



"Music should enrich the soul; it should teach spirituality by showing a person a portion of himself that he would not discover otherwise. It's easy to rediscover part of yourself, but through art you can be shown part of yourself you never knew existed. That's the real mission of art. The artist has to find something within himself that's universal and which he can put into terms that are communicable to other people. The magic of it is that art can communicate to a person without his realizing it... enrichment, that's the function of music."

Bill Evans

WORLD PIANO CONFERENCE NOVI SAD

World Piano Conferences are held annually in the organization of Isidor Bajić Music School, World Piano Teachers Association (WPTA) and Isidor Bajić Piano Memorial. The Eighth World Piano Conference will be held in Novi Sad, from 27 June to 3 July, 2016.



Radmila Rakin-Martinović **Executive Director**



Isidor Bajić Music School was founded on the initiative of Isidor Bajić in 1909. His idea of edu-**Isidor Bajić** cating 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.

World Piano Teachers Association (WPTA) 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,





Dorian Leljak President

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.

Isidor Bajić Piano Memorial

The Mission of the Isidor Baiić Piano Memorial is providing young pianists a chance of orientation on their artistic path. Acting on a non-profit basis, established artists and experts from various fields contribute their time, knowledge, and experience thus inspiring the young to search for the meaning eternized by a William Blake poem:



To see a world in a grain of sand And a heaven in a wild flower. Hold infinity in the palm of your hand And eternity in an hour.

William Blake

(1757 - 1827, Auguries of Innocence)

World Piano Conference



GALA OPENING CEREMONY

NOÉMI CSŐKE (SERBIA)

Noémi Csőke was born on July 5th, 2001 in Bačka Topola, Serbia. She lives in Mali Idos and she is attending the eighth grade of the Ady Endre Elementary School. Her music education began when she was seven with Professor András Csőke at the Elementary Music School in Bačka Topola. At present she is attending the sixth grade of the elementary music education with Professor Mária Székely. She won numerous prizes at national and international piano competition, most notable of which are the Republican competition, 2011 – second prize, 2013 – first prize, 2015 – Lauerate, Festival of Music Schools 2013, 2015 - first prizes, Gorizia (Italy), 2010 - first prize, Sighetu Marmatiei (Romania) 2011, 2016 – first prizes, Budapest (Hungary) in 2012 Chopin special prize for performance of Bartók's composition, Radlje ob Dravi (Slovenia) in 2013 – first prize, Budapest (Hungary) 4th Bartók Béla Contest of Music Schools in 2014 - first prize. Other notable domestic competitions that Noémi has participated at are also International contest of young pianists, Šabac from 2009 to 2016 – first prizes, in 2014 second prize, Competition of young pianists, Zrenjanin in 2010 – Special prize and Lauerate, in 2012 – Special first prize, Bačka Topola Musicaux Moments, from 2009 to 2016 first prizes, Revue of young pianists Lazarevac, 2010 - first prize, International Competion Davorin Jenko, Belgrade 2016 – first prize, International Piano Competition in Bečej in 2016 – first prize, Festival Isidor Bajić, Novi Sad, 2016 – first prize, Laureate.



Monday, June 27th 2016 Town Hall 20:00

Piano Recital

L. van Beethoven Piano Sonata No. 10 in G Major, Op. 14, No. 2

I Allegro

F. Chopin Mazurka No. 32 in C-sharp Minor, Op. 50 No. 3

Rondo in E-flat Major, Op. 16

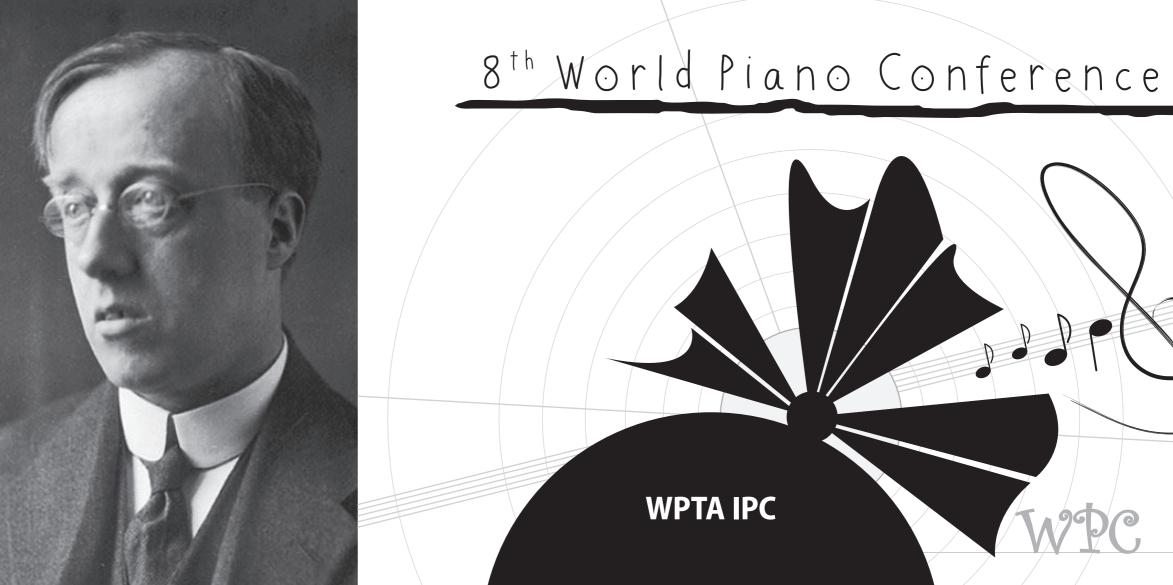
Variations sur un air national allemand

Polonaise in G-flat Major, Op. posth.

Scherzo No. 1 in B Minor, Op. 20

Music, being identical with heaven, isn't a thing of momentary thrills, or even hourly ones. It's a condition of eternity.

- Gustav Holst



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 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 30: Applications deadline
May 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 2016 LAUREATES

Many congratulations to our wonderful WPTA IPC 2016 participants and laureates!

PERFORMANCE

1st Prize and Laureate

Elisa D'Auria (Italy) - ex aequo

Andrew Yiangou (UK) - ex aequo

2nd Prize

EunAe Lee (South Korea)

3rd Prize

Yasuyo Segawa (Japan)

COMPOSITION – Special Mention

Sergio René Martínez (Argentina)

Marcela Pavia (Argentina)

WPTA IPC 2016 FINALS JURY

PERFORMANCE

Peter Donohoe (UK)

Angela Hewitt (Canada)

lan Jones (UK)

Dorian Leljak (Croatia)

Ninoslav Živković (Serbia)

IA IFC 2010 I INALS JUNI

COMPOSITION

Milan Aleksić (Serbia)

Alexander Johnson (South Africa)

ADVISING MEMBERS

lan Jones (UK)

Dorian Leljak (Croatia)

Ninoslav Živković (Serbia)

--WPTA IPC 2016 LAUREATES - PIANO RECITAL---

ELISA D'AURIA (ITALY)

Elisa D'Auria has played as a soloist and with orchestra throughout Europe, America and Asia in renowned concert halls including Carnegie Hall in New York; Sala Verdi and Teatro Dal Verme in Milan; Corbett Auditorium in Cincinnati, Polish Baltic Philharmonic Hall in Gdansk, Tianhe Cultural Center in Guangzhou; Teatro Grande in Brescia, Palais des Congrès in Montecarlo; Hahn Hall in Santa Barbara; Shanghai Oriental Art Center, Seiji Ozawa Hall e Koussevitzky Shed in Tanglewood, Grande Salle du Conservatoire in Gineva, etc. Since the age of twelve, she has been soloist with many orchestras, among which the Polish Baltic Philharmonic Orchestra, the Finchley Chamber Orchestra, the Bacau Philarmonic Orchestra, the Orquestra de Mallorca, the Philarmonia Mediterranea Orchestra. She is a laureate of more than forty national and international competitions in Italy and abroad, such as Baltic International Piano Competition, Hastings International Piano Concerto Competition, Chopin-Schumann Piano Competition, Vila de Capdepera International Piano Competition, Anton Rubinstein International Piano Competition. She has been invited in many television and radio broadcasts throughout Europe, United States, South America and Asia. She has also been the special guest of the broadcast Il Pianista on Radio Classica. In April 2016 she took part in the complete performance of Bach's Well Tempered Clavier held in Geneva and broadcasted by Radio Suisse Romande. Her new CD/DVD was released in May 2016 by the label Limenmusic. Elisa is also a keen chamber musician, she collaborates with partners such as the violinist Fanny Clamagirand, the pianist Josu de Solaun and Faust-Quartett. Her diverse repertoire embraces a wide range of styles, from barocco to contemporary music, in which she is very interested, and includes rare works such as the Concerto for piano and Orchestra by Ignaz Brüll. Elisa D'Auria graduated from the G. Verdi Conservatory in Milan and continued her studies at the Scuola di Musica in Fiesole and at the Haute Ecole de Musique de Genève under the quidance of Edda Ponti, Maria Tipo, Pietro De Maria, Arie Vardi, Konstantin Bogino, Sylviane Deferne, Enrica Ciccarelli, Jerome Lowenthal and Garrick Ohlsson. She has also received precious advice from Maria João Pires. In 2014 Elisa was in residence at the Music Academy of the West Summer Festival in California, where she was awarded the Natalie Mc Fadden Memorial Fellowship. In 2015 she was invited to the Tanglewood Music Center in Massachusetts (USA), where she was granted the Felicia Montealegre Bernstein Fellowship and the Adele and John Gray Memorial Fellowship; moreover she had the opportunity to collaborate, among others, with artists such as Michael Tilson Thomas, Ludovic Morlot and Andris Nelsons.

Thursday, June 30th 2016 Town Hall 20:00

Piano Recital

R. Schumann Fantasie in C Major Op. 17

Durchaus phantastisch und leidenschaftlich vorzutragen

Massig. Durchaus energisch

Langsam getragen. Durchwegleise zu halten

C. Wieck / C. Schumann Scherzo No. 2 in C Minor, Op. 14

R. Wagner / F. Liszt Isoldens Liebestod

F. Liszt Légendes No. 2 – St. François de Paule marchant sur les flots

F. Chopin Polonaise-Fantaisie in A-flat Major, Op. 61

Thursday, June 30th 2016 Isidor Bajić Music School 12:30

Piano Master Class
IAN JONES (UK)

Friday, July 1st 2016 Isidor Bajić Music School 13:15

Piano Master Class
MAYRON TSONG (USA)

WPTA IPC 2016 LAUREATES - PIANO RECITAL

ANDREW YIANGOU (UK)

Andrew Yiangou is a twenty four year old pianist from London. He has recently been awarded the prestigious Mills Williams Junior Fellowship at the Royal College of Music for his studies on the Artist Diploma Course 2016/17. At the Royal College of Music, he has been working with Professors Gordon Fergus-Thompson and Norma Fisher. He is very proud and grateful to be supported by the Tillet Trust and Eileen Rowe Musical Award Trust. Andrew has worked with artists such as Stephen Hough, Lang Lang, Kathryn Stott and Boaz Sharon, and has won prizes at international competitions including the Bromsgrove International Competition in the UK, the WPTA International Piano Competition in Novi Sad, Serbia, the 19th International Petar Konjovic Piano Competition in Belgrade, Serbia, and the International Piano Festival Poros in Greece. He has worked with artists from various chamber ensembles including the Bardolino Trio, Elias Quartet, Callino Quartet, Cherubini Quartet and the Heine Quartet. Andrew has performed at various venues in the UK including St. James's Piccadilly, St. Barnabas Ealing and St. Mary's Perivale, with Ealing Youth Orchestra at the Royal Festival Hall and on tour in Belgium, Spain, France and Poland. He has performed Rachmaninoff's 2nd Piano Concerto, Gershwin's Rhapsody in Blue, Tchaikovsky's Piano Concerto No.1 and Saint Saens' 2nd Piano Concerto with the Orchestra over the last few years. He recently performed the Grieg Piano Concerto with the City of Rochester Symphony Orchestra in February 2016 and will be performing it again with the Dorking Philharmonia in November 2016. He will also be performing Rachmaninoff's 2nd Piano Concerto with the Bedford County Youth Orchestra on the 26th of July 2016. Andrew has a particular affinity for music of lesser known composers such as Nikolai Kapustin, Leopold Godowsky, Charles-Valentin Alkan, Nikolai Medtner, Georgy Catorie and Sergei Lyapunov among many others.

Wednesday, June 29th 2016 Town Hall 20:00

Piano Recital

W. A. Mozart Piano Sonata No. 14 in C minor, K. 457

I Allegro

II Adagio

III Molto Allegro

M. Ravel Gaspard de la nuit

Ondine Le Gibet Scarbo

F. Liszt Mephisto Waltz No. 1, S. 514

Wednesday, June 29th 2016 Isidor Bajić Music School 12:30

Piano Master Class

ISTVÁN SZÉKELY (SERBIA/SPAIN)

Thursday, June 30th 2016 Isidor Bajić Music School 13:10

Piano Master Class
IAN JONES (UK)



WPTA IPC 2016 COMPOSITION - Special Mention

SERGIO RENÉ MARTÍNEZ (ARGENTINA)

Sergio René Martinez, Argentinian composer, pianist, conductor, born in Paris in 1965, graduated from the career of Piano Profesor, and Music teacher from the Career in Musical Education of the Conservatory Alberto Ginastera of Morón City, Province of Buenos Aires, in Argentina. He studied piano with the Helena Schultis, Nilda Soma, Pichona Sujatovich, Susana Bonora, Rosa Antonelli, Horacio Korolik, Carlos Ovando, Silvia Ferraro and Teresa Margues Da Silva. He studied composition at the Faculty of Music of the Argentinian Catholic University. In composition he worked with the teachers Pichona Sujatovich, Oscar Edelstein, Manolo Juarez, Guillermo Graetzer, Sergio Hualpa, Mariano Etkin, Jorge Pítari, Fernando Fragasso, Claudio Schulkin and Jorge Sad. He has performed in many clinics of Berklee School in jazz and improvisation with the pianists Chick Corea and Dave Frank. In the orchestra conducting studies he has completed the Initial, Middle and Superior Level in the Orchestral Conducting School of Huelva, Spain. With the guidance of Maestro Francisco Navarro Lara. With the Maestro Lara and several Conductors from the School of Huelva he has coauthored five books, on new concepts in orchestral conducting, with benefits derived from their sales to Unicef. Currently he is preparing exam Degree in Orchestral Conducting by the Royal School of Music in London. The language of his music passes an aesthetic synthesis of academic, contemporary, Argentine folklore, tango ("citizen" style), jazz, folk, electronic and world music.

Friday, July 1st 2016 Isidor Bajić Music School 16:30

Piano Recital

S. R. Martínez

Sonata No. 1 in C Minor, The Wood in movement

Classic and Modern

Sonata No. 2 in E Minor, Land of Excellence

Snow and Avalanche

Rondo Sonata No. 4 in F, The Rider or The Knight from the Return (Winner work)

WPTA IPC 2016 COMPOSITION - Special Mention

MARCELA PAVIA (ARGENTINA/ITALY)

Marcela Pavia has finished master in composition at the National University of Rosario (Argentina) and master in Electronic Music at the Conservatorio G. Verdi, Milan. So far she has attended some master classes with Franco Donatoni at Accademia Chigiana di Siena. She has also followed some seminars and master classes in composition with Composition with Giorgy Ligeti, Ennio Morricone, Henri Pousseur and Javier Torres Maldonado in Electronic Music. She was an artist in residence at the Virginia Center for the Creative Arts (USA) and an artist in residence at Gästeatelier Krone in Aarau. (Culture Section of the Stadt Aarau, Switzerland). She was one of the selected composer for the 2011 IRCAM Workshop at the Biennale of Venice and for the workshop at the 2014 SaMPL Sound and Music Processing Project (Conservatorio Pollini, Padova). Some of her composition awards include SONOM 2012 (Electronic Music) in 2012, Erasmus Competition Universit\(\text{è}\) VIII (Electronic Music – Paris) in 2012, Trinac 2011, Miriam Gideon Prize in 2010, Claxica 2009 in 2007, etc. Her compositions have been performed in some of the following festivals during the year of the 2016 - North and South Consonance (New York), Suono Italiano (Stuttgart), New Music on the Bayou, and earlier in 2015 in Festival Inaudita (Cagliari), then in 2014 Semaine della Musique Eletroacustique a Lille (France), and also in 2013 World New Music Days (Kosice-Bratislava-Vienna), Risuonanze 2013, 2013 International Computer Music Conference (Perth), 2009 Stagione del Teatro Colon (Buenos Aires), Italian Composers Forum, Rebus Festival (Milan), Festival 5 Giornate (Milan), Festival di Bellagio e Como, while some of the festivals in 2012 were Di Stanze, Sulle Ali del Novecento (Dedalo Ensemble, Brescia), Baki Contemporary Music Festival, and in 2011 World New Music Days and Bienal of Music at Zagreb and International Congress of Women in Music (Arizona).

Saturday, July 2nd 2016 Isidor Bajić Music School 17:00

Lecture: Pain is not linear

Resonances in their most immediate meanings make us think about the projection of the sound in physical spaces (reverb), about the continuity of some frequencies despite of others (filtering), about the sounding board of the instruments and so on. All these features are aspects of the same phenomenon. The common point between all of them is the fact that resonance is an important feature of timbre. In this sense it may become an important compositional tool if its role becomes structural, that is, if it becomes an important parameter in the generation of form. The multiple and poetical meanings of resonances are important as well. In this paper I will present Pain is not linear explaining the role of resonance from the compositional and poetical points of view and the technical possibilities that the piano offers.





27th JUNE, 2016 (MONDAY)

ISIDOR BAJIĆ MUSIC SCHOOL

11,00 VEDRANA SUBOTIĆ (USA)

Lecture: Pedaling Styles and Solutions: Reconciling the historic context, composer's markings, and techniques

11,45 IONELA BUTU (ROMANIA)

Lied Accompaniment Masterclass

12,30 VEDRANA SUBOTIĆ (USA)

Piano Master Class

13,15 Intermission

TOWN HALL

18,00 VEDRANA SUBOTIĆ (USA)

Piano Recital: Beethoven

18,45 MARTA BRANKOVICH (USA)

Piano Recital: Božić, Brankovich, Hristić, Satie, Jiraśek, Kaufman, Lloyd Webber

19,45 Intermission

20,00 GALA OPENING: NOÉMI CSŐKE (SERBIA)

Piano Recital: Beethoven, Chopin

28th JUNE, 2016 (TUESDAY)

ISIDOR BAJIĆ MUSIC SCHOOL

11,00 JELENA VLADIKOVIĆ (CANADA/USA)

Lecture: Higher Education Evaluation and Outcome Assessment: Metrics in Music, a Dichotomy or Perfect Harmony?

11,45 DAVID ABBOTT (USA)

Lecture Recital: Tobias Matthay (1858-1945): A Discussion and Demonstration of His Teaching Principles and Compositions

12,30 Intermission

16,45 WILLIAM LIPKE (USA)

Piano Recital: Rameau, Scarlatti, Lipke, Chopin

17,30 EUNMI KO (SOUTH KOREA)

Piano Recital: New Perspective - Works by Ligeti, Liberatore, Chopin

18,15 IRENA KOFMAN/RAISA ISAACS (USA)

Piano Duo Lecture Recital: Keyboard Duets – J.S. Bach & Sons and beyond...

19,00 JAE WON KIM (KOREA/USA)/MARK TOLLEFSEN (USA)

Piano Duo Recital: American Two-Piano Music

20,00 OMRI SHIMRON (USA/ISRAEL)

Piano Recital: Bach, Mompou, C.P.E. Bach, Wiesenberg

29th JUNE, 2016 (WEDNESDAY)

ISIDOR BAJIĆ MUSIC SCHOOL

11,00 WILLIAM MAC McCLURE (COLOMBIA/SPAIN/USA)

Lecture Recital: The piano music of Enrique Granados Danzas to Goyescas

11,45 ROBIJN TILANUS (NETHERLANDS)

Lecture: Harmony and Improvisation as a natural part of piano lessons: The Fifth Factor – Part 1, beginners

12,30 ISTVÁN SZÉKELY (SERBIA/SPAIN)

Piano Master Class

13,15 SEUNGYUN SUH (SOUTH KOREA)

Lecture Recital: Influence of Impressionist Paintings on Impressionist French Piano Music: Learning How to Understand and Appreciate French Piano Music

14,00 DAVID ABBOTT (USA)

Piano Master Class

14,45 Intermission

TOWN HALL

17,15 TRIO "A PIACERE" (ROMANIA)

Trio Recital: Quantz, Doppler, Boehm

18,15 ELENA TARASOVA (RUSSIA)

Piano Recital: Tchaikovsky, Rachmaninov

19,30 Intermission

20,00 WPTA IPC LAUREATE RECITAL: ANDREW YIANGOU (UK)

Piano Recital: Mozart, Ravel, Liszt

30th JUNE, 2016 (THURSDAY)

ISIDOR BAJIĆ MUSIC SCHOOL

11,00 VERA FONTE (PORTUGAL)

Lecture Recital: Insights into practice and memorisation of a commissioned piece for prepared piano

11,45 CHRIS GREEN-ARMYTAGE (UK)

Piano Master Class

12,30 IAN JONES (UK)

Piano Master Class

14,30 Intermission

16,45 TOSHIKAZU MIZUNUMA (JAPAN)

Piano Recital: Beethoven, Brahms, Chopin

17,30 LEO BAILEY-YANG (UK)

Young Concert Platform - Special WPTA Award: Scarlatti, Haydn, Chopin, Ravel

18,30 Intermission

TOWN HALL

18,45 JIN HWA LEE (SOUTH KOREA)

Piano Recital: Beethoven, Scriabin

19,30 Intermission

20,00 WPTA IPC LAUREATE RECITAL: ELISA D'AURIA (ITALY)

Piano Recital: Schumann, Wieck-Schumann, Wagner-Liszt, Liszt, Chopin

1st JULY, 2016 (FRIDAY)

ISIDOR BAJIĆ MUSIC SCHOOL

11,00 IRENA KOFMAN (USA)

Lecture: The American and Russian music education systems: similarities and differences. Best concertos for young pianists at the elementary and intermediate level.

11,45 JELENA VLADIKOVIĆ (CANADA/USA)

Lecture: Dyslexia, Gifted Learners, Music, and the Piano: Rude, Inattentive, Uncooperative, or Something Else?

12,30 ROBIJN TILANUS (NETHERLANDS)

Lecture: Harmony and Improvisation as a natural part of piano lessons: The FIFTH Factor – Part 2, advanced

13,15 MAYRON TSONG (USA)

Piano Master Class

14,00 Intermission

15,30 CHRIS GREEN-ARMYTAGE (UK)

Piano Recital: Schubert, Chopin

16,30 WPTA IPC SPECIAL MENTION IN COMPOSITION: SERGIO RENÉ MARTÍNEZ (ARGENTINA)

Piano Recital: Martínez

17,30 ANTOINE PICHON (FRANCE)

Young Concert Platform: Beethoven, Liszt, Debussy

18,15 Intermission

TOWN HALL

18,30 FESTIVAL ISIDOR BAJIĆ (SERBIA)

Gala Concert of Competition Winners

19,45 Intermission

20,00 ALADÁR RÁCZ/PÉTER MÁTÉ (ICELAND)

Piano Duet Recital:Mozart, Ravel, Birgisson

2nd JULY, 2016 (SATURDAY)

ISIDOR BAJIĆ MUSIC SCHOOL

11,00 CAROL GINGERICH (CANADA/USA)

Lecture Recital: Having Fun with Modern Music: The Canadian "Celebration Series"

11,45 MANUEL MATARRITA (COSTA RICA)

Lecture Recital: Enric Granados i Campiña: A biographical sketch

12,30 Intermission

16,15 KRISTI BAKER (USA)

Piano Recital: The Piano Music of Norman Dello Joio

17,00 WPTA IPC SPECIAL MENTION IN COMPOSITION: MARCELA PAVIA (ARGENTINA/ITALY)

Lecture: Pain is not linear

17,45 ADAM POSSENER (UK)

Young Concert Platform: Piano Music of the 20th Century: Bartok, Rachmaninov

18,30 ELIA CECINO (ITALY)

Young Concert Platform - Special WPTA Award: Chopin, Beethoven, Schubert, Liszt

19,45 Intermission

TOWN HALL

20,00 JELENA SIMONOVIĆ-KOVAČEVIĆ/KOSTA JEVTIĆ (SERBIA)

Piano Duet Recital "Childhood Memories": Debussy, Simić, Faure, Alvanović

3rd JULY, 2016 (SUNDAY)

ISIDOR BAJIĆ MUSIC SCHOOL

10,00 THERESE MILANOVIĆ (AUSTRALIA)

In Absentia Presentation Lecture: Behind Ten Equally Strong Fingers

10,45 HANNAH CREVISTON (USA)

In Absentia Presentation Lecture: Music Learning Theory: An Introduction

11,30 RIKA FUKUDA (JAPAN)

In Absentia Presentation Lecture Recital: Potential Exercises for Hands in Trouble

12,15 Intermission

16,15 NATALIJA TOMIĆ/VIOLETA VASILJEVIĆ (SERBIA)

Lecture Recital: Preludes as inspiration: Schoctakovich, Scriabin, Debussy, Gershwin

17,30 IVA VUKOVIĆ (SERBIA)

Young Concert Platform: Beethoven, Chopin, Rachmaninoff

18,00 JOVANA RADOVANOVIĆ (SERBIA)

Piano Recital: Bach

18,45 JELENA CINGARA/ZOLTAN CSIKOS (SERBIA)

Chamber Music Recital: Brahms, Auerbach, Kodaly

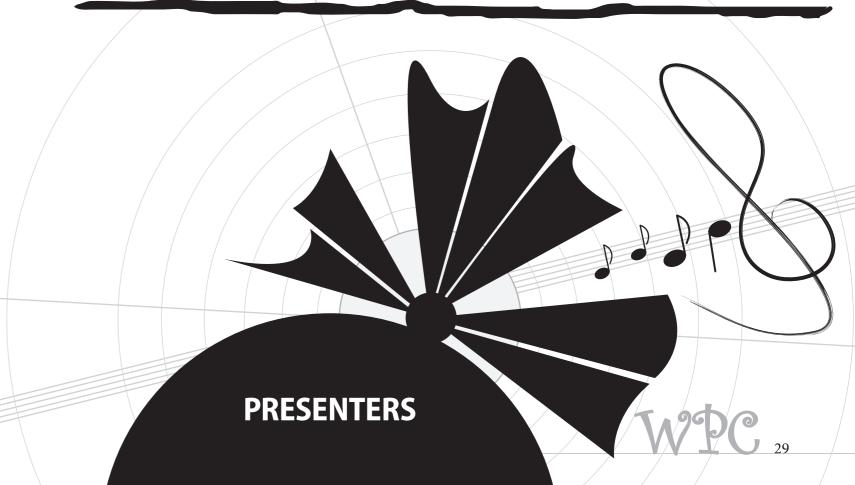
19,45 Intermission

TOWN HALL

20,00 ENRICO PADOVANI/ALESSANDRA MAURO (ITALY)

Piano Duet Recital: Mozart, Schubert

8th World Piano Conference



DAVID ABBOTT (USA)

David Abbott is a versatile pianist equally at home in chamber music or solo performance both on modern instruments as well as historical pianos dating from the late 18th through the 19th century. He resided for ten years in Switzerland where he was frequently heard both as soloist and collaborative artist throughout Switzerland and Germany and toured in Australia and Europe as a member of the Swiss Chamber Soloists. His recording with that ensemble on the Swiss Claves label of Schumann's piano quartet and quintet won the coveted Prix D'or prize for that year's outstanding chamber music recording. Dr. Abbott has dedicated a great deal of his career as mentor and teacher, serving on the faculties of the Zürich and Schaffausen Conservatories of Music (Switzerland), and earlier at the University of Nebraska-Lincoln. In 2010, he was asked to serve on the faculty of the prestigious Jacobs School of Music at Indiana University as a sabbatical replacement for Edmund Battersby. He has also directed summer

courses in both piano and chamber music in Europe as well as in the United States for over 30 years. In 2003, he founded

the Con Brio Music Academy in Blonay, Switzerland where he worked with students across Europe and from the United States in piano and chamber music. Dr. Abbott regularly works as adjudicator, serving on juries for various competitions as well as the state and divisional competitions of the Music Teachers National Association. He frequently appears in recitals in many college campuses as well as music festivals across the country. In 2011, Dr. Abbott was invited to teach and perform in the Republic of China (Taiwan) and also was presented in recitals with his wife Lia Jensen-Abbott in France and Switzerland. In February of 2012, David appeared in his recital debut at Carnegie's Weill Hall in New York City. He was awarded a Bronze medal and two special prizes at the 1980 International Music Competition in Geneva. A graduate of the Eastman and Juilliard Schools of Music, Dr. Abbott remains active in historically informed performance practice as a result of work with renowned forte pianist Malcolm Bilson. More recently he recorded a two-CD recording set of solo and chamber music by 20th century composer Dmitri Shostakovitch. He currently serves as Professor of Piano at Albion College, Albion, MI. USA

Lecture Recital: Tobias Matthay (1858-1945): A Discussion and Demonstration of His Teaching Principles and Compositions

Tobias Matthay was widely considered by many to be one of the most successful piano pedagogues in the years between the great wars. Students under his tutelage became some of the world's most successful concert pianists including Myra Hess, Irene Cohen, Moura Lympany, Eileen Joyce and Clifford Curzon to name just a few. Although many others had written books on the physical aspects of piano playing, Matthay's prolific publications were perhaps the first to inextricably link the physiology of piano technique together with musical interpretation. Yet today many of his principles are obscured due in part to the lack of name recognition since his death over 70 years ago. This lecture recital will first briefly outline Matthay's life and writings, and then focus upon a few key technical/physical/musical principles and their application to several of Matthay's own works and the works of other composers. Specifically, a performance of the composer's Moods of a Moment, Nos. 4, 5, 7, 8, & 9 as well as his Relaxation Studies will be demonstrated. Further, application of Matthay's ideas to Clementi's B-flat Major Piano Sonata, Op. 24, No. 2 will show how Matthay's ideas result in highly expressive musical playing.

Piano Master Class

LEO BAILEY-YANG (UK)

Chetham's School of Music (Manchester)

Leo is a happy 8-year-old schoolboy who started to learn piano at 6, with the distinguished piano teacher Simon Bottomley. A year later Leo became the world's fastest and youngest person to pass ABRSM grade 8 with one of the highest distinctions 144 out of 150. Next Leo appeared on TV show "Britain's Got Talent", featuring in all the main UK newspapers. His act garnered more than 2 million viewers on YouTube, making him the most viewed British pianist on it. In August 2015, Leo gained his ATCL Diploma after just a few months' practice, making him, at 7 years old, the world's youngest to achieve it. Leo thrives on competition, he has won a lot of piano competitions, including 6 gold medals in UK Southport Music Festival 2015; 11 medals in UK Hazel Grove Music Festival 2016; First price in EPTA Belgium 2016 CAT 1; The youngest attender and winner of 23rd Poland International Chopin Festival III Repertoire at 7, just a year after winning II Repertoire at 6 years old. Recently Leo won American Protégé 2016 Judges Distinction Award, was invited to perform in Carnegie Hall in May 2016 on Memorial Day. Leo has also proved a very talented swimmer, he just won 5 medals in all 4 swimming styles plus the individual medley, in his first UK swimming competition.

Young Concert Platform – Special WPTA Award

D. Scarlatti Sonata in G Minor, K. 426

Sonata in G Major, K. 427

J. Haydn Sonata in C, Hob. XVI 50

Allegro

Adagio

Allegro molto

F. Chopin Fantaisie-Impromptu in C-sharp Minor, Op. 66

M. Ravel Sonatine

Modéré

Mouvement de menuet

Animé

M. Moszkowski Étincelles Op. 36 No. 6



N. D. Joio

Kristi A. Baker holds a Bachelor of Music Education degree and a Master of Music degree in Piano Performance/Pedagogy from Kansas State University and a Doctor of Musical Arts degree in Piano Performance from the University of Kansas. She has produced many award winning pianists throughout her career as an independent teacher. In addition, she served for five years as Adjunct Professor of Applied Piano at Ottawa (Kansas) University and enjoyed a successful thirty two year career as a public school music educator. In 2009, the Music Teachers' National Association recognized Dr. Baker as a Nationally Certified Teacher of Music in Piano, a distinction she still holds. Throughout her career, she has been in demand as a solo and collaborative artist, clinician and adjudicator. She continues to give workshops and master classes to teachers and students throughout the United States, including presentations at Washburn, Kansas State, and Emporia State Universities in Kansas and Shorter University in Georgia (US). Dr. Baker has appeared throughout the United States and Europe as a singer, conductor, collaborative and solo pianist. Her most recent credits include appearances in the states of Kansas, Georgia, Virginia, and Texas.

Piano Recital: The Piano Music of Norman Dello Joio

Introduction and Fantasies on a Chorale Tune

Introduction and Chorale - Maestoso

Fantasy I – Andante

Fantasy II – Allegro con fuoco

Fantasy III – Andantino

Fantasy IV – Allegro assai, scherzevole

Diversions

Preludio, Arietta, Caccia, Chorale, Giga

Capriccio on the interval of a second

Piano Sonata No. 3

Tema con varazione

Presto e leggiero

Adagio

Allegro vivo e ritmico

MARTA BRANKOVICH (USA)

Marta Brankovich was born in Belgrade, Serbia. She was only 21 years old when she graduated from the University of Belgrade, Music Art Academy, as the youngest student with the highest GPA in the generation in the class of Jokut Mihajlovic. During her studies she received numerous international and domestic awards, scholarships, and public recognitions. In her early twenties Marta started her international career as a solo pianist and chamber musician capturing the attention of American audience with her concerto debut in Ganz Rudolph hall in Chicago. She is currently living in Miami Beach where she has accomplished second Master degree in piano performance in the class of famous concert pianist Kemal Gekić finishing entire studies with special honours and highest GPA. Since 2010 Marta has held over hundred soloist recitals in all major halls of Eastern Coast of USA, receiving great reviews and often being called "A New Force of American Pianism" – News Magazine, and "Black Swan of Piano" – Miami Herald. She recorded for TV and radio in USA, Serbia, and Czech Republic. This is her second concert tour in Europe in the past four years. In 2014, famous musicologist from Europe enlisted Marta's performance of Satie's music as top 24 solo piano performances in the world for that year putting her name with few other leading artists from Russia and Germany.

Piano Recital: My European Journey

S. Bozić Lyrics from Atos

M. Brankovich Pobeda
Z. Hristić Toccata
J. Jirásek Soulmate

F. Kaufman Metamorphosis

A. L. Webber Phantom of the Opera



IONELA BUTU (ROMANIA)

University of Arts George Enescu (lași)

After obtaining a BA in Philosophy from the Alexandru Ioan Cuza University of Iaşi (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. Between 2010-2016 she held masterclasses at the Conservatories of Verona and Frosinone (Italy), Weimar (Germany), Plovdiv (Bulgaria) and Valencia (Spain), 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.

Lied Accompaniment Masterclass

The Master Class focuses on Claude Debussy's 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 Alban Berg, Richard Strauss, Hugo Wolf, towards the end of the 19th century and the beginning of the 20th century.

ELIA CECINO (ITALY)

Elia Cecino was born on 2001. He studied the piano since 2009 under the guidance of Maddalena De Facci. In 2014 he obtained the second grade pre-academic certificate on piano with full marks at Conservatorio B. Maderna in Cesena. From 2012 he attended Masterclasses with eminent pedagogues and pianists among which Riccardo Risaliti, Giampaolo Nuti, Alberto Nosè, Pasquale Jannone, Marian Mika, Roberto Plano, Maurizio Baglini and Vincenzo Balzani. In July 2014 he was selected by Aldo Ciccolini as active participant in the Masterclass during 31st Musica Riva Festival international meeting for young musicians in Riva del Garda. In July 2015 he attended the 2nd International Piano Festival in Italy in San Giovanni Teatino and he had Masterclasses with the pianists Alexander Kobrin. Juan Lago, Nikita Fitenko and Yuri Didenko. In March 2016 he attended Clavicologne International Piano Festival in Aachen and he gas Masterclasses with the pianists Aguiles Delle Vigne, Iljia Scheps, Leonel Morales, Jaques Rouvier, Yuri Didenko, Arkadi Zenzipér, Elia Cecino won the first prize in more than 50 national and international piano competition in Italy, Slovenia, Croatia, Poland and Germany among which are 16th Marco Bramanti Piano Competition in Forte dei Marmi; 2nd Clavicologne International Piano Competition in Aachen; 23rd International Chopin festival in Mazovia; 3rd Filippo Trevisan Piano Prize in Palmanova; 9th Epta Piano Competition for Young Pianists in Osjiek; 14th Città di Gorizia Competition; 14th Vietri sul Mare-Costa Amalfitana Piano Competition; 5th Città di Firenze Premio Crescendo Piano Competition; 26th Città di Albenga Piano Competition; 1st G. Tartini Piano Competition in Pirano; Città di San Donà di Piave Piano Competition; 21st Giulio Rospigliosi National Piano Competition in Lamporecchio. In 2013 he was finalist and 2nd prize with scholarship in the Caesar Franck International Piano Competition in Bruxelles. In 2015 he was selected for the Aarhus International Piano Competition in Denmark. The last two years Elia has been invited to give a lot of solo recitals. Since 2013 Elia Cecino has been member of a piano duo four-hands which gained numerous first prizes, awards and recognitions on competitions and festivals. From last year Elia has been member of a duo piano-violin, a duo and trio with violin and cello and they have a lot of concerts. He performed with orchestra the Mozart's Piano Concert K. 491 at Palazzo Zacco in Padova and at the church of the Patron Saints of Europe in Marcon.

Young Concert Platform - Special WPTA Award

F. Chopin Variations brillantes on Je vends des scapulaires

from Hérold's Ludovic, Op.12

L. van Beethoven Piano Sonata No. 16 in G Major Op. 31 No. 1

Allegro vivace Adagio grazioso

Rondo: Allegretto - Presto

F. Schubert Drei klavierstücke D. 946

Allegro assai Allegretto Allegro

Allegio

F. Liszt Valse de l'opéra Faust de Gounod S. 407



CHRIS GREEN-ARMYTAGE (UK)

Pianist and teacher, Chris Green-Armytage has played throughout Great Britain and in Europe, the USA and Asia. He has appeared as concerto soloist at the Barbican and the Festival Hall in London and Carnegie Hall in New York. He has also appeared in many major festivals, broadcast on BBC Radio 3 and recorded for Hyperion. He studied with Derrick Wyndham at the Royal Northern College of Music and at the Juilliard School in New York where his teacher was Adele Marcus. He made his London debut as a pianist on the South Bank at eighteen and while a student he won the Concert Artists' Guild Award in New York and received the Harriet Cohen Memorial Award in London. He now devotes much of his time to teaching and he is also an examiner for the ABRSM. Over the past 25 years he has built a formidable reputation as a piano teacher in the East of England and recently his work at the University of East Anglia led to a nomination for the UEA Excellence in Teaching Awards

Piano Recital

Impromptus, Op, 90, D. 899

No. 3 Andante

No. 4 Allegretto

F. Chopin Ballade No. 2 in F Major, Op. 38

F. Schubert

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

Piano Master Class

JELENA CINGARA (USA/CANADA)

University of Utah, School of Music (Salt Lake City, Utah)

Jelena's career includes a series of solo, chamber, and collaborative international and national recitals, over twenty years of piano teaching, accompanying, and chamber music. Jelena is a prizewinner of numerous piano competitions such as Davenport, Kiwanis in Toronto, Canada, as well as in the US. Throughout her career, she was also a recipient of numerous scholarships and teaching assistantships. Following her BA years, Jelena spent two summers at The Chautauqua Institution where she participated in master classes held by Rebecca Penneys, professor of piano at Eastman School of Music, USA. She also spent two summers in Rome, Italy performing in concerts with TIP Monster ensemble of 10 piano's 20 pianists. Recent activities involved playing for master classes for Nicholas Angelich, and in Elias Quartet with her "Trout Quintet". Jelena also participated in the Chamber Music Competition at The University of Utah School of Music in March 2013 as well giving a lobby fest concert with violinist Bree Fortheingham on February 15, 2013. She also participated in Interharmony Music Festival in Arcidosso, Italy as well as University of Utah Chamber Music Festival in the Summer of 2013, and plans to attend a piano festival in Prague, Czech Republic in the Summer of 2015. Her students were prizewinners in music festivals in Canada. Jelena is currently completing her Doctorate Degree in Piano Performance at The University of Utah School of Music, where her main professor is Dr. Vedrana Subotic, and is an Associate Instructor at the Preparatory Division at the University of Utah School of Music. She has also given a solo recital for various organizations in Utah such as The Mundi Project, and will give a solo recital for The Davis Arts County this summer.

Chamber Music Recital

J. Brahms Cello Sonata No. 1 in E Minor, Op. 38

Allegro non troppo

Allegretto quasi menuetto

Allegro

L. Auerbach 24 Preludes for Cello and Piano, Op. 47

No. 1 in C Major: Andante

No. 2 in A Minor: Allegro

No. 3. in G Major: Andante misterioso No. 4 in E Minor: Allegro ossessivo

No. 5 in D Major: Moderato

No. 6 in B Minor: Tragico

No. 7 in A Major: Vivo ma non troppo

No. 8 in F-sharp Minor: Grave No. 9 in E Major: Vivace

NO. 9 III E IVIAJOI: VIVACE

No. 10 in C-sharp Minor: Adagio sognando

Z. Kodaly Cello Sonata Op.4

Fantasia: Adagio di molto

Allegro con spirit – Molto adagio



Described as "impressive and expressive" (Fanfare Magazine) and "superb... [with] great dexterity, rhythm, and touch" (American Record Guide), Hannah Creviston is Assistant Professor of Practice at Arizona State University,

where she oversees the Piano Pedagogy program, coordinates Class Piano and is Director of the Music Prep Program. She is active as a researcher and presenter on the effects of music on children with autism. Prior to joining the ASU faculty in the fall of 2012, Creviston was on the faculty at the Crane School of Music, SUNY Potsdam. An avid performer of contemporary music, Creviston has premiered many compositions, both solo and collaborative. As an accompanist, she has performed in festivals and competitions around the world, and she performs regularly in a duo with her husband, saxophonist Christopher Creviston. Together, they have recorded Snell Sessions and Co-

lumbia Sessions, both on the Albany Records label, and Sunday Afternoon and Breaking available through CD Baby.

Their recordings have been described as "engrossing" (Fanfare Magazine), "highly imaginative and expressive" (composer Denis Bédard), "a good blend of the standard and the new" (American Record Guide), and "sensitive, transparent, powerful music making that causes one to hold their breath often" (Donald Sinta).

In Absentia Presentation Lecture: Music Learning Theory: An Introduction

What is Music Learning Theory? What is audiation? How do we develop each child's innate potential for music learning? How do we encourage active participation? Am I teaching in the way that children learn? This session will introduce music learning theory and its basic principles, as well as giving various activities and ways to incorporate its basics this teaching method into your everyday teaching routine.

ZOLTAN CSIKOS (SERBIA)

He was born in 1987 in Backa Topola, Republic of Serbia. He started playing cello at the age of 9. After finishing the Elementary Music School in Senta and in Novi Sad, Zoltan graduated from tMusic High School Isidor Bajic with outstanding grades and the highest grade in cello from Professor Imre Kalman's class, by that time also as a student of the preparatory division of the Academy of Music in Novi Sad. During his studies, he received many prizes at various competitions. These include a 1st prize at the Festival of Music Schools in Kraqujevac in 2001 and a 2nd prize at the National Competition of Music Schools in Belgrade in 2003. As a member of piano trio and string quartet at the academy, he was also recognized on several competitions (at the National Competition of Chamber Music in Belgrade in 2005 and 2007). In the year of 2007, Csikos was accepted to the Academy of Music in Novi Sad as a cello student of Professor Imre Kalman. During his undergraduate studies he held solo recitals and concerts within chamber music ensembles and orchestras in Novi Sad, Belgrade, Subotica, Senta, B. Topola, Sombor, etc. In the year of 2010, he performed The Rococo Variations by P. I. Tchaikovsky as the only string soloist at the selected students' concert in the Synagoque concert hall in Novi Sad. He graduated in 2012 with a Bachelor's Degree in Cello Perfromance and began his Master's studies, having received the highest points on the admittance list among string players. After completing his Master of Music in Cello Performance studies, Zoltan received a full scholarship to enroll into a two-year Artist Diploma Certificate Program in the studio of world-famous cellist Wendy Warner in Columbus, GA (USA). During his studies, he participated in various masterclasses of highly acclaimed musicians such as Arto Noras, Louise Hopkins, Stanislav Apolin, Xenia Jankovich, Alexander Kniazev, Wendy Warner, David Starkweather, Thomas Landschoot, Dmitry Kouzov, Alexander Kobrin, etc.

Chamber Music Recital

J. Brahms Cello Sonata No. 1 in E Minor, Op. 38

Allegro non troppo

Allegretto quasi menuetto

Allegro

L. Auerbach 24 Preludes for Cello and Piano, Op. 47

No. 1 in C Major: Andante No. 2 in A Minor: Allegro

No. 3. in G Major: Andante misterioso

No. 4 in E Minor: Allegro ossessivo No. 5 in D Maior: Moderato

No. 6 in B Minor: Tragico

No. 7 in A Major: Vivo ma non troppo No. 8 in F-sharp Minor: Grave

No. 9 in E Major: Vivace

No. 10 in C-sharp Minor: Adagio sognando

Z. Kodaly Cello Sonata Op.4

Fantasia: Adagio di molto Allegro con spirit – Molto adagio

Z. Rodaly

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FESTIVAL ISIDOR BAJIĆ (SERBIA)

Isidor Bajić Music School (Novi Sad)

Festival Isidor Baji represents: The interactive exchange of pedagogical experience; Popularization of classical music and fostering principles "Joy of playing" in children; Affirmation pedagogue with excellent results; Possibility of professional development for teachers. Festival Isidor Bajić is held every year from 10 to 30 May in Music School Isidor Bajić, Njegoševa 9, Novi Sad.

Gala Concert of Competition Winners

J. S. Bach	Menuett G Major	B. Bartok	Romanian Folk Dances
	Mihailović Vuk, Baby category		Vojvodić Andrej, Fourth category
	Class: Dragomir Bratić		Class: Tatjana Petrov
	Mihailo Vukdragović Music School, Šabac		Isidor Bajić Music School, Novi Sad
S. Maykapar	Butterfly Op. 28 No. 12	S. Rachmaninoff	
, ,	Rašévić Emilija, The First category of students		Stojadinović Boško, Fifth category
	who do not attend regular school of music		Class: Milena Apić
	Class: Sanja Mišković		Isidor Bajić Music School, Novi Sad
W. Gillock	The Juggler, Flamenco	M. Schmitz	Elegie
	Gajinov Marko, Second category		Lončar Lena, Second category of
	Class: Milena Apić		comparative piano
	Isidor Bajić Music School, Novi Sad		Klasa: Srđan Dalagija
P. Spasojević	Variations on Kriger "Andante"		Isidor Bajić Music School, Novi Sad
O. Mericanto	Chopin's Waltz in style	M. M. Ponce	Intermezzo
	Spasojević Petra, Third category		Predrag Despotović, Theoretical section
	Class: Ana Frlin		Class: Milena Apić
	Isidor Bajić Music School, Novi Sad		Isidor Bajić Music School, Novi Sad
S. Borkievicz	Erster Schmerz, No. 5, from Aus meiner kindheit,	O. Messiaen	Vingt regards, 4 Regarde de la Vierge
	Op.14		Andrić Igor, Second category of
	Mišulić Rastko, The Third category of students		comparative piano
	who do not attend regular school of music		Class: Maja Miĥić
	Class: Dina Šuklar Wiesike		Faculty of Music Arts Belgrade –
A. Shurovsky	Variations in C Minor		Study Group: Composition
,	Stojimirović Ilija, Fourth category	Special award for best performance of a work from the period of the second half of the XX century to the present	
	Class: Ana Frlin		
	Isidor Bajić Music School, Novi Sad	D. Beljanski	Rondo
A. Ravina	Etude in A Major, Op. 50 No. 8	•	Beljanski Dimitrije, Second category of
F. Chopin	3 Ecossaises, Óp. 72. No. 3		comparative piano
'	Rudan Gorana, Fourth category		Class: Branka Parlić
	Class: Ružica Sloboda		Academy of arts Novi Sad –
	Isidor Bajić Music School, Novi Sad		Study Group: Music pedagogy
	•	Special award for the best work of authorship	

VERA FONTE (PORTUGAL)

Royal College of Music (London)

Vera Fonte is a doctoral candidate in the Centre for Performance Science and a Royal College of Music Scholar supported by a McFadzean Whyte Award. Her research examines music memorisation, predominantly in the contemporary piano repertoire. Vera graduated in piano performance at the University of Minho under the tutelage of Luís Pipa, where she also completed a master's degree in music teaching. Her master's thesis focused on the memorisation of fugues by J. S. Bach. As a pianist and academic she has won numerous student awards and is a prizewinner of several piano and chamber music competitions. A performer of solo and chamber repertoire, she has premiered works by such composers as Vitorino d'Almeida, Paulo Bastos and Luís Pipa. In 2013 she became vice president of the Portuguese branch of European Piano Teachers Association (EPTA Portugal).



Lecture Recital: Insights into practice and memorisation of a commissioned piece for prepared piano

In this lecture-recital, the pianist will describe and discuss the main challenges of learning and memorising a commissioned contemporary piece for prepared piano. Research in expert memory, mainly based in tonal music, revealed that when musicians perform from memory they develop retrieval schemes using landmarks. Their previous knowledge of structures of music and commonly encountered patterns in the score allows them to keep track of where they are during a memorised performance. However, given the nature of contemporary music, where composers frequently reject traditional patterns and structures, memorisation can become a challenge to performers. This presentation will address how, and to what extent, those retrieval schemes apply to the memorisation of music not following a tonal approach. The pianist video-recorded her individual and collaborative practice sessions and final performance. Concurrently, she noted her musical and technical decisions in different scores spread over time during practice sessions. She also provided reports on the score after the performances with her thoughts during performance. Qualitative analyses of the type of thoughts used during these different stages of learning and performing was carried out in order to explore how she encoded and retrieved the piece and how this process evolved over time. Moreover, an analysis of the number and location of starts and stops during practice, allowed for further understanding about how her approach to practice influenced the development of her retrieval schemes in performance. The results provide insight into how musicians may develop retrieval schemes in the context of music that is tonally and structurally less familiar.



Rika Fukuda was born in Tokyo. A versatile pianist with a strong academic background 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 local government in Japan to have her sojourn in Italy, where she studied with K.U.Schnabel. Returning to Japan, she concertized and broadened her performing career in Taiwan as well. In addition, 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 in domestic and foreign countries, she has organized numerous musical events including the Y150 Piano Competition& Festival authorized by

the Ministry of Foreign Affairs of Japan. Since her first visit to Serbia in 2013, she has been promoting Serbian music and often appeared in the Serbian embassy in Japan. In May 2014, both in Tokyo and Belgrade, she gave concerts with Serbian flutist, Ms. Andjela Bratić, and appeared the TV program in Serbia. She continues to extend her repertoire for Serbian music and often appeared cultural exchange events between Serbia and Japan.

In Absentia Presentation Lecture Recital: Potential Exercises for Hands in Trouble

Piano learners sometimes have been in trouble for their hands. In that term, how piano teachers should choose new repertoire for them? Through the following pieces, I would like to discuss potential exercises for hands in trouble.

V. Mokranjac Dances

M. Tajčević Dances from Balkans

F. Chopin Nocturne in B Major Op. 62 No.1

Nocturne in E Major Op. 62 No.2

CAROL GINGERICH (CANADA/USA)

University of West Georgia (Carrollton, Georgia)

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

Lecture Recital: Having Fun with Modern Music: The Canadian "Celebration Series"

Have you ever had trouble finding a piece of modern repertoire which both you and your student liked? Now that we are solidly in the 21st century we may be able to look back on some of the innovations of the 20th century with fresh and appreciative eyes, especially noting the repertoire's pleasurable aspects which can be highly motivating for students. The Canadian "Celebration Series", published by Frederick Harris, contains many attractive modern pieces conveniently arranged in progressive order of difficulty. In this seminar we will explore the world forces that shaped this repertoire and which continue to shape our modern life today, listen to performances of attractive teaching pieces from the elementary to the advanced level, and explore pedagogical teaching strategies for making this repertoire more appealing to and understandable for our students.



Raisa Isaacs, pianist and harpsichordist, earned Doctorate in Chamber Music at the Kazan State Conservatory, Russia and post-doctoral courses at Moscow Conservatory and Gnesinuch's Russian Academy in Moscow. As a harpsichordist she studied at Collegium of Early Music of the Moscow Conservatory, with Lucy-Holman Russel (Germany) and Edward Parmentier (University of Michigan, USA). She served as Associate Professor and Head of Chamber Music and Accompaniment Department at Ufa State Institute of Arts, teaching chamber music, piano and harpsichord. She performed throughout republics of former USSR. She was Artistic Director and harpsichord- $^{'}$ ist of the "Early Music Ensemble" of USIA. She taught at the Eastern Michigan University and performed in the Detroit, New York, Ann Arbor, and Ypsilanti areas. She moved to Atlanta in 2003 and taught at the NMS of the Georgia State University and Georgia Perimeter College. She created a series of Baroque Chamber Music programs performed at Oglethorpe University Museum of Arta on authentic instruments with members of the Trinity Baroque ensemble and

Atlanta Baroque Orchestra. Raisa Isaacs has moved to Boca Raton Florida in 2014 and currently teaches at Broward College. Her performances include Regensburg Summer Academy, Ufa State Institute of Arts, Canon Chapel of the Emory University, Oglethorpe University Museum of Arts, Steinway Piano Gallery, Reinhardt University, Monmouth Conservatory, NJ, Boston Early Music Festival, MA, Lynn University and FAU, FL. She is a coordinator of Atlanta Early Music Alliance Baroque Keyboard Workshop. Raisa Isaacs is a frequent lecturer of Baroque Keyboard Music and problems of authentic performance practice on the modern keyboard instruments. Raisa Isaacs's piano students have won and received diplomas in the numerous International competitions, such as American Protégé, Enkor, Karmel Debut, and WPPC Piano Competition. Since 2012 eight students of Isaac's have performed at the Carnegie Hall in New York, Her students consistently receive the State Level Excellence Awards in the Royal Conservatory MDP Practical and Academicals assessments.

Piano Duo Lecture Recital: Keyboard Duets - J. S. Bach & Sons, and Beyond...

The harpsichord duet Raisa Isaacs-Irena Kofman presents a Baroque and pre-Classical duet repertoire with a performance on modern pianos. The program aims to preserve authentic performance features on modern keyboard instruments with regards to Baroque touch, phrasing, articulation, manner of ornamentation, and fingering in duet compositions. The possibilities of exploring and transmitting Baroque rubato in creating dynamics considering modern piano features will be discussed at the recital. In addition, the program will be accompanied by comments on specific differences and stylistic mutual influences of the diverse schools of the Baroque and Pre-Classical periods.

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F. Couperin	Musete De Choisi Musete De Taverni	C. P. E. Bach	Concerto in F Major, WQ 43/1 Allegro Molto – Andante – Prestissimo
	(from Pieces de clavecin, Book 3)	W. F. Bach	Duetto
J. S. Bach	Concerto in D Minor, BWV 1052		Allegro e moderato
	Allegro		Andante
	Adagio		Presto
	Allegro	A. Soler	Concerto No. 6 in D Major
			Allegro-Andante-Allegro-Andante
			Menuet

KOSTA JEVTIĆ (SERBIA)

Academy of Arts (Novi Sad)

In his native town of Prizren Kosta Jevtić was quided through his early musical training by prof. Marko Savić who was an offspring of Isidor Philippe's and Alfred Cortot's branches of the genealogy tree of pianism. He holds degrees in piano performance from the Academy of Arts, University of Novi Sad, where his teachers were prof. Kemal Gekić and prof. Alan Fraser. Kosta Jevtić began playing solo recitals at the age of thirteen. Exploring the art of vocal and instrumental accompanying ever since he was fifteen years old, he has gained rich professional experience as a staff collaborative pianist at the University of Novi Sad. Union University, several music schools, Vocal Studio of late prof. Ljubica Vrsajkov-Sivčev, cultural centres and artistic associations in Belgrade. As an official accompanist he contributed to the International Saxophone Competition held in Smederevo in 2011 and interprata tion masterclasses held by Tatiana Balashova (violin), Norbert Girlinger, Laura Levai-Aksin, Nataša Marić (flute), Olivera Grujić (voice), to name a few. His concert appearances include those in the National Theatre, Kolarac Foundation, National Museum, Jewish Cultural Centre, Serbian National Library, Serbian Academy of Arts and Sciences, Museum of Theatrical Arts, King Peter's House, Guarnerius Hall etc. He currently teaches Complementary Piano at the Academy of Arts in Novi Sad.

Piano Duet Recital: Childhood Memories

C. Debussy Petite Suite En bateau

Cortege Menuet Ballet

Childhood Memories A. Simić

> Duettino Unicorn Cradle-song A Patch of Light Happy Birthday

O kraljicama, voću, deci i kiši

Kraljica voća Uspavanka za Ivu Kišne tačkice

G. Faure Dolly Suite

M. Alvanović

Berceuse Mi-a-ou

Le jardin de Dolly Kitty-valse; Tendresse Le pas Espagnol



IAN JONES (UK)

Royal College of Music (London)

lan Jones FRCM is Professor of Piano and Deputy Head of Keyboard at the Royal College of Music in London. In May 2014 Fellowship of the Royal College of Music was conferred on him by HRH Prince Charles. His career as a Steinway Artist has taken him to all five continents. Appearances with the Royal Philharmonic Orchestra and National Symphony Orchestra at London's Royal Festival Hall and Barbican Hall include critically acclaimed performances of Rachmaninov's Second and Third Piano Concertos and Paganini Rhapsody as well as concertos by Beethoven, Tchaikovsky, Grieg and Schumann. He has appeared in Paris and throughout France as concerto soloist with the Ensemble International and has performed many of Mozart's piano concertos in Europe and USA. A prizewinner at the Leeds International Piano Competition, he also won many prizes, including the prestigious Chappell Medal, whilst a student at RCM. Other awards include the Vlado Perlemuter Piano Prize and a special scholarship from the French government inviting him to spend a year in Paris. His teachers included Maria Curcio, Gyorgy Sebok, Phyllis

from the French government inviting him to spend a year in Paris. His teachers included Maria Curcio, Gyorgy Sebok, Phyllis Sellick, Jerome Lowenthal and Alain Planès. He has broadcast for radio and television networks in many different countries and his World Première performances and recordings of music by British composer Rebecca Clarke (on Dutton Digital) have received much enthusiastic attention on radio and in the music press. On the recent release of his CD, Chopin: Summer in Nohant (London Independent Records), Classic FM magazine drew comparison with Rubinstein and Arrau and claimed that "Jones possesses the 'pearl' touch that marks out the finest Chopin exponents...his timing remains immaculate whatever the technical pressure." International Piano praised "some magically veiled sonorities and exquisite pianissimo... reminiscent of 1970s Pollini" and noted he "knows exactly how far to allow phrases room to dream and breathe before being gently reined back into focus." Gramophone praised his ability to "transform passages often treated as superficial rhetoric into something thoughtful and communing" and BBC Music Magazine described his playing as having "a lyrical elegance and unselfconscious purity of expression." Ian Jones is much sought-after as a teacher and his students have enjoyed international success. He is Artistic Director of the World Piano Teachers Association International Piano Competition and often serves on the juries of other international piano competitions. He frequently examines and adjudicates at other leading conservatoires, including the Royal Academy of Music in London and regularly performs and conducts international masterclasses, most recently in China, Sweden, USA, Serbia, Japan, Ireland, Greece, Italy and Russia and at conservatoires such as Sweden's Royal College of Music and many keyboard faculties in USA. He was piano coach, music advisor and composer/performer on the Oscar-nominated film Hilary and Jackie and has also written and performed music for France's two nationa

Piano Master Class

RCM Pre-Audition Consultations

JAE WON KIM (KOREA/USA)

Kentucky State University (Frankfort, Kentucky)

Since graduating with a bachelor's degree from the Korean National University of Arts and beginning her study at the University of Cincinnati's College-Conservatory of Music, Jae Won Kim has rapidly created a niche as a soloist and chamber musician. She was a first prize-winner in the Lee Biennial International Piano Competition, a prizewinner in the World International Piano Competition in Cincinnati, a laureate of the Florida and Louisiana International Piano Competitions, and attended the Gilmore International Keyboard Festival as an invited fellow. Dr. Kim is currently an Assistant Professor of Piano at Kentucky State University.

Piano Duo Recital: American Two-Piano Music

American Two-Piano Music chronicles the development of American classical music during the past 150+ years through works that exemplify most of the significant stylistic trends that occurred. The program is structured around three works, Louis Moreau Gottschalk's Danse Cubaine (1859), William Bolcom's erpent's Kiss (1969), and Carter Pann's Cab Calloway's Cotton Club (2012). Gottschalk's work captures the spirit of ragtime nearly fifty years before ragtime formally arose, and Bolcom's and Pann's works reinterpret the rag idiom in innovative ways. Also on the program are works that display elements of Romanticism, jazz, Neo-Classicism, Minimalism, and Serialism.





Praised as exceedingly interesting and original by New York Concert Review, pianist Eunmi Ko has been featured as a recitalist and guest artist teacher in the Carnegie Hall, Festival Cervantino Internacional, Real Conservatorio de Superior de Musica de Madrid, and many universities and festivals throughout USA and Asia. Her performances have been broadcasted by many radio stations including WUSF (FL), WMNF (FL), WXXI (NY), KPFT (TX), Arts Indonesia, and FM 98.5 CKWR (Canada). She can be heard in her recent CD release Musical Landscapes of Hilary Tann ("a fine CD and an excellent introduction to Tann's musical world…" – Fanfare Magazine). Ko received her Master of Music and Doctor of Musical Arts degrees from Eastman School of Music where she studied with Rebecca Penneys. In 2011, she was Assistant Director for the Women in Music Festival in Rochester, NY. Since 2013, she is on the faculty at the Rebecca Penneys Piano Festival. Currently, she teaches at the University of South Florida as Assistant Professor of Piano and serves as faculty advisor of The New Music Consortium at USF. She is co-founder and director of new music ensemble Strings and Hammers.

Piano Recital: New Perspective - Works by György Ligeti, John Liberatore, and Chopin

G. Ligeti Musica Ricercata

Sostenuto - Misurato - Prestissimo

Mesto, rigido e ceremonial

Allegro con spirit

Tempo di valse

J. Liberatore

Line Drawings

F. Chopin Preludes Op. 28

No. 13 in F-sharps Major: Lento

No. 14 in E-flat Minor: Allegro

No. 15 in D-flat Major: Sostenuto

No. 16 in B-flat Minor: Presto con fuoco

No. 17 in A-flat Major: Allegretto

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

IRENA KOFMAN (USA)

Florida Atlantic University (Boca Raton, Florida)

The renowned Russian-American pianist holds a Doctorate of Musical Arts from the University of Miami. She founded the Arcangelo Piano Quartet, a distinguished American chamber ensemble. With them she toured Guatemala, China, Bahamas and the United States - all to rave reviews. In addition, Irena Kofman formed a duo with the eminent Belgian pianist André De Groote. Their 3 recorded albums received critical acclaim, bringing high words of praise. Irena Kofman continues to collaborate with other outstanding musicians, such as Japanese violinist Junko Ohtsu. As a solo artist, she was heard in Austria, Germany, Switzerland, Belgium, France, Italy, Poland, Bahamas, Guatemala, China, and Curacao. Notably, she was invited to play before His Holiness the 14th Dalai Lama of Tibet at his Compassion as a Pillar of World Peace presentation in 2010. As a pedagogue, Kofman is superb as demonstrated by awards and student outcomes. Four consecutive years she received a Diploma of Recognition from the American Protégé International Competition for "extraordinary dedication and achievement in the field of teaching music and presenting students to perform at Carnegie Hall." Many of Kofman's former piano students are distinguished performers and educators throughout the Americas, Former Soviet Union, and Europe. Dr. Kofman is currently an Assistant Professor and Director of the Piano Graduate and Collaborative programs at Florida Atlantic University, Boca Raton, USA.

Lecture: The American and Russian music education systems: similarities and differences.

Best concertos for young pianists at the elementary and intermediate level.

For a century the Russian music education system has produced an active culture of music appreciation and offered the world some of the most outstanding pianists of all time. The American music education system takes a different approach to building popularity and respect of classical music. There are many elementary and intermediate level concertos for piano and orchestra written for young pianists in the United States. They are easy, beautiful, and popular; see the revised scores for 2 pianos and hear the best concertos for young people!

Piano Duo Lecture Recital: Keyboard Duets - J. S. Bach & Sons, and Beyond...

The harpsichord duet Raisa Isaacs-Irena Kofman presents a Baroque and pre-Classical duet repertoire with a performance on modern pianos. The program aims to preserve authentic performance features on modern keyboard instruments with regards to Baroque touch, phrasing, articulation, manner of ornamentation, and fingering in duet compositions. The possibilities of exploring and transmitting Baroque rubato in creating dynamics considering modern piano features will be discussed at the recital. In addition, the program will be accompanied by comments on specific differences and stylistic mutual influences of the diverse schools of the Baroque and Pre-Classical periods.

F. Couperin	Musete De Choisi	W. F. Bach	Duetto
1601	Musete De Taverni (from Pieces de clavecin, Book 3)		Allegro e moderato
J. S. Bach	Concerto in D Minor, BWV 1052		Andante
	Allegro Adagio	A. Soler	Presto Concerto No. 6 in D Major
	Allegro	A. Joiei	Allegro-Andante-Allegro-Andante
C. P. E. Bach	Concerto in F Major, WQ 43/1		Menut
	Allegro di Molto – Andante – Prestissimo		



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 U.S. and in Europe, including 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 D.M.A. 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 with Ozan Marsh (who studied with Liszt pupil Emil von Sauer and also had lessons with Horowitz and Rachmaninoff), with Walter Hautzig, and in master class with Menahem Pressler and chamber music with the LaSalle Quartet and Dorothy Delay. One of his students performed as a soloist with the Honolulu Symphony.

Solo Recital and World Premiere of Vignettes

J. P. Rameau Gavotte variée

D. Scarlatti Sonata in D major, K. 29

W. Lipke Vignettes (World Premiere)

F. Chopin Ballade No. 1 in G Minor, Op. 23

JIN HWA LEE (SOUTH KOREA)

Korean-born pianist, Jin Hwa Lee has attracted the attention of the public, establishing herself as a pianist of huge vigor and perceptive insight, since receiving acclamation on her New York debut concerts and her solo debut CD Jin Hwa Lee plays Rachmaninov. She earned the Doctor of Musical Arts degree from the University of Michigan, and previously studied at Peabody Conservatory of the Johns Hopkins University and Seoul National University where she graduated with high honors. Dr. Lee recently performed at major venues in US including at Carnegie Weil Hall and St. Joseph's Church Yorkville in New York City, Max M Fisher Music Center and Steinway Hall in Detroit, and she has been invited to perform as a guest pianist at Eastman School of Music and Oberlin Conservatory. Her performances have been broadcast in the US Detroit Public Radio WRCJ, Baltimore Public Radio WJBC and Bloomfield Community TV. Dr. Lee previously won top prizes in numerous national competitions in Korea including the Bechstein Samick Piano competition, also at American Protégé International Piano & Strings Competition and International Concerto Competition. Her principle teachers have included Arthur Greene, Yong Hi Moon and HaeSun Paik. She presently serves on the part-time lecturer of the Gyeongin National University of Education, Sejong Conservatory, Kyungnam Arts High School and Sunhwa School in Korea.

Piano Recital

L. van Beethoven Piano Sonata No. 28 in A major, Op. 101

Allegretto ma non troppo

Vivace alla marcia

Adagio ma non troppo, con affetto

Allegro

A. Scriabin Piano Sonata No. 1 in F minor, Op. 6

Allegro con fuoco

Adagio

Presto

Funebre

-50 -



Two-time winner of the National Music Award in his native country (2012 and 2015), Costa Rican pianist is an active musician as a soloist, concert musician and accompanist. His performances have taken him to the most important areas in Costa Rica, as well as other venues in the United States, Spain, Serbia, Mexico, Guatemala, El Salvador, Nicaragua, Panama, Cuba, Colombia, Peru, Brazil and Argentina. Since 2006 he regularly participated as official pianist in the Concurso Internacional de Canto Ciudad de Trujillo, which takes place in Peru. In July 2014 he gave recitals and master classes in Novi Sad, Serbia, as a guest artist at the 6th World Piano Conference. On his list of his achievements are the album Una milpa y buenos güeyes (music for piano by authors of Costa Rica), and the publication of the book Canciones populares costarricenses (Ed. UCR, 2006). After obtaining his degree in Piano at the University of Costa Rica, he studied Master of Music at the University of New Orleans and Doctor of Musical Arts

at the State University of Louisiana, coached by teachers such as Higinio Fernández, María Clara Cullell, Mary Ann Bulla and Constance Knox Carroll. He also completed postgraduate studies in Cultural Management and Communication, issued by the Latin American Faculty of Social Sciences (FLACSO). He is currently Professor at the School of Musical Arts at the University of Costa Rica in which he serves as its Director.

Lecture Recital: Enric Granados i Campiña: A biographical sketch

Enric Granados (1867-1916) was undoubtedly a pillar of the development of pianism in Spain. As a brilliant composer and pianist of classical music, he is often hailed as one of the most influential representatives of musical nationalism. He modeled much of his music on his country's folk-idiom during his short but glittering career. Following the footsteps of Chopin, Granados remained dedicated almost exclusively to the piano throughout his life. Often referred to as "the Spanish Chopin", his music truly exudes a Chopinesque passion and tenderness. On the occasion of the centenary of his death, this lecture-recital offers a glance of Granados' biographical data, along with examples of a few works which are representative of his style of composition.

E. Granados

Valsos poetics

Quejas, o La Maja y el Ruiseñor (from Suite Goyescas)

Tres danzas españolas:

No. 2 "Oriental"

No. 5 "Andaluza"

No. 6 "Rondalla aragonesa"

PÉTER MÁTÉ (ICELAND)

Iceland Academy of the Arts (Reykjavík)

Péter Máté was born in Czechoslovakia. He studied in Košice Conservatory and the Prague Academy of the Arts. As a student he won prizes both in his home country and at international contests in Vercelli and Enna Italy in 1986 and 1989. Peter has lived in Iceland since 1990 and currently teaches at the Iceland Academy of Arts and The Reykjavík College of Music. He has given solo recitals, played solo with various symphony orchestras, and taken part in chamber concerts far and wide in Europe and the United States. Péter Máté and Aladár Rácz met first 33 years ago as young contestants at the Belgrade piano competition. Some 25 years later they coincidentally met again in Iceland, becoming piano teachers and colleagues at the Iceland Academy of the Arts. Aladár and Péter have occasionally played piano duets together.



Piano Duet Recital: Aladár Rácz and Péter Máté

W. A. Mozart Sonata for Piano Four-Hands in C Major, K. 521

Allegro

Andante

Allegretto

M. Ravel La valse for Piano Four-Hands

(transcr. by Lucien Garban)

S. S. Birgisson 4 Songs from the North-East of Iceland for Piano Four-Hands

(Selection)

-5



ALESSANDRA MAURO (ITALIA)

Alessandra Mauro was born in Gagliano del Capo (Lecce, Italy) in 1980 and began studying piano at age 5. She started her musical studies at the Conservatory of academic music Tito Schipa in Lecce, graduating with honors in piano in 2003 under the guidance of Andrea Padova. She has performed as a soloist and as a chamber musician in various music festivals and in various Italian theaters, and has also collaborated on theater as a musician scene. In duo with Enrico Padovani has performed music for piano four hands and for two pianos in various concerts. The duo's repertoire is extensive and includes music ranging from the Baroque period to contemporary to their original transcripts. In particular, she increased her repertoire of Mozart which has performed everything that was composed by the Austrian musician for such formation.

Piano Duet Recital

W. A. Mozart Sonata for Piano Four-Hands in C Major K. 521

Allegro

Andante

Allegretto

F. Schubert Fantasie for Piano Four-Hands in F Minor, Op. 103, D. 940

WILLIAM MAC McCLURE (COLOMBIA/SPAIN/USA)

Conservatory of Music, National University of Colombia Bogota

Dr. Mac McClure is internationally recognized for his profound and in depth knowledge of Spanish music. In the words of Xavier Montsalvatge "Mac knows my music just as well if not better than me, and is an excellent performer of Falla, Mompou, and Granados and is one of the most outstanding protégés of the Marshall Academy." He has recorded more than 40 CD's among these recordings, the world premier recording for the songs by Albeniz, the first recording for the complete version of the Granados quintet, as well as the complete songs, two CD's and three CDs of piano music by Frederic Mompou. He studied at the Marshall academy in Barcelona with Carlota Garriga. He has studied with Alicia de Larrocha for nine years. Mac McClure has worked with and performed the pieces of the following composers Xavier Montsalvatge, Joaquin Nin-Cumell, Carlos Surinach, Ricardo Llorca, Miquel Ortega, Carlota Garriga. From 2011 to 2014 he was Director of the National Conservatory of Music which is part of the National University of Colombia in Bogota. He is Associate Professor and director of the graduate keyboard studies program at the National University in Bogotá Colombia.

Lecture Recital: The piano music of Enrique Granados Danzas to Goyescas

This lecture recital will look at the piano music of Enrique Granados and its evolution, from his first major publication Doce danzas españolas (Twelve Spanish dances) to his final masterpiece Las Goyescas. The development of his approach to the piano and his personal growth as a pianist composer.



Dr. Therese Milanović is in demand as both performer and pedagogue. She is certified as a Master Taubman teacher with the Golandsky Institute (USA), and the only certified Taubman teacher in Australia. Therese has presented numerous workshops on the Taubman Approach for Queensland Conservatorium Griffith University, Music Teachers Associations in Brisbane, Sydney and Canberra, Australian Society of Performing Arts Health (ASPAH), and was an invited speaker for the Australasian Piano Pedagogy Conference and Western Australian Piano Pedagogy Conference. Teaching the Taubman Approach is the focus of her work at QCGU and in her Brisbane studio, attracting students across Australia, and internationally via Skype. With Topology, she has performed at the Brisbane Festival, Queensland Music Festival, Singapore Arts Festival, Salihara Arts Festival (Indonesia), Darwin Festival, national tours, and toured the Netherlands and Belgium with the Kransky Sisters. Other collaborations with Topology include the Brodsky String Quartet and superstar drummer Grant Collins (www.topologymusic.com). Therese also adores performing chamber music with kindred spirits, including the Muses Trio, celebrating music composed and performed by women (www.musestrio.com). She made her NYC debut in 2015 with violinist Sophie Till (Golandsky Institute, USA).

In Absentia Presentation Lecture: Behind Ten Equally Strong Fingers

To overcome the different finger lengths and capabilities is a basic premise of pianist training. We are promised that if we diligently practice our scales, Dozen a Day, and Hanon, we will develop ten equally strong fingers. Yet in my experience as a Taubman practitioner, primarily retraining injured pianists and assisting performers develop still greater skill, beginner and high-level pianists alike complain of weak and unreliable fingers, not to mention tension. This presentation addresses what can inhibit experiencing ten equally strong fingers through the lens of the Taubman Approach. The Taubman Approach was developed over fifty years by Brooklyn-based pedagogue Dorothy Taubman, and continued through her protégé Edna Golandsky. The Taubman Approach is a comprehensive, systematic understanding of healthy movement at the piano, offering tools for great physical and artistic freedom. While many pianists struggling with technical limitations, discomfort and fatigue have benefited from the Taubman work, this technique is not only for injured musicians. Anyone seeking more speed, accuracy, reliability and tonal control can find answers to long-standing issues, from beginners to advanced level, performers and teachers.

TOSHIKAZU MIZUNUMA (JAPAN)

Toshikazu Mizunuma was born in 1976. He started playing piano at the age of 8 and has been studying composition since the age of 9. He finished musicology as a part of music high school and graduated at the Tokyo National University of Fine Arts and Music. So far, he has won many prizes in Japan. At present he focuses on both of his interests, piano and composition. He has been giving numerous recitals in Japan which include broad repertoire from baroque to contemporary music. He has also performed as an ensemble pianist too, and costarred with a lot of domestic artists. He has attended the master class of Brazilian pianist and baritone singer Calmo Balboza in Tokyo. He passed the formal pianist audition of New opera casting, given by composer Hosokawa Toshio, and his performance was reported on the NHK radio in Japan and was also introduces by other press agencies (NHK Television, Japan Times, Chopin Magazine etc.). In recent years he played in many countries including Italy Spain, France, Germany, Poland, Turkey, Mexico etc. and many well-known pianists and musicians praised his performances. He published a CD in 2013. He participated World Piano Conference in Novi Sad in 2014 and 2015. At present, he is a member of Japan federation of musicians.

Piano Recital

L. van Beethoven Sonata No. 30 in E Major, Op. 109

Vivace ma non troppo – Adagio espressivo

Prestissimo

Andante molto cantabile ed espressivo – Variations 1-6

J. Brahms Intermezzo Op. 117 No. 1 in E-flat Major
F. Chopin Piano Sonata No. 3 in B Minor, Op. 58

Allegro maestoso

Scherzo. Molto vivace

Largo

Finale. Presto non tanto

-5



Enrico Padovani was born in Parma (Italy) in 1976. He graduated in piano at the Conservatory of Music Luigi Cherubini of Florence obtaining the highest marks and was awarded the Postgraduate Diploma's degree in piano at the Conservatory Arrigo Boito in Parma vote 110/110 cum laude. It has grown in parallel with his passion for the humanities, which led him to a degree in Philosophy at the University of Parma. His piano master continued with performers and teachers of international renown like Fabio Bidini, Franco Scala, Alfredo Speranza and Roberto Cappello. He won the first prize in the piano competition Dino Caravita Fusignano (RA) and has been awarded in ten other solo competitions between national and international. In 2005 he won second prize at the International Competition Città di Padova and the third prize at the European Competition Città di Moncalieri sections of chamber music. He has performed as a soloist in numerous music festivals. He is also very active as a chamber musician, espe-

cially in piano duo with his wife Alessandra Mauro, with which has performed in a series of concerts all the works composed by Mozart for two pianos and piano four hands. Recently he has recorded a CD for the Zero DB Classic label called Chopin – Enrico Padovani containing only music of the polish composer. He has also performed for the TV and the radio in Italy and Germany. In 2007 he was elected president of the Cultural Association TimeoArte, an organization that promotes and encourages different forms of artistic expression and the integration between them by organizing events and artistic wide-ranging. He is music supervisor and composer of music for the film II Vincente.

Piano Duet Recital

W. A. Mozart Sonata for Piano Four-Hands in C Major K. 521

Allegro

Andante

Allegretto

F. Schubert Fantasie for Piano Four-Hands in F Minor, Op. 103, D. 940

TRIO "A PIACERE" (ROMANIA) '

University of Arts George Enescu (lași)

The A Piacere Trio was founded at the initiative of Mr. Calin Farcasel, flutist and a lecturer of University of Arts George Enescu from lasi, Romania. The initial members included his colleague, Mr. Andrei Enoiu, pianist, also a lecturer at the same University and violinist Andreea Ocheana, who is now a member of the Mihai Jora Philharmonic Orchestra of Bacau, Romania. In this lineup, from the beginning of 2014, the Trio has been invited to play at two National Music Festivals, performed on the stage of lasi Philharmonic Hall and other important cultural halls around the country with great success. A new promising member, Miss. Irina Suceveanu, flutist and a student at the University, three times laureate and multiple winner of national music contests in the last five years, has replaced Andreea. The two senior members of the Trio, artistically active, both holders of PhD degree in music, are deeply involved in both self-promotion and teaching.



J. J. Quantz Triosonata in D Major

Dolcemente

Allegro

Siciliana

Presto

F. Doppler Andante and Rondo, Op. 25

T. Boehm 3 Duos after Mendelssohn and Lachner

Allegro non troppo

Allegro agitato

Allegro non troppo

F. Doppler / K. Doppler Rigoletto-Fantaisie for two flutes and piano, Op. 38.

-58





ANTOINE PICHON (FRANCE)

Mozarteum University of Salzburg (Austria)

Antoine Pichon, born in 1996, received his first music lessons at the age of seven at the Pontarlier music school (France). In 2007 he moved to Foix and took lessons with Tatiana Sieurac. From 2009 to 2014 he studied at the Colmar Conservatory in the class of Hervé Loing and Isabella Tchekushina-Tammik. He entered the Mozarteum University of Salzburg in 2013. He is currently studying there under Prof. George Kern. In 2009 and 2011 he received the highest distinctions at the Grand Concours International de Piano (Paris). In 2012, the pianist and composer Stéphane Blet awarded him the First Prize unanimously at the Vulaines-sur-Seine Piano Competition (France). He has also attended masterclasses with and received tuition from Henri Sigfridsson, Oxana Yablonskaya, Konstantin Bogino, Svetlana Eganian. He has had the opportunity to perform in France, Austria, Spain, Germany and the Netherlands. His musical experience has been richly complemented by singing, ensemble and orchestral playing, having previously studied the French horn. He is also a passionate chamber musician.

Young Concert Platform

L. van Beethoven Piano Sonata No. 7 in D Major Op.10, No. 3

Presto

Largo e mesto

Menuetto e Trio: Allegro

Rondo: Allegro

F. Liszt Concert Etude No. 3 in D-flat Major, "Un Sospiro"

C. Debussy Images Book 1: No. 1 Reflets dans I'eau

ADAM POSSENER (UK)

Adam was born in 2001 in the UK and started playing Piano at the age of 4. When he was 9 years old he made his debut at the Royal Festival Hall performing alongside the pianist Lang Lang. He has been performing ever since. He studies with Libby Burgess at Eton College, where he is a music exhibitioner. He studies composition as an Aldeburgh Young Musician as part of the artist development programme created in the legacy of the composer Benjamin Britten. Adam gained a distinction in his ATCL Piano Diploma when he was 14 and presented a diverse programme, exploring neo-classical elements of the avant-garde. He recently performed Book 3 of Bartok's Mikrokosmos as part of a Mikrokosmos day with Pierre Laurent-Aimard in the Aldeburgh Festival. He is developing a keen interest in new music, and enjoys both performing and writing new works. Adam also studies Viola with Professor James Sleigh from the Royal Academy of Music. He played at the World Piano Conference in 2014, and loved being immersed in such an intense and creative atmosphere where he was able to learn and contribute so much.

Young Concert Platform: Piano Music of the 20th Century

B. Bartok Excerpts from Mikrokosmos

No. 149. Six Dances in Bulgarian Rhythm (II)

No. 86. Two Major Pentachords

No. 87 Variations

No. 88. Duet for Pipes

No. 89. In Four Parts (I)

No. 90. In Russian Style

No. 148. Six Dances in Bulgarian Rhythm (I)

S. Rachmaninoff Prelude in G-sharp Minor, Op. 32, No. 12

J. Cage In a Landscape
P. Glass Two Pages

A. Possener New Work (World Premier)

G. Gershwin Rhapsody in Blue

60



ALADÁR RÁCZ (ICELAND)

Iceland Academy of the Arts (Reykjavík)

Aladár Rácz was born in Bucharest, Romania. He studied at the G. Enescu Conservatory and at the Academy of Music in Bucharest. From 1991 he was a postgraduate student at the Franz Liszt Academy of Music in Budapest for two years. Aladár won prizes both in his home country and at international contests in Barcelona, Senigallia, Ústí nad Labem and Ragusa. From 1999 Aladár worked as a piano teacher at Húsavík Music School in Iceland, and since 2013 as piano teacher and accompanist in Reykjavík. Aladár has given solo recitals, played solo with various symphony orchestras and taken part in chamber concerts in many Europian countries. Aladár Rácz and Péter Máté met first 33 years ago as young contestants at the Belgrade piano competition. Some 25 years later they coincidentally met again in Iceland, becoming piano teachers and colleagues at the Iceland Academy of the Arts. Aladár and Péter have occasionally played piano duets together.

Piano Duet Recital: Aladár Rácz and Péter Máté

W. A. Mozart Sonata for Piano Four-Hands in C Major, K.521

Allegro

Andante

Allegretto

M. Ravel La valse for Piano Four-Hands

(transcr. by Lucien Garban)

S. S. Birgisson 4 Songs from the North-East of Iceland for Piano Four-Hands

(Selection)

JOVANA RADOVANOVIĆ (SERBIA)

University of Kraguevac, Faculty of Philology and Arts

Jovana Radovanović was born in Kraqujevac in 1985. She finished her elementary and secondary education in the music school dr Miloie Miloiević in her hometown in the class of Professor Nataliia Tomić. She continued her education on the Tchaikovsky National Music Academy of Ukraine in Kiev in the class of honorary professor Jurii Kot, from which she graduated in 2007 with the highest grades. The same year she entered her master's studies and obtained the degree in 2008. She got the recommendation from the expert board of the National Music Academy of Ukraine for entering the highest level of studies of performing arts – a piano, and she finished them in 2011. She continued her professional musical specialisation in October 2014 when she entered her doctorate studies in the department for Chamber Music on Faculty of Music in Belgrade, in the class of Professor Zorica Ćetković She is the winner of significant awards on numerous Serbian and international competitions (Italy, Switzerland) in solo categories and as a member of chamber ensembles. She collaborated with accomplished and eminent pianists and music pedagogues such as: Jurij Kot (Ukraine), Valery Sigalevitch (France), Irina Aleksiejczuk (Ukraine), Jania Aubakirova (Kazakhstan), Ivan Kucer (Ukraine). She has actively been building her career both in Serbia and abroad. She has performed in Macedonia, Ukraine, France, Belgium, Luxemburg, Germany, Cyprus, Montenegro and Bosnia and Herzegovina. She performed with the orchestra United String Musicians of Serbia and with the soloist Mateja Marinković – a violin, as well as on the festival Musica Sete 2013 in France with Orchestre de Chambre United Strings of Europe, Royal Academy of London and with the soloist Ljubiša Jovanović – flute, under the baton of Franck Fontcouberte (France). Her pedagogic career started in 2008 in the music school Dr Miloje Milojević in Kragujevac and during those 6 years, she has accomplished enviable results on republic and international competitions (about 50 awards, mostly special and the first). Her pedagogic activity has been expanded and continued on the Faculty of Philology and Arts in Kragujevac where she currently lectures as a docent for the particular field of art – a Piano.

Piano Recital

J. S. Bach

Goldberg Variations BWV 988

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OMRI SHIMRON (USA/ISRAEL)

California State University, East Bay (Hayward, California)

Omri Shimron is Director of Keyboard Studies at California State University, East Bay, and on faculty at the Rebecca Penneys Piano Festival. His solo album, featuring Frederic Rzewski's 36 Variations on The People United Will Never Be Defeated! was released in July 2014 on New Focus Records. Shimron recently performed recitals and lecture-recitals at Gettysburg College, Fort Lewis College, the North Carolina Music Academy and Elon University. Born in the United States but raised in Israel, he appeared at the Jerusalem Music Center, the Jerusalem Academy of Music, and the Tel Aviv Museum. Outside the U.S. Shimron has participated in the Blumental Festival (Israel), the American Conservatory in Fontainebleau (France) and he has presented recitals at Wolfson College (Oxford, UK) and the Bursa State Conservatory (Turkey). In 2008, he performed "anisotropie", a work for prepared piano by Michael Quell, at SoundsCAPE – a contemporary music festival in Italy. In his piano teaching, Shimron embraces a holistic approach to music that integrates expression, analysis, and physical awareness. Before relocating to California, Shimron taught at Elon University, Hillsdale

that integrates expression, analysis, and physical awareness. Before relocating to California, Shimron taught at Elon University, Hillsdale College and Eastern Mediterranean University. He holds a Doctor of Musical Arts degree from the Eastman School of Music, where he studied with Rebecca Penneys.

Piano Recital

J. S. Bach Prelude and Fugue No. 14 in F-sharp Minor, BWV 883

F. Mompou Paisajes

La Fuente y La Campana

El Lago

Carros de Galicia

C. P. E. Bach Sonata in F-sharp Minor, Wq. 52/4

Allegro

Poco andante

Allegro assai

M. Wiesenberg Metamorphosis II

JELENA SIMONOVIĆ-KOVAČEVIĆ (SERBIA)

Academy of Arts (Novi Sad)

EPTA Vojvodina

Jelena Simonović-Kovačević earned her Bachelor's degree in piano performance at the Academy of Arts, University of Novi Sad, under the guidance of the esteemed pianist and professor Kemal Gekić. In 2002, Ms. Simonović earned her Master's degree in piano performance from Syracuse University (Syracuse, NY) under the guidance of Mr. Wei-Yi Yang. Ms. Simonović-Kovačević held both a graduate and a teaching assistantship during her studies at Syracuse University. She was also awarded the Irene Crooker Award for Excellence in Piano Performance. In 2005/6, she studied for a Master's degree in piano pedagogy at University of Missouri, Columbia, MO, where she, also carried a graduate teaching assistantship. Ms. Simonović-Kovačević is a prize winner in several national and international competitions, including the Missouri Music Teachers Association at Columbia Missouri, International Piano Competition in Moncalieri (Torino), Italy, and the Yugoslav Piano Competition in Nič. She was also a semi-finalist at the International Piano Competition in Vibo Valentia, Italy. She has played in master classes under internationally recognized musicians such as Naum Shtarkman, Boris Berman, Kemal Gekić, Diane Andersen, Arbo Valdma, Rita Kinka, Svetlana Dejanović, and others. She served in several music organizations, among them the Isidor Bajić Piano Memorial, the Yale SMN, the Odyssey Chamber Music Series, and the KotorArt Festival. She attended the 6th Annual World Piano Pedagogy Conference in Orlando, Florida (2001), as well as the Piano Pedagogy Conference in Austin, Texas (2006). From 2002 until 2014, she worked at the Isidor Bajić School of Music as a piano professor. From 2002 until 2005, she was an honorary assistant at the Academy of Arts, Novi Sad, serving for the three disciplines of sight reading, history of pianism, and history of keyboard literature. Since 2014, she has been employed at the Academy of Arts in Novi Sad, teaching complementary piano. She is a member of EPTA Vojvodina.

Piano Duet Recital: Childhood Memories

C. Debussy	Petite Suite	M. Alvanović	O kraljicama, voću, deci i kiši
	En bateau		Kraljica voća
	Cortege		Uspavanka za Ivu
	Menuet		Kišne tačkice
	Ballet	G. Faure	Dolly Suite
A. Simić	Childhood Memories		Berceuse
	Duettino		Mi-a-ou
	Unicorn		Le jardin de Dolly
	Cradle-song		
	A Patch of Light		
	Happy Birthday		



VEDRANA SUBOTIĆ (USA)

University of Utah (Salt Lake City, Utah)

Over the course of her musical career, pianist Vedrana Subotić has distinguished herself as an acclaimed concert artist, pedagogue, chamber musician, and concert producer. Ms. Subotić currently holds the position of an Associate Professor of Piano at the University of Utah (US) and is the Director of the Intermezzo Chamber Music Concert Series (US). Ms. Subotić is a Steinway Artist and performs in dozens of concerts every year as a recitalist, chamber musician, and concerto soloist in the America and Europe. Her current performance project Beethoven Sonata Perspectives, is a series of concerts featuring complete solo sonatas, instrumental sonatas, and piano trios - 57 works in total. Ms. Subotić is a sought-after clinician and teacher. Her 2016 masterclass and lecture schedule includes engagements in Italy, Chile, and the US. Ms. Subotić holds performance degrees from Belgrade University (FMU), Michigan State University, and Indiana University where she completed a Doctorate in Piano Performance as a full scholarship student of the celebrated pianist Menahem Pressler of the Beaux Arts Trio.

Lecture: Pedaling Styles and Solutions: Reconciling the historic context, composer's markings, and techniques.

Dr. Subotić will address fundamental considerations when choosing appropriate pedaling style: Historical context for the studied piece, and the composer's own markings or lack thereof. Important historic and modern pedaling techniques will be discussed, and questions such as what to do with the works by J. S. Bach, Handel, and Scarlatti, whose music was composed for instruments other than piano? How should we approach music by Haydn and Mozart who left hardly any pedaling marks, or Beethoven whose pedaling indications are incomplete or highly controversial? How do we resolve the question of today's piano (starting with the Romantic era) vs. the piano of an earlier era? How do we approach pedaling in the music of the 20th century composers such as Ravel and Debussy who tend to omit pedaling indications all together? Dr. Subotić's lecture offers clear and concise answers to the questions above, with demonstrations of different stylistic approaches and techniques.

Piano Recital

L. van Beethoven

L. van Beethoven

Piano Sonata No. 21 in C Major, Op. 53, "Waldstain"

Allegro con brio

Introduzione: Adagio molto

Rondo: Allegretto moderato – Prestissimo

Piano Sonata No. 31 in F Major, Op. 57, "Appassionata"

Allegro assai

Andante con moto

Allegro ma non troppo – Presto

Piano Master Class

SEUNGYUN SUH (SOUTH KOREA)

SeungYun Suh, a native of South Korea, currently holds a position at Mongolia International University as an Assistant Professor. She has received Bachelor of Music, Master of Music, Performer Diploma in Piano Performance at Indiana University Bloomington, USA. Also she is a Doctor of Musical Arts Candidate in Piano Performance and Literature at University of Illinois Urbana Champaign, USA. Suh has received Music Dean's Award and Full Scholarship while attending as a student and has participated at many national and international competitions. She has attended master classes by Richard Goode, Paul Badura-Skoda and many others. Suh gave solo recitals at Auer Hall, Recital Hall, Ford Hall, Smith Hall, Kumho Art Hall and recently at Mongolian State Philharmonic Concert Hall. Suh made her debut in Korea with Masan Philharmonic Orchestra under the baton of Jesus Amigo by playing Mozart Piano Concert K. 467, and in Fall 2015 she played Saint-Saens Piano Concerto No. 2 with Stara Zagora Opera Philharmonic Orchestra. She has performed on various stages in USA, Korea, Mongolia, Portugal, Germany and Italy. Recently, Suh was invited as a residency artist by a prestigious residency program, Cite Internationale des Arts in Paris, France.

Lecture Recital: Influence of Impressionist Paintings on Impressionist French Piano Music: Learning How to Understand and Appreciate French Piano Music

This method introduces a unique way to understand and appreciate Impressionist French piano music by understanding the influence of Impressionist paintings. It enhances the understanding of the characteristics of Impressionist French Piano Music by adding visual affect. The idea of method was drawn from an experience in music class taught in Mongolia International University to students with no musical background. Students with none or very minimal musical background had a difficulty in understanding the music aurally as well as to describe the music verbally due to not only a lack of knowledge, but a lack of imagination as well. However, the experiment of playing music along with visual presentation (Impressionist paintings) has proven a great improvement on students' understanding of music (Impressionist French piano music). The visual presentation encouraged the development of their imagination and creativity and surprisingly, they were able to verbally describe the essential characteristics of Impressionist French piano music. Also, the students began to appreciate the beauty of music and started enjoying them. This combination of aural and verbal presentation is created as a story and the main focus of music is French piano music by two prominent French Impressionist composers, Debussy and Ravel. The visual presentation will concentrate on various Impressionist paintings by many well-known Impressionist painters. This project was accepted and invited by a prestigious residency program, Cite Internationale des Arts in Paris, France as one of their music residency projects and it has been successfully carried out.



Through his pianistic education István Isaac Székely has a direct pedagogical line to Franz Liszt. He is an internationally known pianist and piano educator. He is a professor and invited artist at the International Music Festival of Valencia and the founder of the International Master Class Spain and the artistic director of the Franz Liszt concert society in Spain. After winning several prizes in national and international competitions István has held Master Classes and performed recitals worldwide including the USA, Europe, South America and Asia: Alexandria, New Harmony (Indianapolis, USA), International Piano Festival UIS of Bucaramanga, International Piano Festival of Barrancamermeja, International Concert Season en Manizales (Colombia), at the Kodály Institute in Kecskemét, the Béla Bartók memorial museum in Budapest, Recitals in Sweden, Greece and Belgium: in the Festival Midis Minimes of Brussels, in the Muziekakademie Berchem Sainte-Agathe, in Israel and in the greatest concert halls in Spain: the Palau de Musica of Valencia, Congress Hall of Murcia, Adoc Hall of Elda, the Burgos University, the Calp International Chamber Fes-

tival, Concert series Dénia Classics In Dénia, CAM in Alicante, Teulada Auditorium, La beneficencia in Valencia, the ADDA Auditorium in Alicante, Palau of Altea, in La Nucia, in the Kolarac in Belgrade etc. Also has been performing in a private concert for HRH Princess of Thailand Chulabhorn Mahidol. István has a great chamber music experience and has performed with leading artists such as the Arensky Quartet, Clara Novakova, Joaquin Palomares, Joan Enric Lluna, Jovan Bogosavljevic, Susanna Gregorian, Adrian van Dongen, soloists from the Orchestra of Valencia among others. He is also member of the Camerata Universal Music. István's students are present on the international concert stage and are winners in several international competitions in Spain and abroad. He is often invited as jury member in several international competitions such as The Ibiza International Competition, IMFV Competition in Valencia, in the UIS competition in Colombia, the Javea International Piano Competition in Spain. His teachers hail from many top European schools and include Aleksandar Madzar, Daniel Blumenthal, Orsolya Szabó, Michael Boguslavsky and Benjamin Oren in the Jerusalem Rubin Academy (Israel), the Kodály Institute in Kecskemét (Hungary) and Royal Conservatory of Brussels (Belgium). István Isaac Székely is currently living in Albir, Spain, where he maintains a busy teaching and performing schedule. He also makes time to perform and give master classes at universities and festivals internationally, such as the Laus Academy in Dubrovnik (Croatia) or in Spain's most prestigious Summer Academy Forum Musikae in Madrid. His musical ideas and interpretations are very convincing and paired with excellent technical ability, a suggestive energy, and intellectual wisdom, which make a very strong impression of a mature and promising artist. Yaron Traub, Music Director and Chief Conductor, The Valencia Orchestra, Spain.

Piano Master Class

ELENA TARASOVA (RUSSIA)

Moscow Tchaikovsky Conservatory (Moscow)

Elena Tarasova is a graduate of the Moscow Tchaikovsky Conservatory, where she studied under the guidance of professor, People's Artist of Russian Federation Sergey L. Dorensky and professor T. Nersessian, honored artist of Russian Federation Pavel. Elena is a laureate of international piano competitions, laureate of award Golden Lyre. Famine face of the year. Aristocracy of talent of Moscow, participant of Moscow State Academic Philharmonic programs, mover and art director of different youth musical projects, teacher of Moscow Tchaikovsky Conservatory, member of World Piano Teachers Association. Elena actively concertizes with soloistic and symphonic programs in Moscow, in Russian cities (touring biography of the artist is more than sixty cities), she takes part in international festival abroad as well (France, Italy, Austria, Germany, Czech Republic, Japan). Her repertory includes different styles and directions. Elena's performances have continually transmitted on Orpheus radio station, Russian World Fund radio station, Radio France. She participates in work at jury of competitions and festivals, holds master classes in Russian cities and abroad (Japan, France, Bosnia and Herzegovina, Serbia).

Piano Recital

P. Tchaikovsky Piano sonata in C-sharp Minor, Op. 80 posth.

Allegro con fuoco

Andante

Allegro vivo

Allegro vivo

Pieces Op. 72 (selection)

S. Rachmaninoff Etudes-tableaux Op. 39 (selection)

Variations on a Theme of Corelli, Op. 42



ROBIJN TILANUS (NETHERLANDS)

Improvisation Academy (Amsterdam)

Robijn Tilanus is a multifaceted piano teacher, improvisation coach, author, composer and performer. She started to play the piano when she was seven years old, and wrote her first compositions at a very young age. She took piano lessons from several renowned piano teachers such as Jan Wijn, Willem Brons and Ramón Valle and obtained her degree in piano as well as her masters in Biology. She wrote a book on harmony The Fifth Factor – a Practical Approach to Harmony through Improvising at the piano, Listening, Playing, Singing, Composing, which is considered by the press to be an "unique masterpiece". It is translated into German (titled Quintessenz), an English translation is coming soon. She also wrote Free Play - The 7 Factors of Improvising, a Guide for Everybody who Wants to Learn How to Play Music in an Ultimately Free Way. A compilation of her compositions for piano, Again and Again, offers invitations to improvise. Through her books, workshops, masterclasses and individual lessons, Robijn Tilanus has inspired thousands of music students and music teachers to (better) understand harmony, to start improvising and to develop their own style. She regularly performs as an improvising pianist.

Lecture: Harmony and Improvisation as a natural part of piano lessons: The Fifth Factor – Part 1, beginners Lecture: Harmony and Improvisation as a natural part of piano lessons: The FIFTH Factor – Part 2, advanced

Harmony and improvisation: a lot of us don't give that much attention to these subjects in our piano lessons. A lot of us didn't *get* that much attention to these subjects when we started to learn how to play the piano ourselves. And that's a pity, because it's such a help for our students to know more about these subjects! Improvisation coach Robijn Tilanus has written a book, which introduces a new method to integrate in a very natural way the subject of harmony in our piano lessons. It is titled 'The Fifth Factor – a Practical Approach to Harmony through Improvising at the piano, Listening, Playing, Singing, Composing'. In this book (which will be available soon), the subject of harmony is closely related to the subject of improvisation. Each and every harmonic feature is followed by an improvisation exercise, by which the student literally can 'play with it'. This brings the subject of harmony to live – instead of sticking too much into the head only. The subject of harmony becomes much more understandable – and a lot more fun! In the first of two lectures on the subject, Robijn Tilanus will introduce the first part of her method (beginners), while in the following lecture she will present the second part (advanced).

MARK TOLLEFSEN (USA)

Viterbo University (La Crosse, Wisconsin)

Since debuting with the St. Louis Symphony Orchestra at the age of fifteen, pianist Mark Tollefsen has fashioned an international career as both a soloist and chamber musician, performing in Italy, Spain, Portugal, Russia and the Czech Republic as well as across the United States. His performances have been presented within numerous concert series and festivals, collaborating with Grammy Award-winning ensemble eighth blackbird as well as members of the Cleveland Orchestra, Cincinnati Symphony, Lexington Philharmonic, and New World Symphony. Dr. Tollefsen is currently an Assistant Professor of Piano at Viterbo University in La Crosse, Wisconsin.

Piano Duo Recital: American Two-Piano Music

American Two-Piano Music chronicles the development of American classical music during the past 150+ years through works that exemplify most of the significant stylistic trends that occurred. The program is structured around three works, Louis Moreau Gottschalk's Danse Cubaine (1859), William Bolcom's erpent's Kiss (1969), and Carter Pann's Cab Calloway's Cotton Club (2012). Gottschalk's work captures the spirit of ragtime nearly fifty years before ragtime formally arose, and Bolcom's and Pann's works reinterpret the rag idiom in innovative ways. Also on the program are works that display elements of Romanticism, jazz, Neo-Classicism, Minimalism, and Serialism.



NATALIJA TOMIĆ (SERBIA)

University of Kraguevac, Faculty of Philology and Arts

Natalija Tomić was born in Vladikavkaz, North Ossetia – Russia, where she started her music education. As a prominent young pianist, she entered piano studies on Gnessin Russian Academy of Music in Moscow, from which she graduated in the class of professor I. Malinina in 1978. She was performing solo, in chamber ensembles and with orchestras during and after her studies. At the same time, she signed up for Moscow Satire Theatre, and later for The State Theatre of Opera and Ballet (Vladikavkaz). During that period, she held a number of concerts performing solo and with the orchestra of The Ossetian State Philharmonic. Artistic and pedagogic activity of Natalija Tomić has been continued in Serbia in the music school Dr Miloje Milojević in Kragujevac since 1980. Extensively wide, original and intensive, it contributed to the great reputation of Natalija Tomić and it resulted in invitations to give numerous seminars and lectures as well as in memberships in eminent juries both in Serbia and abroad (Stockholm, Saint Petersburg,

over 200 special and first prizes, and more than 40 graduates who later continued their education on prestigious Academies (Moscow, Kiev, Bern, Graz, Skopie, Trieste, Sarajevo, Belgrade, Novi Sad, Niš, Kragujevac) had come from her class, and most of them are still active both in Serbian and international concert scene. Natalija Tomić has a significant role as a pianist in artistic development of the town and the country. Solo performances, with quartet Contrasts, as well as with eminent artists such as Luís Andrade (Portugal), Ivan Kucer (Ukraine), Igor Andrievsky (Ukraine), Dmitry Levin (Germany), Andrea Jacobs (England), Olga Korolkova (Russia), Ksenija Lukić (Germany) affirmed her as an exceptional pianist, chamber musician and artistic associate. She was the initiator of establishing the Department of Piano on Faculty of Philology and Arts in Kragujevac in 2008, where she works as an honorary professor of piano and as the Head of the Department. She is the winner of significant awards for her continuous artistic and pedagogic work: the Charter for exceptional contribution to the development of the music school Dr Miloje Milojević, award from The Association of Music and Ballet pedagogues of Serbia as well as the award from The Association of Music and Ballet Schools of Serbia.

Lecture Recital: Preludes as inspiration

Concerning all historical stylistic periods, preludes for the piano have always had a special place in composer's opuses. First of all, their significance and beauty are fully reflected in their appreciative form of piano miniature which is favourite musical form to both composers and pianists. Composed either separately or in cycles, which is more often, preludes for the piano have been repeatedly crafted like pearls of piano literature, thus awakening luminous artistic inspiration. Selection of preludes from opuses of Shostakovich, Scriabin, Debussy, and Gershwin represents a comprehensive review of one of the most beautiful cycles of preludes in piano literature. Shostakovich and Scriabin, significant Russian composers of neoclassicism and post-romanticism are represented in a selection from the prelude cycles op. 34 and op. 11. Debussy, French impressionist composer is represented in preludes from Book II, and Gershwin, American composer of the 20th century is represented with 3 piano preludes. History, pianistic expression and composer's seal in these preludes are the initial point of this presentation.

D. Shostakovich	Preludes from cycle "24 Preludes" No. 1 in C Major No. 10 C-sharp Minor No. 13 in F-sharp Major No. 14 in E-flat Minor No. 17 in A-flat Major
	No. 24 in D Minor
A. Scriabin	Preludes Op. 11 (selection):
	No. 2 in A minor
	No. 4 in E Minor
	No. 6 B Minor
	No. 9 E Major
	No. 10 in C-sharp Minor No. 14 E-flat Minor
C. Debussy	Preludes, Book 2
C. Debussy	La puerta del Vino General Lavine-eccentric
G. Gershwin	Three Preludes

MAYRON TSONG (USA)

University of Maryland (College Park, Maryland)

Steinway Artist, Mayron Tsong, has been taken by her performances around the globe to almost every state in the continental United States, as well as Canada, Russia, Sweden, Italy, Tajwan, Hong Kong and China, After her solo recital Debut at Carnegie Hall, Harris Goldsmith of the New York Concert Review praised it as "an enlivening, truly outstanding recital." Fanfare Magazine called her "a genius, pure and simple... perhaps, a wizard." Recipient of a Global Music Award, Dr. Tsong has performed and interviewed for CBC Radio-Canada, WDAV-North Carolina, WFMT Radio-Chicago, Radio 4-Hong Kong and NPR's "The State of Things." Summers festivals across the United States, Germany and Italy, including The Amalfi Coast Music Festival, The Art of Piano at Cincinnati Conservatory of Music, The Rebecca Penneys Piano Festival, Eastern Music Festival, Schlern International Music Festival and Orfeo Chamber Music Festival in Italy. Her work with some of the finest chamber groups in North America include Kronos Quartet, Brentano String Quartet and Philharmonic Quintet of New York. With Graduate degrees in both Piano Performance and Music Theory from Rice University, her distinguished teachers are György Sebök, John Perry, Robert Levin, Anton Kuerti and Marilyn Engle. Dr. Tsong is currently Associate Professor/Artist Teacher and Director of Undergraduate Studies at the School of Music at the University of Maryland. She previously served as Head of Keyboard Studies at the University of North Carolina at Chapel Hill

Piano Master Class

A public masterclass is presented to advanced piano students to focus on the finer details of attack, tone, phrasing, and overall shape. The value of the master class setup is that all students can benefit from the master's comments on each piece. All the students and spectators watch and listen as the teacher advises one student at a time after performing a single piece.



VIOLETA VASILJEVIĆ (SERBIA)

University of Kraguevac, Faculty of Philology and Arts

Violeta Vasiljević completed her music studies at Dr. Miloje Milojevic music school in Kragujevac, Serbia at the Piano Department in the class of prof. Valerij Sigaljevic, a student of V. Gornostaeva (Moscow, Russia) and A. Serebyakov (St. Petersburg, Russia). In 1979, Violeta continued piano studies at Belgrade University in the class of prof. Andrej Preger, and graduated in the class of prof. Nevena Popovic. Violeta earned her masters degree in 1987 in the class of prof. Darinka Mihajlović. Violeta began lecturing at Dr. Miloje Milojevic music school in Kragujevac, Serbia in 1982. In 1999, she became a docent at the Department for Complementary Piano in Kragujevac (Belgrade FMU's outpost in Kragujevac). Violeta has held the position of Piano Music lecturer at the Piano Department of FI-LUM (Faculty of Philology and Arts, University of Kragujevac) since 2002. Since 2009, Violeta is an assistant professor for Piano Music and Piano Literature subject at the same institution. Lately, Violeta has been engaged with projects in various topics in the areas of pianism and piano pedagogy. Violeta gave several highly acclaimed lectures, some of which are in the Works of Classical Music - An Interpretation of the Pianist Natara Volikevic and A Contury with Music - The Life and Works of Classical Music - An Interpretation of the Pianist Natara Volikevic and A Contury with Music - The Life and Works of Classical Music - An Interpretation of the Pianist Natara Volikevic and A Contury with Music - The Life and Works of Classical Music - An Interpretation of the Pianist Natara Volikevic and A Contury with Music - The Life and Works of Classical Music - An Interpretation of the Pianist Natara Volikevic and A Contury with Music - The Life and Works of Classical Music - An Interpretation of the Pianist Natara Volikevic and A Contury with Music - The Life and Works of Classical Music - An Interpretation of the Pianist Natara Volikevic and A Contury with Music - The Life and Works of Classical Music - An Interpretation of the Pian

Mozart in the Works of Classical Music - An Interpretation of the Pianist Natasa Veljkovic and A Century with Music - The Life and Work of the Pianist Andrija Preger.

Lecture Recital: Preludes as inspiration

Concerning all historical stylistic periods, preludes for the piano have always had a special place in composer's opuses. First of all, their significance and beauty are fully reflected in their appreciative form of piano miniature which is favourite musical form to both composers and pianists. Composed either separately or in cycles, which is more often, preludes for the piano have been repeatedly crafted like pearls of piano literature, thus awakening luminous artistic inspiration. Selection of preludes from opuses of Shostakovich, Scriabin, Debussy, and Gershwin represents a comprehensive review of one of the most beautiful cycles of preludes in piano literature. Shostakovich and Scriabin, significant Russian composers of neoclassicism and post-romanticism are represented in a selection from the prelude cycles op. 34 and op. 11. Debussy, French impressionist composer is represented in preludes from Book II, and Gershwin, American composer of the 20th century is represented with 3 piano preludes. History, pianistic expression and composer's seal in these preludes are the initial point of this presentation.

D. Shostakovich Preludes from cycle "24 Preludes"

No. 1 in C Major No. 10 C-sharp Minor No. 13 in F-sharp Major No. 14 in E-flat Minor No. 17 in A-flat Major No. 24 in D Minor

Preludes Op. 11 (selection):

No. 2 in A minor No. 4 in E Minor No. 6 B Minor No. 9 E Major

No. 10 in C-sharp Minor

No. 14 E-flat Minor

C. Debussy Preludes, Book 2

La puerta del Vino

General Lavine-eccentric

G. Gershwin Three Preludes

JELENA VLADIKOVIĆ (CANADA/USA)

Grand Canyon University, College of Fine Arts and Production (Phoenix, Arizona)

Dr. Vladiković's performing and pedagogical experience spans three countries and two continents. She began concert career at 15 after winning the most prestigious Yugoslav piano competition, won many others, and played in Europe, Canada, and the US. Scholarships for excellence enabled her to study with Evgeni Timakin, Pavel Serbryakov, Guido Agosti, Francois Glorieux, Robert Silverman, and Baruch Meir. Dr. Vladiković received many awards, including ASU Teaching Excellence and the ASU Disability Center awards for work with students with learning disabilities. Royal Conservatory Music Development Program designated her as the Founding Teacher for "contribution to establishing a national standard for developing musicians in the US." She adjudicates in Canada and the US for the program, and regularly presents at conferences. Her students frequently win competitions and receive highest honors in the MDP examinations. She teaches at Grand Canyon University, serves as a subject matter expert for piano performance and pedagogy, and maintains a small private piano studio.

Lecture: Dyslexia, Gifted Learners, Music, and the Piano: Rude, Inattentive, Uncooperative, or Something Else?

When students are disruptive and/or underperform, teachers usually assume they are lazy, rude, and/or lacking interest or ability. In truth, many are both highly gifted and have a learning disability. A recent survey by the author reveals lack of college or professional development courses that would prepare instructors to teach these special students that face multiple challenges. Experts see keyboard instruments as highly challenging, but it is not an end to a young dyslexic's dream of a music career. This presentation addresses difficulties they encounter and offers practical strategies, developed by the author, which shed light on how to successfully teach highly gifted learners with dyslexia.

Lecture: Higher Education Evaluation and Outcome Assessment: Metrics in Music, a Dichotomy or Perfect Harmony?

At all levels of education, including music, standard quantitative assessment is the accepted norm. However, just assigning a grade to music students has proven to be insufficient. In the arts, such grading is often influenced by emotion and personal preferences. GCU has created a fair, informative, and accountable assessment system, based on current research in the area of evaluation in higher education. The presentation will profile this new system that has been successfully in use for several semesters, and is continually reviewed based on students' and instructors' recurrent input. Nevertheless, the use of the new assessment tools has already provided a much more accountable, transparent, detailed, and meaningful feedback.

IVA VUKOVIĆ (SERBIA)

Iva Vukovic was born on March 29th 2000 in Čačak Serbia. At age of four she has started playing piano at school of music Dr. Vojislav Vučković in Čačak, within class of professor Magdalena Popović and continued further musical education in school of music Dr. Miloje Milojević in Kragujevac, within class od professor Natalija Tomić, where she finished elementary musical education. Currently she studies at high school of music in Čačak, second grade. She has been rewarded many times on different music contests both domestically and internationally. To name a few of her greatest successes: Laureate of the international competition for young pianists in Stockholm, St. Petersburg, she was declared the most successful participant in the 56th and 58th Festival of Music and Ballet Schools of Serbia, twice won laureate of the competition Petar Konjović in Belgrade as well as laureate of the competitions in Kragujevac, Smederovo, Arandjelovac and Šabac. In the opinion of Professor Natalija Tomić and Professor Yuri Kot (Ukraina), Iva Vuković is a young, talented pianist, which already shows the natural musicality, high performing skills and mature interpreting. With a lot of commitment and dedication that she has, it is expected a great perspective in the world of music.

Young Concert Platform

L. van Beethoven Piano Sonata No. 16 in G Major, Op. 31, No. 1

Allegro vivace

Adagio grazioso

Rondo: Allegreto

32 Variations in C Minor

F. Chopin Étude No. 4 in C-sharp Minor, Op. 10

Étude No. 12 in C Minor, Op. 10

S. Rachmaninoff Moments musicaux Op. 16

No. 3 in B Minor: Andante cantabile

No. 4 in E Minor: Presto



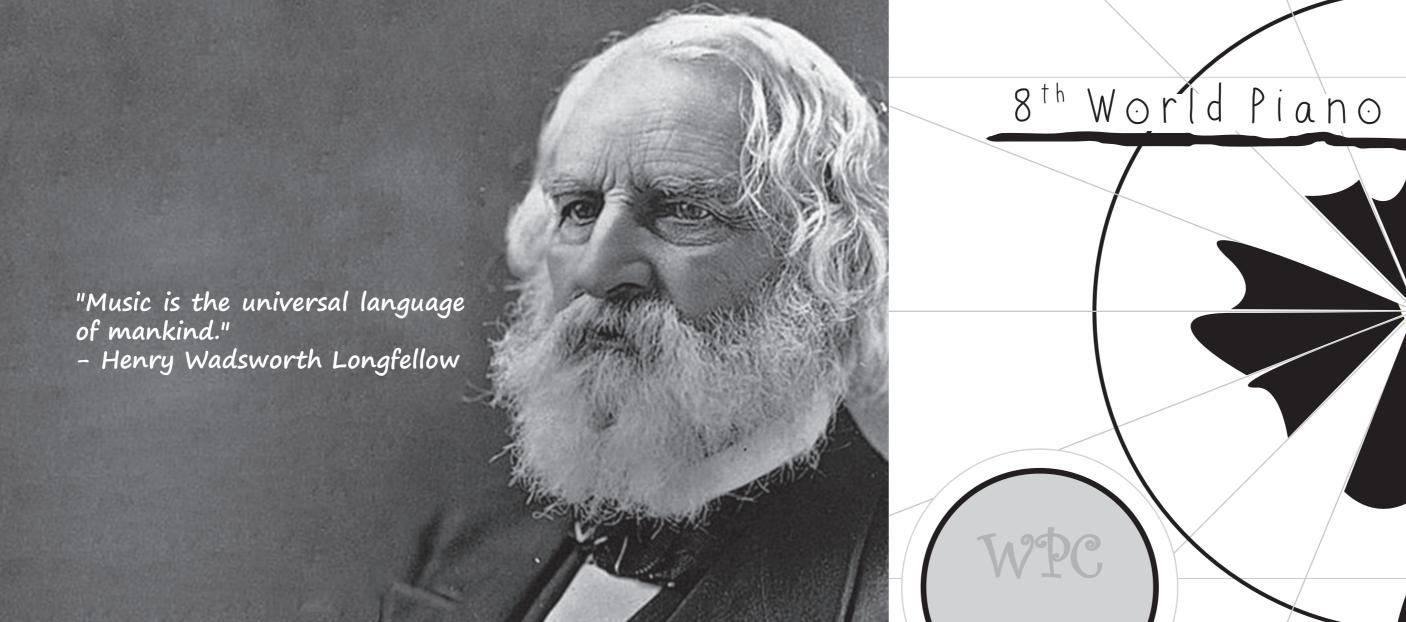
Isidor Bajić (1878 - 1915)

Isidor Bajić was born on August 16, 1878 in Kula, a small town in Bačka, not far from Novi Sad. His name is associated with the image of a versatile music artist who left a significant mark through his engagements as a composer, pedagogue, writer, and organizer in the cultural life of Vojvodina at the turn of the 20th century. Bajić became interested in music in his early high school days. A testimony to this is his then still boyish interest in music lessons. Nevertheless, his student-dedication led him to take part in "music jobs" together with his teacher Jovan Grčić, which determined his future vocation to a significant extent. While in the sixth grade, Bajić began to compose, and in the eighth he conducted the student choir. Following his father's desire, he enrolled in law studies in Budapest after completing grammar school, and shortly afterwards embarked on his musical studies at the Music Academy. It is known that the young composer was interested in the social life of the Serbian community at that time, forming the Serbian Students' Choir, for which he organized numerous performance opportunities, also leading the choir as a conductor. Upon completing his studies, Isidor Bajić moved back to Novi Sad where he was appointed a teacher of singing and church singing at the High Serbian Orthodox Lyceum (today known as High School Jovan Jovanović Zmaj). Simultaneously, he gave piano, violin, and tamburitza lessons, formed the string and tamburitza orchestra, and led the Lyceum choir. In addition to his pedagogical work, Bajić had a prominent role in the shaping of the music awareness of the time. In publications and daily newspapers (Branko's Ring, Chronicle of Matica Srpska), he regularly published texts on music, at the same time establishing the only music magazine inYugoslavia of the times, Serbian Music Magazine, as well as an edition of printed music, Serbian Music Library, which focused on publishing works by Isidor Bajić and his contemporaries. Bajić expanded the limited methodological literature by authoring two textbooks: Piano and Piano Teaching (1901) and Theory of Correct Singing from Notes (1904).



Isidor Bajić also acted as a melographer, as a result of which many of the folk and church melodies he collected were then used in his composing of piano, orchestral, and choral works. In addition to many songs for voice and piano, such as "Songs of Love", "Serbian Folk Songs in 'Collection of Folk Songs' by Mokranjac", "Collection of Songs in the Spirit of Serbian Folk Songs", and "Autumn Comes, My Quince", popular choral pieces like "Hey, Who Bought You" and "Serbian girl", and pieces with singing, including "Djido", "Chuchuk-Stana", "Brandy", and "Peasant Girl", he composed the opera "Prince Ivo from Semberija" based on the historical drama by Branislav Nušić.

In 1909, Isidor Bajić founded a music school, the only institution of such a kind to be established in Vojvodina since the foundation of the Singing School by Aleksandar Mortifidis-Nisis. Isidor Bajić Music School still proudly bears the name of its founder and continues to nurture his ideas. A composer, theoretician, music writer, performer and pedagogue, Isidor Bajić died in Novi Sad on September 15, 1915, only 37 years old. Nevertheless, his life mission has continued to live through his students, students of his students, through us, the teachers and the students, who all together grew up on the foundations of his school and have set out into diverse musical parts of the world...



8th World Piano Conference

ISIDOR BAJIĆ MUSIC SCHOOL

ISIDOR BAJIĆ MUSIC SCHOOL

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, trom-

bone, 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 Orhestra, 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 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 Bajić Music School was honored to become the regional representative of The Associated Board of the Royal Schools of Music.

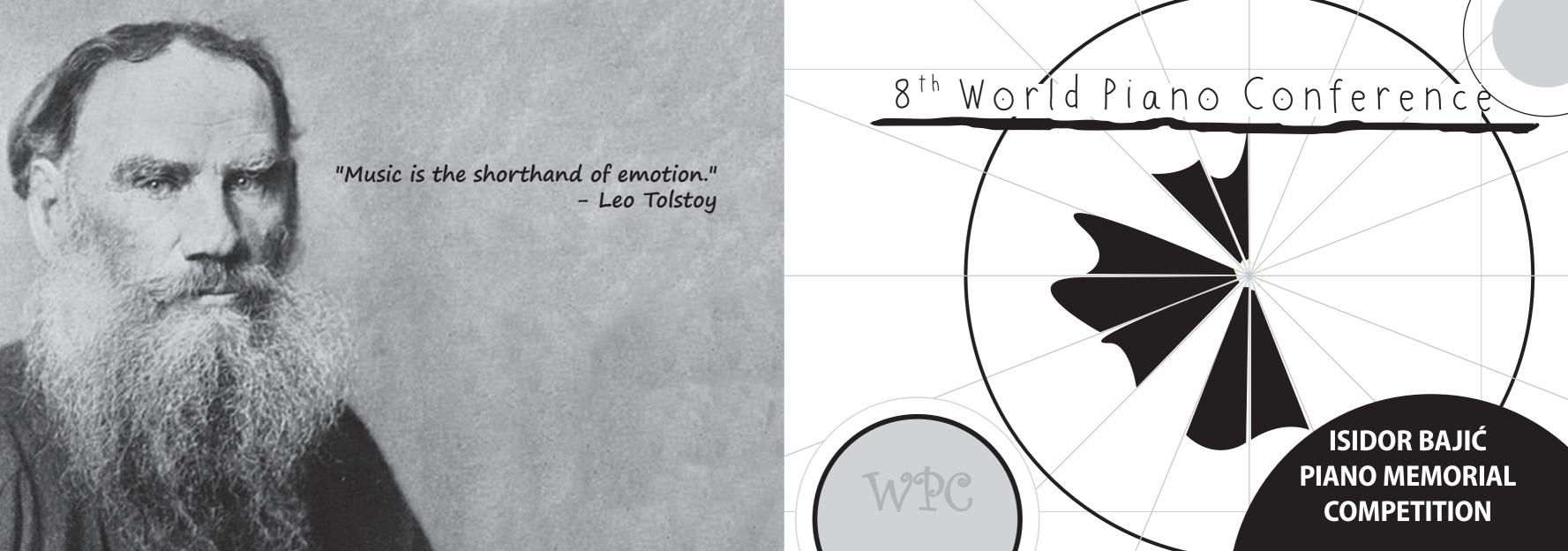
Isidor Bajić Music School nurtures contacts with the European Music School Union (EMU) and the European Piano Teachers Association (EPTA), and has developed successful collaborations with music institutions from Germany ("Harmonia Unitatis" Orchestra, Würtzburg), Russia (Balakirev Music School, Moscow), England (Music Services, Norwich), Hungary (Music School Siklós), Slovenia (Fran Korun-Koželjski 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 anually over the last twenty years, earned at competitions in Serbia, Slovenia, Croatia, Hunga-

ry, Italy, Czech Republic, Slovakia, Poland, Russia, Germany, France, England, Taiwan, Japan.

Across the past half-cenury, 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 Bajic'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.





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

Antonii Barishevskyi (Ukraine)

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

... 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 Tromso. 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

This is the transfer and eatergory at the transfer bujle 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 Suđić (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)

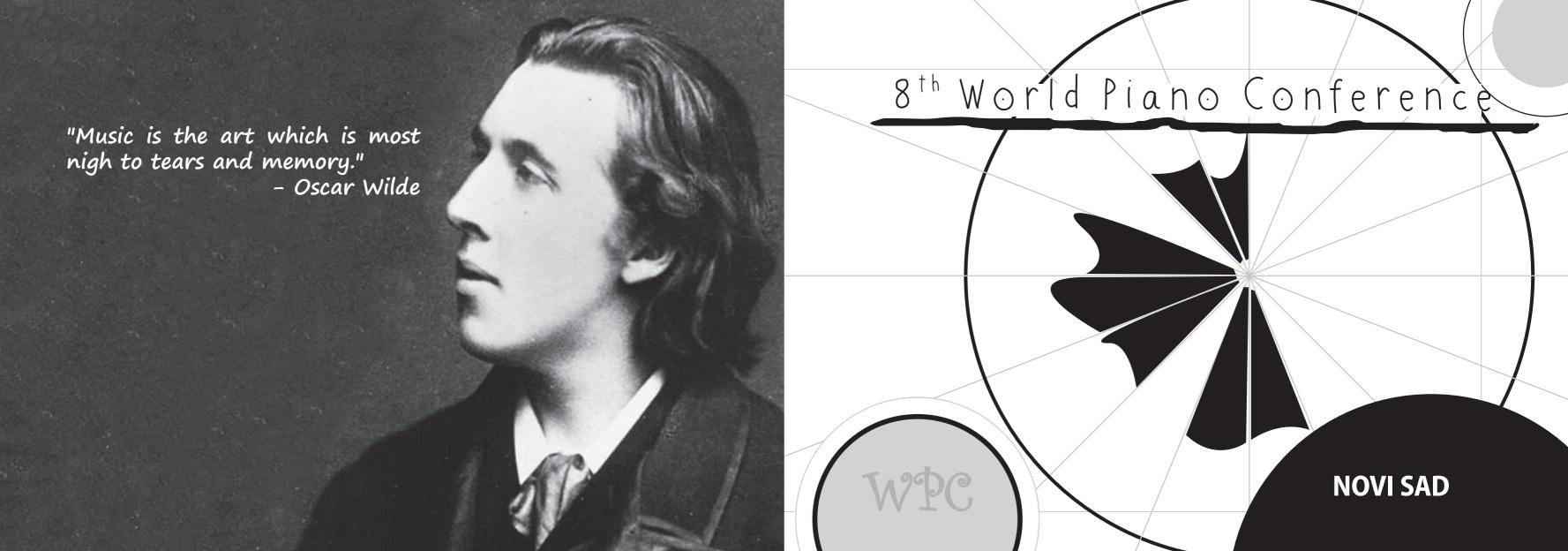
Jury member of the Third Isidor Bajić Piano Memorial

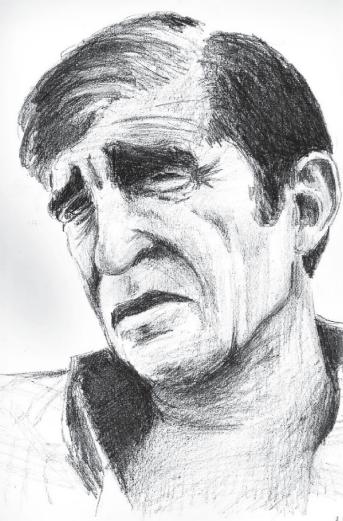
...I participate as a juror in many international competitions and I can say that the level of this competition is high. I had the opportunity to hear many talented people, who are well prepared, gifted, very serious and professional. Believe me; this competition is on a high level, just like other famous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

Marcella Crudelli (Italy) the founder and president of the "F. Chopin" association,

the international pianist competition "Roma" and European Piano Technic 13. Competition (EPTA) in Italy

Jury member of the Third Isidor Bajić Piano Memorial





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 Stolac'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.

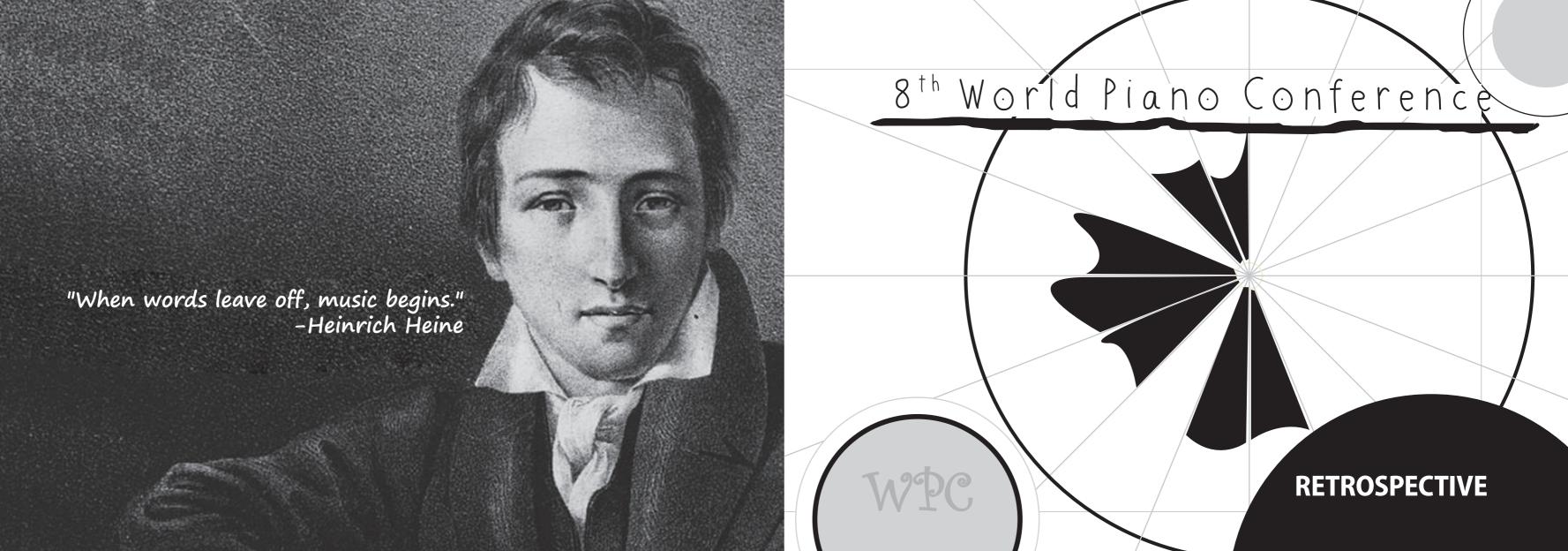
You probably know what it means to forget yourself at a certain corner, along a line of trees, under a window. . . This means: so to say, to stay there forever. And, even though this may sound unbelievable and romantic, it means: remembering a small Lovac tavern from behind Dnevnik while afar in Saint 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. . .

Augromat Athory

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 begining 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 nowdays 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 if 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.n 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.



RETROSPECTIVE



2nd WPC, Novi Sad, 2010



5th WPC, Novi Sad, 2013



1st WPC, Novi Sad, 2009



4th WPC, Novi Sad, 2012



6th WPC, Novi Sad, 2014

3nd WPC, Novi Sad, 2011

WPC

3rd WORLD PLANO CONFERENCE
Tare by 63 2011 Novi Sad Seebe



7th WPC, Novi Sad, 2015

OVERVIEW OF PARTICIPATING COUNTRIES

Country	WPC1	WPC2	WPC3	WPC4	WPC5	WPC6	WPC7
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Country	WPC1	WPC2	WPC3	WPC4	WPC5	WPC6	WPC7
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USA)	1	>	♪	♪))

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PUBLISHED IN NEWSPAPERS

GRAĐANSKI, 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 performances, 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 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

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, encom passing 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.

DANAS, August 25, 2010

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, encompassing 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.

RTV, 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 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 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.

Dnevnik, June 27, 2012

Isidor Bajić Music School will host the World Piano Conference, opening today and ending on July 3rd. The organizers of the Conference are Isidor Bajić Music School and EPTA (European Piano Teachers Association) Vojvodina. Over 100 participants from 24 countries around the world are expected to participate. The Opening Ceremony of the Conference will take place tonight at 8 PM at the Novi Sad Synagogue, featuring the Camerata Academica String Orchestra under the baton of Andrej Bursać, with the soloists Biljana Gorunović (the winner of the Second International Chopin Competition, Göttingen, Germany), Ingmar Piano Duo (Slobodanka Stević and Aleksandar Gligić), and a piano duo comprised of the young pianists Viktor

Radić (studio of Professor Srdjan Dalagija) and Dragutin Vučić (studio of Professor Vera Lili), both students of Isidor Bajić Music School. The program will consist of concertos for piano and orchestra by J. S. Bach. The Fourth World Piano Conference comprises master-classes, solo piano recitals and chamber music concerts, lectures, seminars, and discussion forums on pianism and piano pedagogy, with artists, pianists, piano teachers, and students from our country and abroad taking part. All the concerts, to be held at the Isidor Bajić Music School Concert Hall and Synagogue, are open to the general public.

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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 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

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,

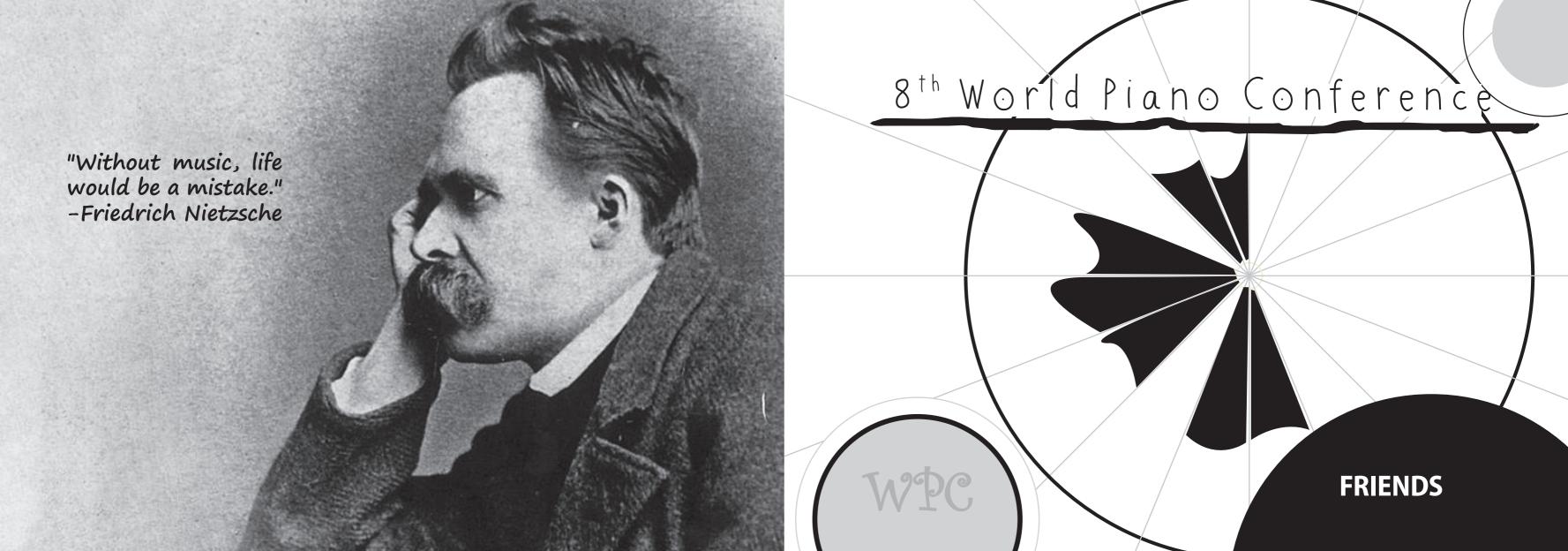
I would like to thank you and congratulate you for an excellent 2nd World Piano Conference 2010. Your staff was professional and cordial and the programing very interesting and useful. I know that the conference required a tremendous amount of planning and work and your efforts resulted in a successful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

William A. Lipke



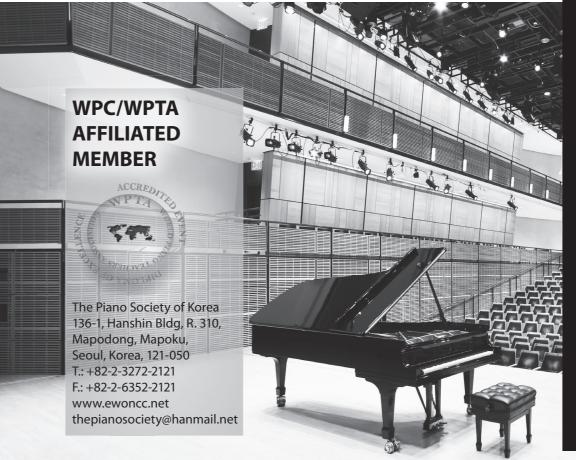












THE PIANO SOCIETY OF KOREA

During the past twenty years, the Piano Society of Korea with Ewon Cultural Center has become one of the foremost music societies in Korea, boasting of about 1000 professional pianists. It published by pianist Prof. Hae-Won Chang who is now Chairperson of the Society and the Center. Every year, it invites pianists, musicians, and scholars from all over the world to take part in a variety of events, including concerts, master classes, symposiums and seminars. Recently it has taken special interest in nurturing young musicians by hosting music camps and workshops. In order to enlarge the scope of its activities and to become an international center for music and culture, the Society with the Center has formed ties with many international associations such as EPTA and WPC.

24rd International Chopin Festival in Mazovia 3-7 november 2016.

SOCHACZEW

The Municipal Culture Center in Sochaczew
Fryderyk Chopin State Music School in Sochaczew
Italian Institute of Culture in Warsaw



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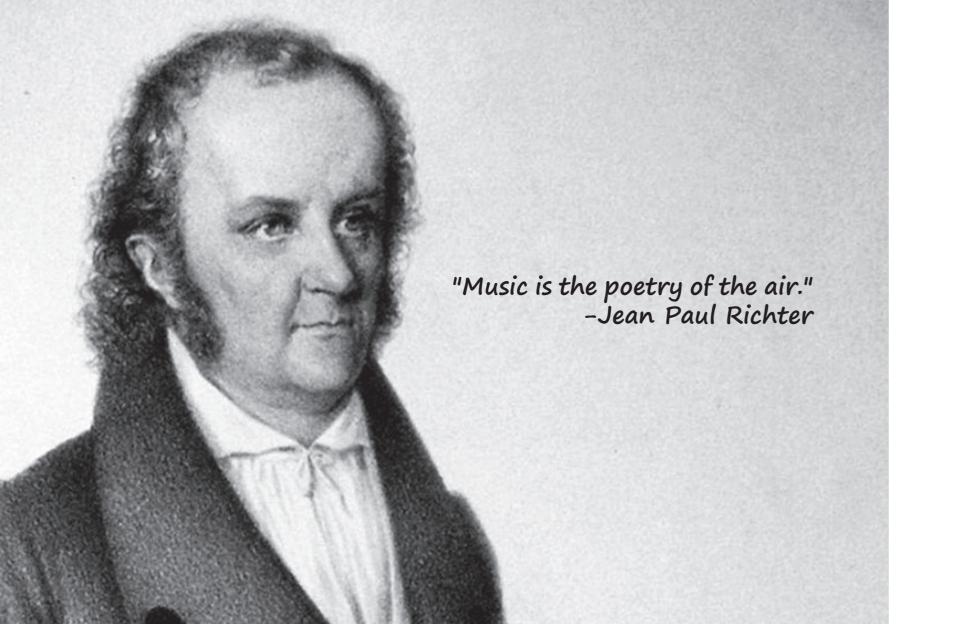
Jelena Alargić

Aleksandra Bunjevčević

Nada Mijatović

Matija Blažević

Professors and pupils of the Isidor Bajić Music School





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