	Sonata in F Minor, K 466	A. Scriabin	Etude, Op. 8, No. 12

KRISTÍN JÓNÍNA TAYLOR (USA)

Waldorf College (Forest City, Iowa)

Dr. Kristín Jónína Taylor is an Icelandic-American pianist who has been enthusiastically received for her performances of Nordic piano works. She has performed widely in the USA as well as in Iceland, France, the Czech Republic, Belgium, Sweden, and Austria. Dr. Taylor was the Grand Prize Winner of the Naftzger Young Artist Competition and a national finalist in the MTNA Collegiate Competition. In 2003 she was invited to give a performance at the Classical Hall of Fame in Cincinnati, Ohio. She was a soloist with several orchestras and also was featured in the internationally prestigious Reykjavík Arts Festival. Kristín was the recipient of two Fulbright grants to Iceland, the first (Fulbright Student Grant) for research on Jón Nordal's Piano Concerto, and the second (Fulbright Scholar Grant) to research the music of Þorkell Sigurbjörnsson. Her debut CD recording "The Well-Tempered Pianist: The solo piano works of Þorkell Sigurbjörnsson" was released by the Iceland Music Information Centre. Her second album, which is self-titled, was released by Pólarfónía Records. Dr. Taylor is the Associate Professor of Piano and Keyboard Area Coordinator at Waldorf College, where she also serves as the Music History Area Coordinator and Waldorf Community Artist Series Coordinator. Kristín Jónína Taylor is a Steinway Artist.



Piano Recital: Music from Norway and Iceland

E. Grieg

Four Norwegian Dances, Op. 35

I Allegro marcato

II Allegretto tranquillo e grazioso

III Allegro moderato alla Marcia

IV Allegro molto/Presto e con brio

T. Sigurbjörnsson

Hans Variations

H. R. Ragnarsson

Prelude No. 2

MARIA DEL PICO TAYLOR (CUBA/USA)

Temple University–Boyer College of Music and Dance (Philadelphia, Pennsylvania)

Cuban born pianist, Professor of Piano at Temple University in Philadelphia Pennsylvania; Artistic Director and pianist for the Latin Fiesta ensemble; Founding Co-Director of The Taubman Seminars in New York City and at Temple University, sanctioned by Dorothy Taubman as the official representation of her work; First Cuban recipient of a Canada Council grant for advance studies at the University of Toronto where she graduated with an Artist and Licentiate Diplomas MM Northwestern University. Teachers include Paul Stassevitch, Adele Marcus and Dorothy Taubman. Ms Taylor has appeared as a performer, clinician and master class presenter for many national organizations including PMTA, MTNA and internationally in Spain, France, Belgium, England, Poland, Czech Republic, Switzerland, Argentina, Brazil and Hawaii. She is a well known specialist on The Taubman Approach and Clavier has published her articles on Taubman. Her Latin Fiesta ensemble has appeared as soloists with the Symphony Orchestras of Delaware, Tulsa, Jacksonville, Grand Rapids, Pottstown and the Philadelphia Classical Symphony. Ms Taylor is a winner of the Lindback Award for distinguished teaching and the Teacher of the Year Award from the Pennsylvania Music Teachers Association (PMTA). Her biography is listed in several international Who is Who.



Lecture: The Taubman Approach to Healthy Technique and Musicianship

An overview on the work of Dorothy Taubman, one of the most outstanding piano pedagogues of the century. Taylor's association with Taubman started in 1976 as a student and continues into the present as a colleague. Taylor will discuss basic principles of the Taubman work as well as new ideas regularly emerging from her genius. The Taubman work has been hailed nationally and internationally for its success with the prevention and healing of pianistic injuries and with the development of virtuosity.

TERESA TREVISAN (ITALY)

Music Conservatory “Giuseppe Tartini” (Trieste)

Student of Maria Puxeddu, she graduated “cum laude” from the Trieste Music Conservatory with Maestro Luciano Gante. Subsequently admitted in the class of Aquiles Delle Vigne at the Ecole normale “Alfred Cortot” in Paris, she became his assistant. Winner of several national and international competitions, she has been performing in Italy and abroad (Europe, Asia and USA). Concerning Chamber Music, she attended the International Menuhin Academy’s courses in Gstaad and the International Academy of the Trio di Trieste in Duino beginning in 1989 a brilliant career as a piano duo with her brother Filippo. Their recordings of the Rachmaninoff Opera omnia and the Bach Brandenburg Concertos received a great critical acclaim. Since 2002 he has been playing with Flavio Zaccaria. Their CD devoted to unpublished works of Max Reger was awarded at the Web Concert Hall Competition 2006. They have been collaborating on the project GARR LOLA (audio-video links at distance in real time) and participated in the world première experiment between the IRCAM and the CONTS. Piano Professor at the Trieste Conservatory, she is the artistic director of the Palmanova Festival and of the IPC “Filippo Trevisan”. She is regularly invited to give international masterclasses.



Piano Duo Recital: Sergei Rachmaninoff - Symphonic Dances Op. 45

The Symphonic Dances Op. 45 belong to the Maestro’s last creative period and are influenced by a rhythmic intensity so unknown to the earlier Rachmaninoff. They derived from a “short score” (a score reduced to four pentagrams on the 10th of August 1940) from which the composer obtained first the version for two pianos (which had already been performed by himself and Horowitz in the September of the same year) and then the orchestral one, which was completed on the 29th of September. The Three Dances, which follow the sequence Midday - Twilight - Midnight, are respectively a Non Allegro, an Andante con moto and a Lento assai-Allegro vivace. The first one alternates from vivacious moments to mournful ones; the second recalls, frequently in a sinister way, the brilliant but lost world of La Belle Epoque; the third is evidently based on the theme of Dies Irae (also present in the two previous ones but out of sight) which had become a sort of “memento mori” towards the end of his life.

VIOLETA VASILJEVIĆ (SERBIA)

Music School “Dr. Miloje Milojević” (Kragujevac)

Violeta Vasiljević finished her primary and high music education at school “Dr. Miloje Milojević” in Kragujevac - piano department, class of Professor Valeri Sigalevich - he was a student in class of Professor V. Gornostaeva (Moscow) and A. Serebiakov (Sankt Peterburg). She started her graduate studies in 1979 under Professor Andrei Preger and completed it under Professor Nevena Popović in Belgrade. The postgraduated school she finished under Professor Darinka Mihailović in 1987. She started her pedagogical work in 1982. as a piano Professor in school “Dr. Miloje Milojević” in Kragujevac. In the year of 1999. she was employed as an expert contributor on complementary piano department in Kragujevac. Since 2002. she's been working at FILUM (philological-artistic faculty) in Kragujevac, piano department, the subject piano music, and since 2009 she is docent at the same department for the subject piano music and the knowledge of piano literature. Lately docent Violeta Vasiljević expand her artistic engage-



ment dealing with different topics about pianism and piano pedagogy. In theoretical-artistic work docent Violeta Vasiljević realized several very highly rated lectures: “Mozzart in the pieces of piano music - the interpretation of pianist Natasa Veljković”, “The century beside the music - The life and work of pianist A. Preger”.

Lecture: The life and work of pianist Andreja Preger

The study contains review on the book “Century beside music” written by Aleksandar Gatalica as a product of professional collaboration with pianist Andrei Preger regarding to jubilee “90 years of the artist Andrei Preger” and finished shortly before his hundredth birthday in the year of 2011. The writer Aleksandar Gatalica is the winner of Great Nin's award and award of “Meša Selimović” in the year of 2012. for the book “The big war”. In the lecture I express my opinion about impressions from the book, which are based on personal experiences from work with Professor A. Preger in graduate school of piano in Belgrade in the year 1979., 1980. Video presentation contains interview with pianist A. Preger and his interpretation on jubilee “90 years of the artist Andrei Preger”.

DAVID WESTFALL (USA)

University of Hartford, Hartt School of Music (Hartford, Connecticut)
MTNA, WPTA

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, Colorado, 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 University of Minnesota. He has given masterclasses at the Royal Conservatory in Toronto, the Royal College in London, and Mannheim University of Music and the Performing Arts, and University of Texas. He recently toured South Korea, where he will return next fall for a third series of concerts and masterclasses in addition to teaching at the Liceu Conservatory in Barcelona. He has served on the Fulbright Scholarship Screening Committee, and was a juror for the 6th Isidor Bajić Piano Memorial Competition. Dr. Westfall is a graduate of Indiana University, Texas Christian University and the Juilliard School of Music. He is Associate Professor of Piano at The Hartt School, where he is currently Co-chair of the Keyboard Department and Chair of Collaborative Piano.



Piano Master Class

ANTONIYA YORDANOVA (BULGARIA)

Besides Grand Prix Winner of “Evangelia Tjiarri” International Piano Competition, Cyprus as a soloist, Antoniya Yordanova is multiple First Prize winner at most of the national and international competitions, held in Bulgaria. She has graduated her school studies with special National Diploma for the highest honours and is recipient of both most prestigious awards, given from the Municipality of Varna city, supported by the National Ministry of the Culture - “Varna Award” in the section “Student of the year” (2004) and “Talent 2004”. She has various festival appearances with different chamber music ensembles – “Peter de Gröte” International Music Festival, Groningen, Holland; “Chamber music days”, Belfort, France. “Kinder Opera” series at Konzerthaus, Viena, Austria; “Varna Summer” International Music Festival, Varna, Bulgaria; “March Music Days”, Rousse, Bulgaria. Antoniya has also extensive experience as a singers répétiteur. She used to live in Brussels and had an artistic collaboration with the Queen Elisabeth Competition’s winners - the sopranos Ana-Camelia Stefanescu and Tatiana Trenogina. Since 2011 Antoniya is committed with Live Music Now series of Yehudi Menuhin’s Foundation and in 2013 she received “Von Rauscher auf Weeg” Award for special achievements. Yordanova is Solo Master from Koninklijk Conservatorium, Brussels, Belgium.



Piano Duo Recital

Antoniya Yordanova and Ivan Kyurkchiev made their debut as a piano duo at The 2007 “Young Music Talents” International Festival in Sofia (Bulgaria). Together they are Absolute First Prize winners at the 22nd “Rome 2012” International Piano Competition of “F.Chopin” Foundation; First Prize winners at the 15th TIM International Musical Tournament (Paris); Third Prize winners at the 5th “Allegro vivo” International Piano Competition, San Marino – all in 2012 and Third Prize winners at the 18th International Piano duo Competition “F.Schubert”, Jeseník (Czech republic), 2013. From previous years the Duo also holds two Special Prizes of the International Chamber Music Competition “S.Taneev”, Kaluga, Moscow (Russia) and several other awards in their native country - Bulgaria. The Duo has Master degree from Hochschule für Musik und Theater, Munich (Germany) with mentors – Yaara Tal and Andreas Groethuysen. Some significant invitations through last years are: (2013) - “Richard Strauss” Festival in Garmisch – Partenkirchen (Germany); “Klavierfestival” in Munich (Germany); “Kammermusiktage”- Concerto for Two Pianos - Eight Hands and Wind Quintet by Malcolm Williamson Munich (Germany); 2012 - “Tel-Hai” International Master Classes, Israel on full scholarship; 2011 - World premiere of “Ostinatos” for two pianos by George King - Winner of The International Competition for Composers “Günter Bialas” with the same work.

F. Schubert
A. Dvorak

Andantino Varie, Op. 84, No. 1
From the Bohemian Forest, Op. 68

In the Spinning-Room
By the Blake Lake
In Troubled Times

A. Scriabin
S. Rachmaninoff

Fantasy in A Minor, Op. Posth.
Suite No. 2, Op. 17

Introduction
Valse
Romance
Tarantelle

SOOHYUN YUN (KOREA)

Kennesaw State University (Kennesaw, Georgia)

Pianist, Soohyun Yun, born in Korea, 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 debut recital at Carnegie Weill Recital Hall, NY in 2008. Again, Yun was invited to perform at the same hall in 2009 upon her winning First Prize of American Protégé International Piano Competition. Yun received DMA and MM in Piano Performance under Ian Hobson and MM in Piano Pedagogy from University of Illinois at Urbana-Champaign and BM from Yonsei University (Korea). Yun extended her summer studies at Mannes School, NY and at Hochschule “Felix Mendelssohn Bartholdy” in Leipzig (Germany). As an educator, clinician and adjudicator, Yun has been actively involved in local MTNA chapters while she has taught in venues including University of Idaho at Moscow, Millikin University in Decatur, IL and Piano Laboratory Program in University of Illinois. Since 2010, Yun has served as Piano Area Coordinator at Kennesaw State University where she teaches applied lessons, piano literature and pedagogy, small chamber groups and accompanying classes, and oversees class piano.



Piano Recital

W. A. Mozart

Sonata in F Major, KV 332/300k

Allegro

Adagio

Allegro assai

M. Ravel

Sonatine

Modere

Mouvement de Menuet

Anime

J. Brahms

Sonata in F Minor, Op. 5, No. 3

Allegro maestoso

Andante espressivo

Scherzo: Allegro energico

Intermezzo: Andante molto

Allegro moderato ma rubato

FLAVIO ZACCARIA (ITALY)

Music Conservatory “Giuseppe” (Trieste)

Flavio Zaccaria graduated from the Music Conservatory “Benedetto Marcello” in Venice as a student of Eugenio Bagnoli. He attended then the international courses of Bruno Mezzena. In parallel studied harmony, counterpoint and composition with Ugo Amendola. As a soloist, he was awarded several prizes in national and international competitions but is especially interested in piano duo. Starting a brilliant career with Antonella Perini, they performed under the guidance of renowned conductors (Lu Ja, W. Deschev). They were the only Italian duo awarded in the International competitions of Caltanissetta and Marsala. Also active as a chamber musician, Flavio Zaccaria was a member of the Quartetto Marcello and the Trio di Venezia. Since 2002 he has been playing with Teresa Trevisan. They were awarded at the Web Concert Hall Competition for their CD devoted to Max Reger’s works. They participated in the frame of the GARR LOLA project (audio-video links at distance in real time) in the world première experiment between the IRCAM and their Conservatory. Piano Professor at the Music Conservatory of Venice from 1992 to 2003, Flavio Zaccaria currently teaches at the Trieste’s Conservatory. He is regularly invited to give international masterclasses.



Piano Duo Recital: Sergei Rachmaninoff - Symphonic Dances Op. 45

The Symphonic Dances Op. 45 belong to the Maestro’s last creative period and are influenced by a rhythmic intensity so unknown to the earlier Rachmaninoff. They derived from a “short score” (a score reduced to four pentagrams on the 10th of August 1940) from which the composer obtained first the version for two pianos (which had already been performed by himself and Horowitz in the September of the same year) and then the orchestral one, which was completed on the 29th of September. The Three Dances, which follow the sequence Midday - Twilight - Midnight, are respectively a Non Allegro, an Andante con moto and a Lento assai-Allegro vivace. The first one alternates from vivacious moments to mournful ones; the second recalls, frequently in a sinister way, the brilliant but lost world of La Belle Epoque; the third is evidently based on the theme of Dies Irae (also present in the two previous ones but out of sight) which had become a sort of “memento mori” towards the end of his life.



EPTA



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5th WORLD PIANO CONFERENCE



Isidor Bajić

Isidor Bajić (1878 – 1915)

...It happened a long time ago, on a cold night, I do not recall precisely when, whether winter was drawing to a close, or if it was late into fall. Under the sky's black dome, there hung a secret or maybe that was just how it appeared to me – I do not know! I was still very, very young, and had my own dreams, my own aspirations. But it was on exactly such a night, following aimless wandering around the well-known streets of Novi Sad, that I remember crossing the lantern-lit City Hall Square, walking in the direction of the theatre. The large windows of a tavern named Jelisaveta were glaring. In that smoke and sultriness, were many, many people whose lives went drifting by without a higher purpose, people who have certainly passed by now, without leaving a single trace, people idling away their futile hours. The sidewalk in front of the tavern was swarmed with walkers, and all around me, I still remember vividly, was boiling the laughter and conversation of this smug crowd. I was, however, pressing and prodding my way through these people, hastening to reach the passage way of the Jelisaveta Hotel so I could get closer to the theatre building where the performance of a Hungarian operetta was scheduled to be performed this night, an operetta whose music originated from the feather of a Serbian composer. That composer was named Isidor Bajić, and the operetta, "Seven years of hunger". There, alone at the balcony, surrounded by people who could not have been thinking what I was thinking then, and could not have been feeling what I was feeling then, I awaited expectantly the appearance of Isidor Bajić at the conductor's stand, excited, nervous. Because Isidor Bajić had just completed his studies at the Academy of Music in Budapest with Professor Kössler, to all of us who carried a love for music at the bottom of our souls, he served as an ideal. In him we saw a higher being, for us he was the incarnation of a certain mystical beauty we longed for, but had not yet seen: from his spritely smile, maybe slightly stylized, which I remember quite vividly, a magical current of music that we adored murmured, which is why we adored him, Isidor Bajić, as well. That night, I was supposed to see him at the helm of a major piece for the first time, and I did. His small stature appeared from the orchestra space; he must have been excited, though I could not perceive so from the balcony. I remember only the silhouette, outlined against the stand in front of him, and the overflow of light at his face, and I still see him waving the baton through the air, holding in his hands the numerous threads of the orchestra and the stage from which a colourful lie, the operetta, poured. At the time, however, this was not a colourful lie to me. This was the work of the adored Isa, and this signified – I admit – a peak, something I could not dare to approach, not even in my dreams...

Miloje Milojević, *Isidor Bajić – on the occasion of the tenth anniversary of Isidor Bajić's death (1925)*

Education, first loves, first job, family and entire music and pedagogical work are synonymous with the city of Novi Sad. While he studied music in Budapest and traveled extensively around Vojvodina and the South Hungarian Monarchy, visiting all the regions where Serbs then lived, an area stretching from as far as Fijuna (Rijeka, Croatia) to the Hilandar Monastery at Mount Athos (Greece), he always returned to Novi Sad where he labored tirelessly at works encompassing diverse fields of music, laid new music foundations, and invested himself without reservation until the very end, his bright flame burning out at the early age of 37, at the stage of life at which he was only to beginning to create his best and most mature pieces, an untimely end no doubt brought about in part on account of his unceasing and devoted ethic. Isidor Bajić's work was always most closely tied to his love for his people, who loved him and embraced him to such an extent that in the decades following his death the original author of such timeless songs as *Srpkinja*, *Bila jednom ruža jedna*, *Škripi Đeram*, *Sve dok je tvoga blagog oka* could hardly be recalled as the songs had become so closely and naturally interwoven in the lives of the people. That the people had accepted them as theirs so completely and wholeheartedly is the deepest expression of respect an artist can hope to achieve.

Isidor Bajić was not, however, only a "folk singer". He also authored the first Serbian symphony, the first Serbian opera, a number of solo songs (lieder), choral pieces, instrumental and chamber works, he edited the first Serbian Music Journal (1903) and Music Library (1902), and founded the first music school based on modern pedagogical principals (1909). In the wide spectrum of Bajić's musical interests, piano music also occupied an important place. He surpassed the majority of his contemporaries with his outstanding gift for shaping the melody line, dexterity in formal organization, as well as "understanding of piano technique and the technical aspect of composing," as Franjo Kuhač, the eminent musicologist, wrote in 1907. In more recent times, the esteemed musicologist Dragana Jeremić-Molnar wrote about Bajić's bravura style in her study *Serbian Piano Music in the Romantic Epoch* (2006): "His most valuable contribution to Serbian piano music, in which he has achieved the highest degree of personal expression, are piano pieces independent of folk or national influences. Bajić's most significant and most mature opus *Album of Piano Pieces* is one of the first collections of piano pieces in Serbian piano music. At the moment it appeared, it eclipsed the vast majority of previously published piano works...the melody of the pieces is attractive, rich and versatile, encompassing a wide range of moods in relation to the programmatic titles – from deeply emotional, pessimistic and lyrically long-breathed, possessive of wavy undulations and rounded contours, through swift and dancing, to witty, capricious, faster-paced and rhythmically diverse. The non-functional, effective, brilliant piano style filled with difficult technical formulas that previously dominated gave way, in Bajić's *Album*, to a more thought-out and developed piano texture based on the adequate exploitation of the technical potentials of the instrument."

Isidor Bajić, in Novi Sad, 1909, at the occasion of the music school's establishment: "*Novi Sad is the educational center for Serbs [in the southern Austro-Hungarian Empire]. Almost all educational institutions are located in Novi Sad. There is the Great Serbian Grammar School, the Girls School for Higher Education, the Serbian Teachers' College, Matica Srpska, the Serbian National Theater, the Serbian singing societies, the Serbian Reading Room, the Serbian newspapers and many other Serbian educational and industrial institutions, all of which benefit the moral, as well as the physical and material, strength, education, and advancement of the Serbian population in the region. Yet despite being a center of education, Novi Sad has never had, up until now, a music school... From now on, Novi Sad will occupy an even more significant position and it will do so through this newly founded institution, this music school, which will perform the important task of working to awaken the feelings, warm our hearts, and enrich our souls...The music school, opening on September 1st, fills the major gap in Novi Sad. Thanks to the establishment of this institution, Novi Sad rightfully claims the title of a big city.*"

What Isidor Bajić left to his people has been lasting and growing for over one century. Today, the school bearing his name is one of the most prestigious music-educational institutions in the country with achievements notable well beyond its borders, while the international Isidor Bajić Piano Memorial which has now endured for a decade has become a manifestation that exemplifies the successful merging of tradition and contemporary achievements in classical music.

Isidor Bajić

Isidor Bajić Music School began operating in Novi Sad on September 1, 1909, at the initiative of Isidor Bajić, music pedagogue, publisher, melodiographer, and composer. Excluding the Music School in Subotica, this was the only professional music school in this part of Southern Austro-Hungarian Empire (today's Vojvodina). Isidor Bajić, the founder, owner, principal, and teacher of theoretical music subjects, employed experts from various fields of the musical arts to serve as teachers at his school. Future professional musicians, as well as audiences and music lovers, were all educated at Bajić's music school.

In the decades that followed, as the school expanded its capacities, the number of students grew constantly, as did the teaching staff. After many years of struggle for the adequate space needed for lessons to be held and after numerous relocations, in 1953 the school was finally installed at Njegoševa 9, where it has remained until today. From the moment composer Rudolf Bruči became the principal of the school, a twenty year period of constant advancement followed, as teaching methods developed, and the enrichment of instrument, record, and sheet music collections began.

Today, there are about 1000 students and 160 teachers at Isidor Bajić Music School, encompassing kindergarten, elementary, and high school educational levels in seven departments: string (violin, viola, cello, double bass), wind (flute, oboe, clarinet, bassoon, French horn, trumpet, trombone, saxophone), piano, poly-instrumental (guitar, tamburitza, harp, percussions), voice, accordion, and theory department. Over the last ten years, the pioneering jazz workshop has been continuously gathering jazz lovers not only limited to the pupils of the school.

Special attention at the school is devoted to collective performance, and the institution is especially proud of the seven ensembles that gather together all the students of the elementary and high-school: Bajić's Young String Players - an elementary school string orchestra, the High-School String Orchestra, Bajić's Nightingales - an elementary school choir, the Female and Mixed High-School Choir, Margita Baračkov - an elementary school accordion orchestra, and the high-school accordion orchestra. Several of these ensembles were established more than a half-century ago, and each of them has won numerous prizes in their respective fields at national and international competitions, as well as various public awards. Recordings of the ensembles' performances are kept at the Novi Sad Radio Archives, while an additional 7 CD recordings and an audio cassette have been produced by the school. The dedication and spirit of the school inspired Radujko Svetozar to write a monography, *Novi Sad – the City of Music*, published by Isidor Bajić Music School in 2000.

The School has been awarded a number of prizes and awards for its decades-long successful operation: the Vuk Prize (1999, Ministry of Education and Cultural-Educational Association of Serbia), the International New Millennium Award for the Best Trade Name (2004, Spain, awarded to the school and its principal for the successful work and management in the field of music education.

Music School

The School has been awarded a number of prizes and awards for its decades-long successful operation: the Vuk Prize (1999, Ministry of Education and Cultural-Educational Association of Serbia), the International New Millennium Award for the Best Trade Name (2004, Spain, awarded to the school and its principal for the successful work and management in the field of music education and culture), the Dr Đorđe Natošević Award (2007, Executive Council of AP Vojvodina for outstanding results in educational work, the organization of work, and the affirmation of the idea of collaboration and diversity, as well as the application of contemporary educational methods). As one of the most eminent music educational and cultural institutions in Southeast Europe, Isidor Baji Music School was honored to become the regional representative of The Associated Board of the Royal Schools of Music. Isidor Bajić Music School nurtures contacts with the European Music School Union (EMU) and the European Piano Teachers Association (EPTA), and has developed successful collaborations with music institutions from Germany ("Harmonia Unitatis" Orchestra, Würzburg), Russia (Balakirev Music School, Moscow), England (Music Services, Norwich), Hungary (Music School Siklós), Slovenia (Fran Korun-Koželj'ski Music School, Velenje), and Montenegro (Music School Kotor), the Union of the Ballet and Music Schools of Serbia, as well as with all music schools and cultural institutions in Novi Sad and Serbia.

As a result of devoted organization and accomplished teaching, students of Isidor Bajić Music School have achieved notable successes at national and international competitions, ranging across instrumental, solfeggio, chamber music, choir, and orchestra categories – an average of about 120 prizes annually over the last twenty years, earned at competitions in Serbia, Slovenia, Croatia, Hungary, Italy, Czech Republic, Slovakia, Poland, Russia, Germany, France, England, Taiwan, Japan.

Across the past half-century, several particularly significant projects have been realised: S. Divjaković, *Altum Silentium* for mixed choir and symphony orchestra (1989); I. Bajić, *Duke Ivo of Semberia*, opera (1994), *The Evening of Opera Arias and Famous Choir Works in honor of Melanija Bugarinović and Isidor Bajić* (1995); C. Orff, *Carmina Burana*, cantata (1997/98, joint project with the Novi Sad Ballet School and the School of Design Bogdan Šuput); *The Concert of Bajić's Music* for the occasion of the 120th anniversary of Isidor Bajić's birth; the organization of the Isidor Bajić Piano Memorial Competition (since 2002), W. A. Mozart, *Requiem* (2006, a joint project of Serbian music schools), the organization of the Anton Eberst International Woodwind Competition (since 2008); the annual organization of The World Piano Conference (since 2009), and the celebration *One Century of Isidor Bajić Music School* (2009).

103 years after its establishment, this educational institution remains true to the ideas of its founder. The lasting success of its students and teachers over a period of many years speaks even more substantially of Isidor Bajić Music School's impact than the sheer continuity of the School. The school owes such success most truly to the top class pedagogues gathered at the school both in the past and today, teachers who have unselfishly transferred, and continue to pass on, their rich performance experiences and professional knowledge to their pupils.



Wagner

Wagner Remembered

the 200th anniversary of the composer's birth and the 130th anniversary of his death



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Piano Memorial Competition*

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...The atmosphere at the Memorial was so pleasant. I met many people, the participants of the Memorial, I played on excellent instruments.

Antonii Barishevskiy (Ukraine)

the young Ukranian pianist, the Laureat in C category of the Fourth Isidor Bajić Piano Memorial

...I like it here very much, the organization is on a high level. One can tell just by looking at the brochure that people have worked hard, putting a lot of effort in this.

Dr. Baruch Meir (Israel/USA)

Jury member of the Fifth Isidor Bajić Piano Memorial

...I feel privileged to be here and work with such marvelous jury members. I enjoyed hearing so many talented students here.

Teresa Lavers (Australia)

Jury member of the Fifth Isidor Bajić Piano Memorial

...therefore the Memorial is on a really high level. As a jury member, I can say that I'm quite impressed with the whole organization here. They care about everything. I know how it goes with the organization, since I was a director in Tromsø. You are wonderfully organized, all of you.

Tori Stødle (Norway)

Jury member of the Fifth Isidor Bajić Piano Memorial

...Within the Memorial's management program, I had the opportunity to play some really important concerts. In the period between that Memorial and this one, I have significantly expanded my pianistic repertoire and gained plenty of experience.

Tijana Andrejić (Serbia)

First Prize Winner in B category at the Third Isidor Bajić Memorial competition

...Isidor Bajić Piano Memorial is doing a very important thing, when you look at the number of participants. It is an important place where we are heard and where we are placing our name on the musical maps of the Earth.

Bojan Sudić (Serbia)

Conductor of the RTS-s Symphony Orchestra

...I am very excited to be on the jury of this event, the level of playing is extremely high, and the thing I love to do most is to hear a great piano playing, and meet new and interesting people.

Arthur Greene (USA)

Jury member of the Third Isidor Bajić Piano Memorial

... This is a famous international competition with a lot of famous people in it, and I am very happy to be here with them. The city and the Memorial are full of music lovers, talent, and potential.

Hae Won Chang (Republic of Korea)

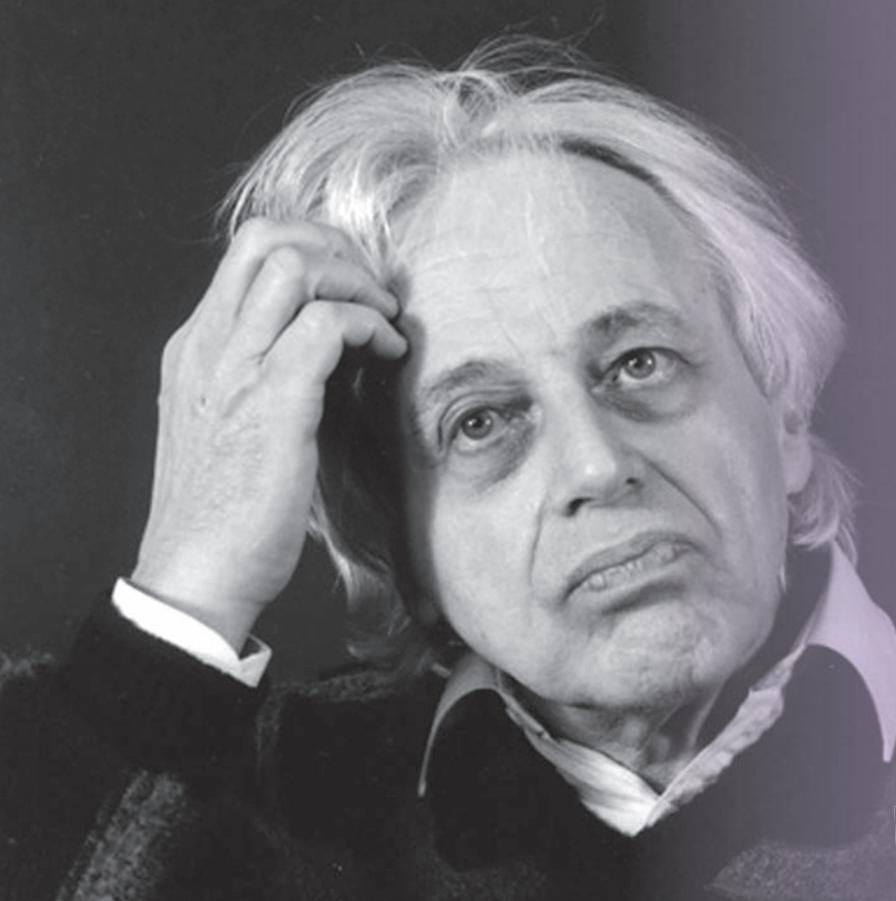
Jury member of the Third Isidor Bajić Piano Memorial

...I participate as a juror in many international competitions and I can say that the level of this competition is high. I had the opportunity to hear many talented people, who are well prepared, gifted, very serious and professional. Believe me; this competition is on a high level, just like other famous competitions.

Marcella Crudelli (Italy)

the founder and president of the "F. Chopin" association, the international pianist competition "Roma" and European Piano Teachers Association (EPTA) in Italy

Jury member of the Third Isidor Bajić Piano Memorial



Ligeti

Ligeti Remembered

the 90th anniversary of the composer's birth



EPTA

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■ *Novi Sad*

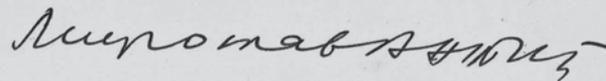
Miroslav Antić

Unwritten poem for Novi Sad (fragment)

... In autumn I always disappear from Novi Sad. I do so because every November, as if according to a certain inscrutable rule, I fall in love again with the old bridge below the fortress, in the labyrinth of the winding streets around Matica Srpska and the Temerin open-air market, in the two frostbitten coughing swans in the Danube park lake, in one violin at Mar's or two violins at Štolac's - and because I am drawn more and more helplessly towards these streets, to the hastiness of the passersby, to flapping of the morning and evening newspapers on the Boulevard, and to the colorful mess of store windows chasing, with their square eyes, the fog and monotonous greyness of spilled out rain.

You probably know what it means to forget yourself at a certain corner, along a line of trees, under a window... This means: so to say, to stay there forever. And, even though this may sound unbelievable and romantic, it means: remembering a small Lovac tavern from behind Dnevnik while afar in Saint Germaine, or nostalgically recalling a baroque façade of the Novi Sad City Hall from under the towers of the Kremlin, or longing for a peaceful afternoon at the slope of the Kamenica riverbank amidst the pavement dizziness of Manhattan.

I was once asked why I am in love with Novi Sad in such a high-school manner. I could not reply. Because with the dearest town, just as with the dearest woman: we will never be able to explain to ourselves nor to others what has tied us so...



Miroslav Antić, 1960.

Novi Sad Novi Sad

It is considered that Novi Sad, city on the left bank of the Danube, was founded in 1694 or possibly even a few years earlier. It is possible that a settlement of cottages, belonging to craftsman who followed masons and army existed on the left river bank at the beginning of the construction of Petrovaradin Fortress in 1692.

The settlement was at first known as Racka Varoš (Reizenstadt, meaning Serbian town) and Petrovaradin Ditch, and later in 1748 it was named Novi Sad. The original inhabitants were mainly Serbs, but also Germans, Jews, Hungarians, Armenians, Bulgarians and Greeks, whose presence is nowadays witnessed by a number of architectural and cultural monuments.

In 1784 Novi Sad became free royal city and gained its present name thanks to its rich inhabitants who went to Vienna and bought the status from the empress Maria Theresa for 80.000 forints.

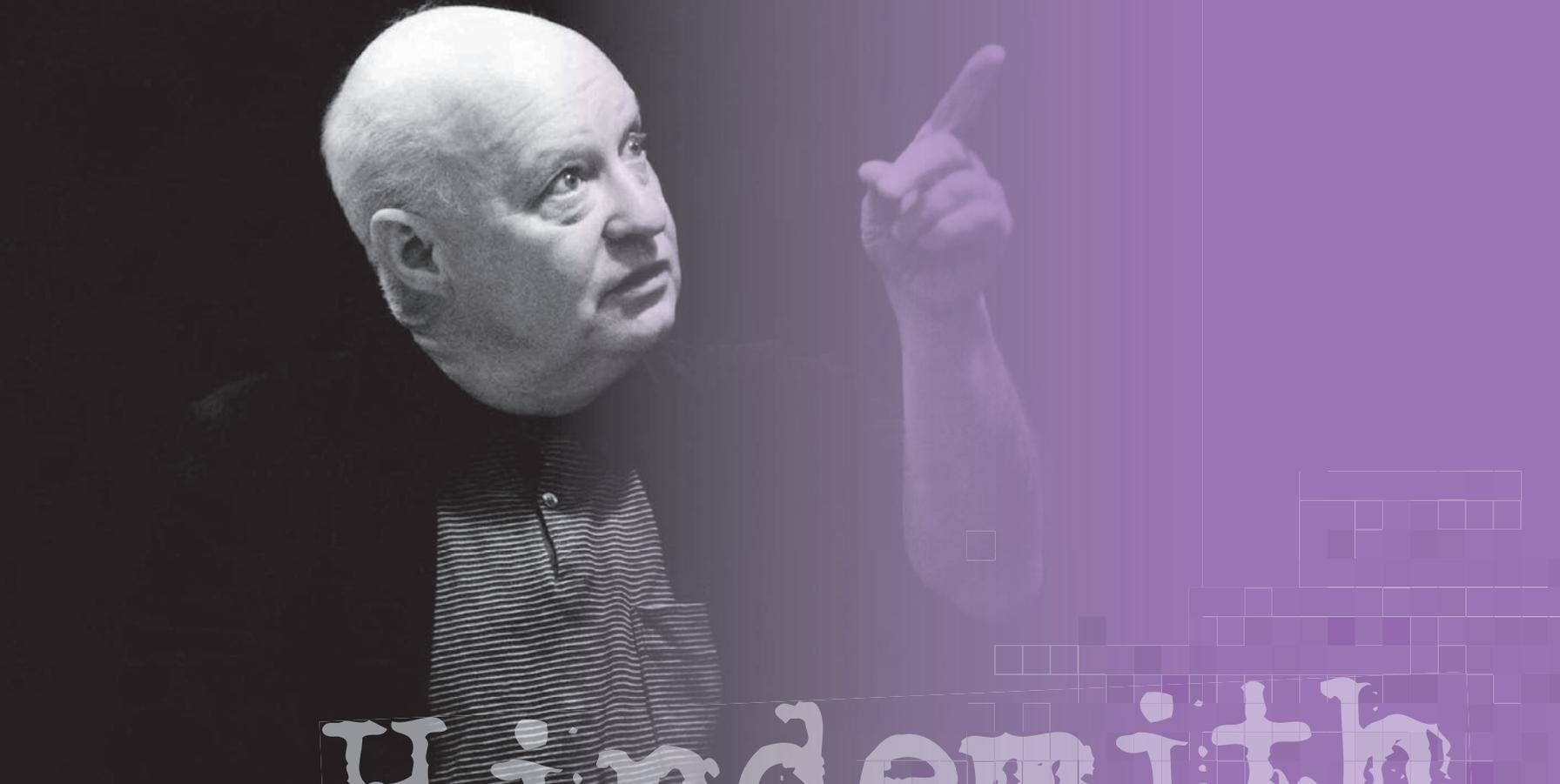
During 18th and 19th centuries, Novi Sad was the largest Serbian city (in 1820 the city had about 20.000 inhabitants, a third of whom were Serbs). Novi Sad was the center of political, cultural and social life of the Serbian people at the time, so it was called "Serbian Athens".

Despite destruction in 1848, Novi Sad regained its power and continued to be the cultural and economic center. In 1864 Matica srpska, the oldest cultural and scientific institution of Serbs, was moved to Novi Sad from Budapest, where it had been founded in 1826. Its task was to educate Serbian people and to spread Serbian literature. Periodical *Letopis Matice srpske*, published by this institution, is considered to be the oldest periodical for literature in the world as it has been issued continuously since its founding.

Some time before moving Matica srpska to Novi Sad, in 1861, Serbian National Theatre was founded. It was the first professional Serbian theatre, created from amateur theatre troupes and since its founding has been the main cultural institution, whose work was a pillar of Serbian population, especially at the time of Habsburg monarchy. Today's Theatre building was completed in 1981 and consists of three theatres – big, small and chamber stage, as well as three ensembles – opera, ballet and drama.

Construction of Petrovaradin Fortress, symbol of the city, and also known as the Danube Gibraltar, lasted from 1692 till 1780 on the right bank of the Danube. It consists of the Upper Town and Lower Town (Fortress) and its symbol is the clock-tower. Following conservation works, the Fortress became an important cultural venue – it is the location of the City of Novi Sad Museum, Academy of Arts, Art Gallery, 88 artists' studios and the City of Novi Sad Archives. In 2001, Petrovaradin Fortress became the world famous venue of the biggest music festival in Eastern Europe – EXIT, attracting top names of the world music scene, along with thousands of domestic and foreign visitors. In 2007 EXIT was voted the best European music festival of the year.

University of Novi Sad was founded in 1960. It comprises 14 faculties, attended by about 30.000 students. University of Novi Sad is one of the most up-to-date universities in Serbia, and at present is joining European universities in the area of higher education as an equal partner. One of the important factors that contributed to this is cooperation with educational institutions around the world.



Hindemith

Hindemith Remembered

the 50th anniversary of the composer's death



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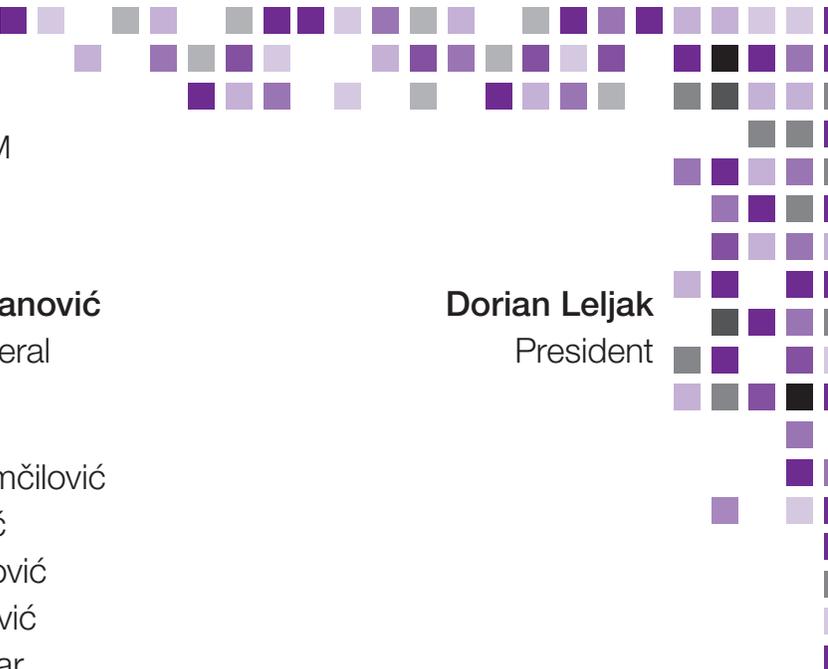
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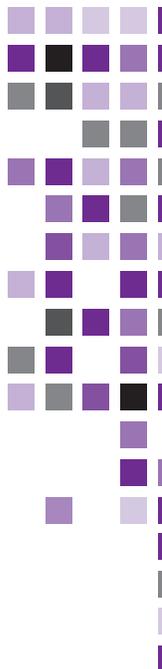
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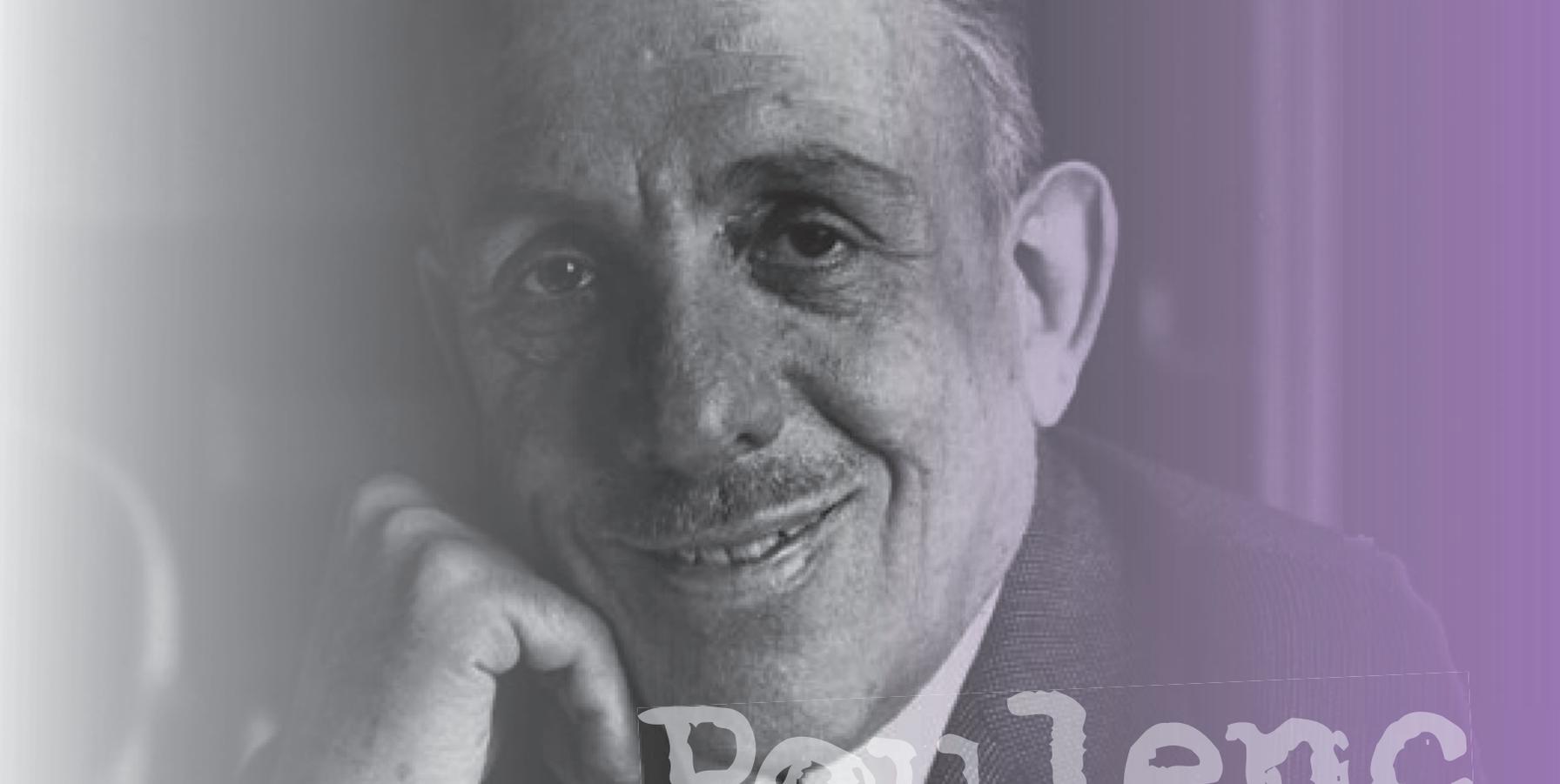
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Poulenc

Poulenc Remembered

the 50th anniversary of the composer's death



Град Нови Сад



NOVI SAD CITY COUNCIL