9th WORLD PIANO CONFERENCE



"Don't lose faith. Promise yourself that you will be a success story, and I promise you that all the forces of the universe will unite to come to your aid; you might not feel today or for a while, but the longer you wait the bigger the prize."

"The reasonable man adapts himself to the world; the unreasonable one persists to adapt the world to himself. Therefore, all progress depends on the unreasonable man."

"Life isn't about finding yourself. Life is about creating yourself."

"Imagination is the beginning of creation. You imagine what you desire, you will what you imagine and at last you create what you will."

"A genius is a person who is seeing further and probing deeper than other people has a different set of ethical valuations from their and has energy enough to give effect to this extra vision and its valuations in whatever manner best suits his or her."

Radmila Rakin-Martinosié



Radmila Rakin-Martinović graduated from the Novi Sad Academy of Arts in 1984, and obtained her MA in Flute at the same institution in 1987, with Professor Marijan Egić. Her performance was perfected with Bruno Cavallo. As one of the best students, she participated in numerous competitions and won many awards and prizes, including a total of 16 first prizes. She performed as a soloist and chamber musician (in Duo and with Flute Trio Density). She took part in the most significant music events in former Yugoslavia and performed as a soloist with a great number of orchestras. She has made recordings for numerous radio and TV stations and recorded a CD produced by "EOS" from Graz (Austria). Her engagement in teaching commenced at the second year of her university studies, in 1981, when she became a flute teacher with the Isidor Bajić Music School in Novi Sad. She is a member of all national flute juries, as well as a member of the international jury at the Petar Konjović Competition in Belgrade. She has worked as a Professor at the Novi Sad Academy of Arts for the subjects Flute Teaching Methods and Wind Instrument Teaching Methods since October 1999. Mr Radmila Rakin-Martinović has been the Principal of the Isidor Bajić Music School in Novi Sad since 1996. Excellent results of the School at every relevant competition (the best music school in Serbia five times in a sequence) were accompanied by celebration of three jubilees: 120th anniversary of Isidor Bajic's birthday, 90th and 95th anniversaries of founding of the School. Radmila was the executive producer of two CDs published by the School in cooperation with Radio Novi Sad. Isidor Bajić Music School was awarded the most prestigious award in the area of culture and art - "Vuk Award", in 1999, as well as the international award for the best image in 2004 New Millennium Award - International Award for the Best Trade Name (Madrid, Spain), Voivodina Cultural and Educational Association has awarded her with "Cultural Spark Award" for the year 1999. Radmila is co-author of the flute curriculum in music schools in Serbia. She was awarded the Global Quality Management Golden Badge for the best manager in 2004 (Madrid, Spain). The Annual Award by the Music and Ballet Schools Association in Serbia was given to Radmila Rakin-Martinović in 2004, and Novi Sad City Assembly awarded her the "Novembarska povelja Grada Novog Sada" in 2005, for outstanding results. In January 2006, Mr Radmila Rakin-Martinović has been awarded "Svetosavska nagrada" by the Ministry of Education and Sport of Serbia. She is Co-Founder and Executive Director of the Isidor Bajić Piano Memorial and World

Dr. Dorian Leliak is President of the World Piano Teachers Association (WPTA), the World Piano Conference (WPC), the WPTA International Piano Competition (WPTA IPC). Honorary President of the European Piano Teachers Association (EPTA Voyvodina), Artistic Director of the International Isidor Baiic Piano Competition, Executive Director of the Panopticum Musicum/Musica Ricercata Music Schools and Southeast Europe Representative for the ABRSM (London). Previously taught at the Yale School of Music, Dr. Leljak is Professor of Piano at the Academy of Arts in Novi Sad and frequently examines at the Royal College of Music (London). He has studied with Arbo Valdma and Boris Berman (DMA, Yale University). Dr. Leliak has won several international piano competitions (Rachmaninov Competition, Novi Sad Piano Competition) and has been awarded numerous prizes. including a University of Novi Sad Merit Award, Yale University Mary Clapp Howell, Irving Gilmore and Parisot Prizes. He enjoys successful career worldwide as a recital pianist, soloist with orchestras and as a chamber musician, establishing collaborations with cellist Istvan Varga and Pianist Ninoslav Živković. In 2002 he made his debuts in Carnegie Hall and Boston Philharmonia Hall. Leljak frequently adjudicates international piano competitions such as Cleveland International Piano Competition, Top of the World Piano Competition Tromsø, Parnassos Monterey, Young Musicians Enschede, Scriabin Grosseto, Fausto Zadra, Neue Sterne Wernigerode, Carl Filtsch Sibiu, Spanish Composers Las Rozas, Euregio Geilenkirchen, Baltic Gdansk, Rotary Xàbia, Monopoli Barletta and Chopin Rome.

Dorian Leljak



WORLD PIANO CONFERENCE NOVI SAD ORGANISERS

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 Ninth World Piano Conference will be held in Novi Sad, from 27 June to 3 July, 2017.



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



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, 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 Bajić 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)



GALA OPENING

Tuesday,
June 27th 2017
Town Hall
20:00

EPTA VOYVODINA SIGNIFICANT AWARD ~ LIFETIME ACHIVEMENT AWARD

Mira Bulovan (Serbia), Zlata Maleš (Serbia) Bosiljka-Ika Stričević Dobrenov (Serbia/Australia), Vesela Perović (Serbia)

FESTIVAL ISIDOR BAJIĆ ~ GALA CONCERT OF COMPETITION WINNERS

M. Schmitz Mickey Mouse

Mihajlo Crnojakić, The Baby category of students who do not attend regular school of music

Class: Dušanka Gavrilović

M. Mihajlović Little variations in A Minor

Kim Sretković, The Baby category of students who do not attend regular school of music

Class: Dušanka Gavrilović

P. Schurovsky Variation in A Minor

Emeše Alač Varo, Baby category, Music School Bačka Topola

Class: Eržebet Šuhajda

W. Gillock Moonlight mood

Phantom rider

Ivan Černuhin, Baby category, Isidor Bajić Music School, Novi Sad

Class: Olga Borzenko

D. Krdžić Magdalena's cry

Balkanian dance

Marija Bajeva, First category, Josip Slavenski Music School, Novi Sad

Class: Anđelka Simikić

W. Gillock Holiday in Paris

Mateja Ivanov, First category, Isidor Bajić Music School, Novi Sad

Class: Tatjana Vukmanović

K. Slavicki Etude in C Major, No. 12

Nemanja Marčetić, Second category, Isidor Bajić Music School, Novi Sad

Class: Srđan Dalagija

C. Debussy Arabesque No. 1

Petra Spasojević, Third category, Isidor Bajić Music School, Novi Sad

Class: Ana Frlin

J. Sibelius Arabesque

A. Scriabin

Jevgenij Grebenikov, Fourth category, Isidor Bajić Music School, Novi Sad

Class: Aleksandra Tešić

A. Schoenberg 6 Little Piano Pieces, Op.19

Nedeljko Banjanin, Fourth category of comparative piano, Isidor Bajić Music School, Novi Sad

Class: Tatjana Uzelac

M. Cvijović Suite for piano "Reflections", I and III movement

Jovana Popović, First category of comparative piano, Academy of Arts Novi Sad – Study Group: Music pedagogy

Class: Nataša Penezić

Special award for best performance of a work from the period of the second half of the XX century to the present

A. Scriabin Prelude Op. 11 No. 4 in E Minor, Prelude Op. 11 No. 10 in C-Sharp Minor

Predrag Pejić, First category of comparative piano, Academy of arts Novi Sad – Study Group: Musicology

Class: Julija Bal

D. Atanacković "Suite for piano", VI movement

David Atanacković, Second category of comparative piano, Faculty of Music Arts Belgrade – Study Group: Composition

Class: Jelena Đajić Levajac

Special award for best work of authorship

2 Poèmes, Op.32

Lazar Rakić, Second category of comparative piano, Academy of arts Novi Sad – Study Group: Music pedagogy, Novi Sad

Class: Julija Bal



80 years since the composer's death RAVEL REMEMBERED

Maurice Ravel 1875—1937





EPTA VOYVODINA
SIGNIFICANT AWARD



EPTA VOYVODINA SIGNIFICANT AWARD LIFETIME ACHIVEMENT AWARD

Mira Bulovan (Serbia)

Professor Mira Bulovan was born in 1942 in Jagodina. She praises her two teachers for her music education. It was Karlo Krombholc (Isidor Bajic Music School) and Arsen Triva (Academy in Belgrade). She dedicated her entire life to piano pedagogy. Her utmost pedagogical success was while teaching still as a University graduate at the Davorin Jenko Music School in Belgrade, where she met, discovered and showed musical path to our composer, a unique personality, Milica Rogulja. Her gratitude accompanied Professor Bulovan for 50 years, until her death. During the 38 long years of teaching practice, Professor Bulovan had a lot of capable students who, in many competitions such as the Provincial, Federal and Republican (Zagreb, Belgrade, Sarajevo, Dubrovnik, Skopje) won the third, second and first prizes. She started working at the music school "J. Marinković "in Zrenjanin in 1966. At the beginning of her work, the school had only one permanent piano teacher. Today the situation is quite different. A large number of piano teachers currently working there were her students. What makes her particularly happy and proud are those who continue the often difficult path of creating a lover of music and good musicians. Not only do they continue, but even surpass their professors. Professor Bulovan says: "If even a small grain of my enthusiasm is embedded in their commitment, my mission in life has a meaning."



EPTA VOYVODINA SIGNIFICANT AWARD LIFETIME ACHIVEMENT AWARD

Zlata Maleš (Serbia)

Born in Beli Manastir, Zlata Maleš graduated from the Sarajevo Music Academy in 1977 as an excellent student in Matusja Blum's class, while also studying Russian language and literature. Being given a French government grant enabled her to go to Paris and study with with the famous pianist Pierre Sancan. Their collaboration continued during extended summer masterclasses in Nice (1980-1982). A versatile musician, upon returning to Sarajevo she held recitals and concerts with orchestra, but also appeared as an accompanist and a member of various chamber music ensembles. During that period she made several recordings for RTV Sarajevo and RTV Belgrade. Moving to Belgrade, her performing career soon gave way to teaching. An indefatigable pedagogue always seeking to perfect her skills and teaching methods, she spent some time at the Central Music School in Moscow, gaining first-hand insight into the great Russian piano tradition. She sought innovative ways to inspire her students and encourage their individuality and authentic artistic expression through specially designed projects centered around a specific theme or composer (Tchaikovsky's "The Seasons" with readings of Russian poetry, Prokofiev's "Romeo and Juliette" in collaboration with ballet students, Concerts for 4, 8, 12 and 16 hands on two pianos, Mozart & Salieri – Reconciliation Concert, Music Stories, Call M for Music, concerts dedicated to contemporary Serbian music...). A total of 35 students have graduated from Zlata Maleš's class, 31 of whom have entered music academies and conservatories, passing entrance examinations with flying colours. They won more than 500 prizes at important national and international piano competitions. Among her most illustrious students are Lidija and Sanja Bizjak, both world-famous pianists with international careers and rich discographies, Sonja Lončar, a member of the renowned LP piano duo that focuses on contemporary repertoire for the ensemble, and Dušan Toroman, who is building a successful international career as a harpsichordist. Now retired, Zlata Maleš is still a very active and sought after teacher who supports and promotes young talents and gives master classes in Serbia, Bosnia and Herzegovina and Slovenia. Since 2013 she is a guest professor at the Faculty of Music in Belgrade for the subject "Methodology of Piano Teaching". A former Vice-President of EPTA Serbia and a recipient of the highest national awards for pedagogy, she is regularly invited to adjudicate important national as well as international piano competitions in the region.

EPTA VOYVODINA SIGNIFICANT AWARD LIFETIME ACHIVEMENT AWARD

Bosiljka-Ika Stričevié Dobrenov (Serbia/Australia)

Bosilika-Ika Stričević Dobrenov, born 1937 in Belgrade, mother Dobrila Kapetanović, father Dušan Stričević. Elementary and middle musical education was obtained in the Music School "Isidor Baiić". Novi Sad. At the same time she attended primary and secondary school "J.J.Zmaj" in Novi Sad. In 1956 she enrolled to study at the Musical Academy, Belgrade in class of Full Prof. Olga Mihailović, graduated in 1962. Also, she achieved the Magisterium in the same class in 1966, and thus become the first Magister of Music in Vojvodina. In 1972/73 she received government scholarship for specialisation in piano at the "Tchaikovsky Conservatorium" in Moscow (class Bela Davidovic) and CMS (class E. Timakin). In 1957, at the second year of her studies she started teaching piano in Music School "Isidor Bajić", Novi Sad. For the next 24 years she has worked hard to upgrade and establish high standards for piano teaching. In 1981 she has transferred to Belgrade and worked in Music School "Dr.Vojislav Vučković". In 1991 she has become Professor at the Faculty of Music in Belgrade and Pristina. In 2003 she retired as Full Professor. In 2007 she married Dr. B. Dobrenov and gone in Australia where she continue practices for a young pianists teaching with great successes. Her carrier piano performances has been interrupted by family problems. Following her long, hard and dedicated works her students are very successful in Serbia and all over the word. She is the author of 3 professional books for piano teaching: "Aids to the piano teaching methods", "Written, unwritten rules for piano teaching", "Hrestomatia daily practices for a young pianists".



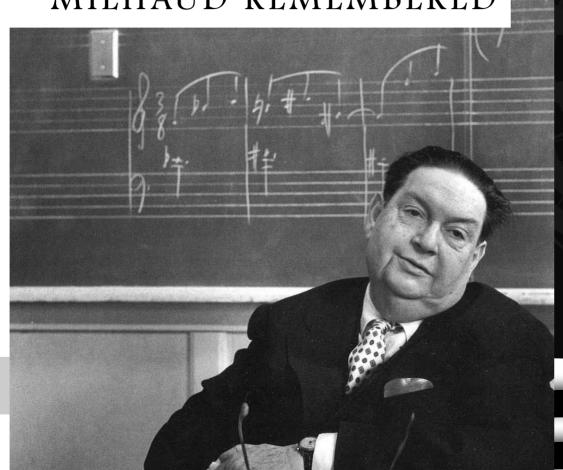
EPTA VOYVODINA SIGNIFICANT AWARD LIFETIME ACHIVEMENT AWARD

Vesela Perovié (Serbia)

Born in Belgrade 1951, she finished the piano course, both in lower and higher music school "Josip Slavenski" in Belgrade, class of professor Ratinka Ilin, and the Academy in the class of professor Vlastmit Skarka and Mirjana Vukodragovic. As a student she has been winning many States and Federal competitions. She has held many concerts in Belgrade's halls as well as in the other cities. She has recorded for the national Radio and Television RTS. Since 1970 she had been working as a professor in the music school "Davorin Jenko"in Belgrade where through 43 years of experience she had accomplished some great results with her students on Music Festivals in country as well as international (Competition J. S. Bah and international competition "Milo?? Magin" in Paris, international copetitions in Italy "Pietra Liqure", "Milano di Sale", "Monkalijeri" - Torino, "Dino Ciani" - Verbanja, "F. Forgione", "Isole Boromee " and Stresa). Vesela's students were playing in many great concert halls in country as well as in Europe ("Gavo" in Paris, Roman Amphitheatre library hall, Torino, Milano, Londo, Munich, Ljubljana, Kolarac hall in Belgrade, Bitef theatre, The house of Russia, "Progres" gallery and many others). The number of her students has recorded for the national radio and television in Italy, France, Germany, United Kingdom... She has also received lots of domestic and international recognitions as a part of her school "Davorin Jenko". She has received two recognitions from Music and ballet pedagogues of Serbia, the prize from the Pedagogue community of Serbia, the medal in Stresa, Italy for the achievements and conquers of her students over years, the trophy for the best professor in International competitions "F. Forgione" and "I. Boromee" in Italy, the special recognition for the exceptional results in the International competition "M. Magin" in Paris. She took a part as a Festival's judge in number of National and International competitions; Vojislav Vuckovic ", international competitions in Verbanja - Italy , Stresa -Italy, "Konjovic", Belgrad, "Davorin Jenko" competition for which she was a founder and the chairman of the organizational board for piano, piano duo and chamber ensembles as well. In February 2017, she receives the "Lili Petrovic" prize for her achievements over years as a pedagouque, and since 2015. she is regulary holding the masterclass in the music summer camp in Martelaggo, Italy.

125 years since the composer's birth MILHAUD REMEMBERED





WPC. WORLD PIANO CONFERENCE

WPTA IPC

Darius Milhaud 1892—1974

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 2017 LAUREATES

Many congratulations to our wonderful WPTA IPC 2017 participants and laureates!

PERFORMANCE COMPOSITION

1st Prize and Laureate 1st Prize

Lovre Marušić (Croatia) Fernando Altube (Portugal) - ex aequo

2nd Prize Jeff Manookian (USA) - ex aequo

Moye Chen (China) 2nd Prize

3rd Prize Sergio René Martínez (Argentina)

Alexander Kirk (UK) - ex aequo 3rd Prize

Tommy Leo (Singapore) - ex aequo Cecilia Fiorentino (Argentina)

WPTA IPC 2017 FINALS JURY

PERFORMANCE COMPOSITION

Dmitri Bashkirov (Russia) Luigi Giachino (Italy)

Ian Jones (UK)

Piers Lane (Australia)

Alexander Johnson (South Africa)

Aleksandra Stepanović (Serbia)

Dorian Leljak (Croatia) ADVISING MEMBERS

Ninoslav Živković (Serbia) lan Jones (UK)

Dorian Leljak (Croatia) Ninoslav Živković (Serbia)

WPTA IPC 2017 LAUREATES PIANO RECITAL

Losre Marušié (Croatia)

He completed his elementary school in Omiš (Lovro von Matačić Music School), playing piano under the guidance of Rozarija Samodol. In 2006 he started his musical education with Professor Natalia Troull in Moscow (Central Music school at the P. I. Tschaikovsky Moscow State Conservatory) which he successfully finished in 2011. He continued with his piano studies at the Music Academy in Zagreb, first with Professor Ruben Dalibaltayan, then with Professor Ljubomir Gašparović. This year he has finished his Master's degree at the Music Academy in Zagreb. He is currently student studying at Hochschule für Musik Franz Liszt in Weimar in Grigory Gruzman's clas. Lovre Marušić has taken part in various national and international competitions and he has won several prizes such as the second prize on International Competition Zlatko Grgošević (2002), the first prizes on Regional and National Competition of Music Students (2003, 2005), the first prize on the State competition of chamber music (2005), the second prize and the special prize for the best performance of Skriabin's Etude on Stanislaw Moniuszko International Competition in Paris (2009), the first prize on the Aleksandar Skriabin Competition in Paris (2011). He has attended the International Festival of Young Pianists in San Daniele (Italy) under the guidance of professors Zhennia Zaharieva, Fulvio Turisinni and Kalle Randalu, where he won the first prize of the Master course as well as the prize for the best performance of the piano concerto. During his studies he has held a number of solo performances playing the works of Mozart, Beethoven and Grieg as well as performances accompanied by the Croatian National Theatre Orchestra in Split and Zagreb (conducted by Ivan Repušić), Irkutsk Philcharmonic orchestra at the opening of the Concert Season 2011/2012 in Irkutsk with conductor Ilmar Lapinshem and twice with the Music Academy Symphonic orchestra in Zagreb, conducted by Mladen Tarbuk. He has also won the first prize and the scholarship of the foundation Dino Škrapić in Rovini. In May 2014 he played with a prominent Isralel violinist Evgenija Epshtein accompanied by a string quartet in the Croatian National Theatre in Split. 2013 he represented The Music Academy in Zagreb in a concert for students in Ljubliana. In 2015 January he performed for the first time with the Zagreb Philharmonics playing L. van Beethoven's Fourth Concert under the conductor Zoran Juranić. 2015 year he won Karlovac International piano competition and also opportunity to play in Savannah, USA in the concert season "Piano in the Arts" and CD-recording in Miami, USA. In September 2016, he has performed at Hamamatsu International piano competition in Japan and he was qualified in top 24 pianist. Last year he has performed in Croatian Music institute, as a closing of new concert season "Pleyel Svetislava Stančića" organiser by "CristoforiumArt i.d.o.o." in Zagreb. In March 2016 he has won first prize in "Mihailo Vukdragović" international piano competition in Šabac, Serbia and also first prize and prize for best interpretation piece of J. S. Bach on Memorial "Jurica Murai" in Varaždin, Croatia. He is winner of rector and dean prize of Zagreb University. In December 2016, he has won first prize on 8th Isidor Bajić International piano competition (Novi Sad), Laureat prize and public prize as well. He is the winner of 1st International music competition "New stars" December 2016. He is the winner of "World piano teachers association International piano competition" 2017. He has also performed solo in Virtuoso and Music Tracks cycles (Croatian Music Institute hall, Musica Maxima Fedotova, Vatroslav Lisinski hall in Zagreb), Virtuoso of Split with maestro Wladimir Kosyanenko and in Moscow (Rachmaninoff hall at the P. I. Tschaikovsky Conservatory and Sviatoslav Richter Museum, where he played as a member of the International Vladimir Spivakov Foundation). During his studies he has been working with prominent professors and pianists such as Naum Grubert, Mikhail Oleney, Peter Eicher, Snežana Panovska, Evgeny Starodubtsey, Szokolay Balázs, Dmitry Bashkirov, Danijel Detoni, Malcolm Bilson, Kemal Gekić and Eduardo Hubert and Nino Katamadze, Pavel Gililov.

Friday, June 30th 2017 Town Hall 20:00

PIANO RECITAL

D. Scarlatti Sonata in D Minor, K. 213

Sonata in F Major, K. 17

Nocturne in F-sharp Minor, Op. 32

Nocturne in C Minor, Op. 32

Sonata Op. 27, No. 2 – Quasi una Fantasia

I. Adagio sostnuto

II. Allegretto

III. Presto agitato

R. Schumann

B. Kunc

L. van Beethoven

Kreisleriana Op. 16

I. Äußerst bewegt, D Minor

II. Sehr innig und nicht zu rasch, B-flat Major

III. Sehr aufgeregt, G Minor

IV. Sehr langsam, B-flat Major – D Minor

V. Sehr lebhaft, G Minor

VI. Sehr langsam, B-flat Major

VII. Sehr rasch, C Minor – E-flat Major

VIII. Schnell und spielend, G Minor

Friday, June 30th 2017 Isidor Bajić Music School 12:30 Piano Master Class

IAN JONES (UK)

WPTA IPC 2017 COMPOSITION

Sergio René Martínez (Argentina)

Sergio René Martínez, Argentinian Composer, Pianist, Conductor, born in Paris, France, graduated from the career of Piano Teacher and Music Teacher from the Career in Music Education of the Conservatory "Alberto Ginastera" of Morón City, Province of Buenos Aires, in Argentina. He studied Piano with Helena Schultis, Nilda Soma, Pichona Sujatovich, Susana Bonora, Rosa Antonelli, Carlos Ovando, (as disciple of the Master Bruno Gelber, under his technical directs), Silvia Ferraro and Teresa Marques Da Silva. In Composition, studies at the Faculty of Music of the Argentinian Catholic University. Also 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 participated in clinics of the Berklee College of Music, in Jazz and Improvisation, by the pianists Chick Corea and Dave Frank, in Buenos Aires. In the Orchestra Conducting studies he has completed the Initial, Middle and Superior Level Orchestral Conducting School of Huelva, Spain, with the guidance of Maestro Francisco Navarro Lara. Currently he is preparing exam Degree in Orchestral Conducting by the Royal School of Music in London. As orchestra conductor he has participated in 2014 and 2015 as the second director of the Camerata Baires, performing as conductor and pianist, in La Manzana de las Luces Theatre, and summer and autumn season in the Asturias Theatre, both in Buenos Aires, performing 11 dates of concerts with symphonic and opera repertoires, as piano soloist and conductor at the same time; orchestral repertoire accompanying instrumental and vocal soloists, duets and choruses. He performs his work in music education, composition, performance in piano and orchestra direction. He has been awarded the Prize in Composition for Piano by the World Piano Teachers Association International Piano Competition 2016 with the work Rondo Sonata No. 4 in F "The Rider or The Knight from the Return". Between June 27 and July 3, 2016, he participated in the World Piano Conference, as winner with Special Mention, of the International Piano Competition in Composition of the World Piano Teachers Association, giving a concert with his original compositions repertoire and the winning Work, in the city of Novi Sad, Serbia, at the Concert Hall of Bajic Music School, on July 1st. This Recital was supporteded and announced by the Embassy of Argentina in Serbia, in its capital Belgrade. Recently March 12, 2017 was the premiere of his Sonata Rondo No. 4 in F, internationally awarded, in the United States, by American Pianist Kristi Baker at Grace Cathedral in the city of Topeka, Kansas, with great appreciation by the public. Recently in 2017 he has been awarded the 2nd Prize in Composition for Piano by the World Piano Teachers Association International Piano Competition 2017 with the work Sonata N° 5 "Tetralogy of Nature: 4 Variations on an Essential Theme". Coming soon, on July 6, 2017, he is invited to a Concert playing his own works at the Kolomenskoye Museum, in Moscow, Russia, with a wide repertoire, including the winning works mentioned. The language of his music passes an aesthetic synthesis of academic, contemporary, Argentine folklore, tango ("citizen" style), jazz, folk, electronic and world music...

Saturday, July 1st 2017 Isidor Bajić Music School 16:45

WPTA IPC 2nd PRIZE IN COMPOSITION

PIANO RECITAL

S. R. Martínez

Sonata No. 3 Hidden Expansion

Transmutation (Après Mozart Fantasie in D Minor K. 397, 7th Measure)

Sonata Rondo No. 4 in F, The Rider or The Knight from the Return

(Winner, IPC WPTA 2016)

Convergence

Sonata No. 5 Tetralogy of Nature: 4 Variations on an Essential Theme

I. Mineral Notes

II. Rhythmic of the Wild Nature

III. Rhythmic of the Planetary Forestry

IV. Conclusion: Water of Life

(Second Prize in IPC WPTA 2017)

Midnight Sun



150 years since the composer's birth GRANADOS REMEMBERED

THE WALL WAS WAS WAS WAS AND PIANO CONFERENCE

SCHEDULE

27TH JUNE, 2017 (TUESDAY)

ISIDOR BAJIĆ MUSIC SCHOOL 12,00 YING CAI (CHINA) Lecture Recital: The differences and Dialogue between Western and Eastern Music in Today's Music World- with A Case Study of the Chinese Zheng and the piano music 12,45 IRENA KOFMAN/TANJA ŠUREV (USA) Piano Duo Lecture Recital: Shostakovich, Clementi-Timm, Bach-Šurev, Gershwin-Posnak, Piazzola-Šurev, Piazzola-Ziegler 13,30 ACHILLE GALLO (ITALY) Piano Master Class 15,00 Intermission 19,00 NOÉMI CSŐKE (SERBIA/HUNGARY) Young Concert Platform: Mozart, Chopin, Bartók 19,45 Intermission TOWN HALL

GALA OPENING: EPTA VOYVODINA SIGNIFICANT AWARD - Lifetime Achivement Award

FESTIVAL ISIDOR BAJIĆ - Gala Concert of Competition Winners

2

28TH JUNE, 2017 (WEDNESDAY)

SIDOR	BAJIĆ MUSIC SCHOOL
1,00	ROBERT CARNEY (USA)
	Lecture: Teaching Expression Using Authentic Experiences: Augmenting Lessons with Task-Centered Instruction in a Web-Based Environment
1,45	MARIA IGNÊS SCAVONE DE MELLO TEIXEIRA (BRAZIL)
	Lecture: Brazilian Twinkles Volume 2: Fun and Creative Ideas for Piano Lessons
2,30	ROSS OSMUN (CANADA)
	Lecture Recital: Brahms' Third Piano Sonata Op. 5: A 'rückblick' On a Tale of Spurned Love
3,15	IRENA KOFMAN (USA)
	Piano Master Class
4,45	Intermission
7,30	TOSHIKAZU MIZUNUMA (JAPAN)
	Piano Recital: Haydn, Liszt, Ravel
8,15	ROBERT CARNEY (USA)
	Piano Recital: Brahms, Scriabin, Messiaen, Prokofiev
9,00	WILLIAM LIPKE (USA)
	Piano Recital: Villa-Lobos, Lipke, Ginastera
9,45	Intermission

TOWN HALL

0,00 MAJA ALVANOVIĆ (SERBIA)

Piano Recital: Nešić

29TH JUNE, 2017 (THURSDAY)

ISIDOR BAJIĆ MUSIC SCHOOL		
11,00	JELENA VLADIKOVIĆ (CANADA/USA)	
	Lecture: Pianist Injuries and Why the Pianists' Need for Alexander Technique, Taubman Approach and Similar	
12,00	WILLIAM (BILL) HARNED (USA)	
	Lecture: Technical Development at the University Level in America	
12,45	LAURENS PATZLAFF (GERMANY)	
	Lecture Recital: Classical Improvisation – A Forgotten Tradition	
13,30	SOPHIA GILMSON (USA)	
	Lecture: Slurs: The Enigma and Possible Answers	
14,15	Intermission	
16,00	LOVRE MARUŠIĆ (CROATIA)	
	Piano Master Class	
18,00	ACCORDIANO DUO	
	Chamber Music: Les 6 & Piazzola: Tailleferre, Satie, Piazzolla, Honegger, Milhaud, Poulenc	
19,00	LOK NG (USA)	
	Piano Recital: Beethoven, Busoni, Liszt	
19,45	Intermission	
20,00	KATHRYN FOUSE/LARRY THOMPSON (USA)	
	Piano Recital with Visual Projections: Rzewski	

30TH JUNE, 2017 (FRIDAY)

SIDOR	BAJIĆ MUSIC SCHOOL
1,00	IZABELA PIETRUKANIEC-DUDA (POLAND)
	Demonstration: Feliks Nowowiejski's pianist creativity as an inspiring source for developing piano workshop of children and youth
1,45	JELENA CONKIC-DEDIC (SOUTH AFRICA)
	Lecture: Benefits of Learning and Playing Piano at an Early Age
2,30	IAN JONES (UK)
	Piano Master Class
4,30	MIRTA GÓMEZ (USA)
	Lecture Recital: Cuban Composers, 19th & 20th Centuries
5,15	Intermission
7,15	STEPHANE VANDE GINSTE (BELGIUM)
	Lecture Recital: Stéphane Vande Ginste's didactical and contemporary piano compositions
8,00	KRISTI BAKER (USA)
	Piano Recital: Haydn, Soler, Debussy, Martinez
8,45	Intermission
OWN	HALL
9,00	MIA ELEZOVIĆ (CROATIA) / ALISIOS CAMERATA, in collaboration with CAMERATA CANTILLY
	Chamber Music Recital: Adès, Maxwell Davies, Bolcom
0,00	WPTA IPC LAUREATE RECITAL: LOVRE MARUŠIĆ (CROATIA)

Piano Recital: Scarlatti, Kunc, Beethoven, Schumann

1ST JULY, 2017 (SATURDAY)

ISIDOR BAJIĆ MUSIC SCHOOL **ELIZABETH ANN REED (USA)** Lecture: Designing a Curriculum that includes Ear-Training, Theory, Improvisation and Composition ALEKSANDRA MYSLEK (POLAND) Lecture Recital: The Complex Mind of Karol Szymanowski; accompanied by Masques op. 34 AZARIAH TAN (USA/SINGAPORE) Lecture Recital: Understanding Beethoven's Sonata Op. 110: An Analysis and Story Uncovered LEON GREEDY (UK/JAPAN) Lecture: The creative process of a piece influenced by Japanese hip-hop producer, Nujabes Intermission WPTA IPC 2nd PRIZE IN COMPOSITION: SERGIO RENÉ MARTÍNEZ (ARGENTINA) Piano Recital: Martínez MAJA CIERACH/OLIWIA ANNA MACKIEWICZ/SZYMON JUCHNO (POLAND) Young Concert Platform: Bach, Mozart, Chopin, Schubert, Nowowiejski, Cierach OLIVERA RADMANOVIĆ (SERBIA) Piano Recital with Artistic Photography: Scriabin, Chopin Intermission MAC McCLURE (COLOMBIA/SPAIN/USA)

Piano Recital: Granados, Ortega, Albeniz, Marshall, Mompou, Torres

2ND JULY, 2017 (SUNDAY)

ISIDOR	BAJIĆ MUSIC SCHOOL
11,00	SUSAN C.HA (USA)
	Lecture Recital: Practical Application of Rudolph Ganz's Exercises to Supplement Teaching Con- Debussy, Rachmaninoff, and E.Wild
11,45	IONELA BUTU (ROMANIA)
	Piano Workshop: Approaches by Fraser, Fink, Tobias
12,30	RICHARD SHUSTER (USA)
	Lecture Recital: Gabriel Fauré's Late Style
13,15	ACHILLE GALLO (ITALY)
	Piano Master Class
15,15	Intermission
17,00	NEBOJŠA ILIJEV (CROATIA)
	Young Concert Platform: Bach, Beethoven, Chopin, Prokofiev, Mokranjac
17,45	NERA BELJANSKI (SERBIA)
18,30	Composer's Profile: Song cycle for voice and piano: "Heavenly Swing" JELENA SIMONOVIĆ-KOVAČEVIĆ (SERBIA)
	Piano Recital: Bach, Beethoven, Liszt, Kabalevsky
	11,00 11,45 12,30 13,15 15,15 17,00

Young Concert Platform: Mozart, Chopin, Brahms, Debussy

19,45

20,00

Intermission

ANTOINE PICHON (FRANCE)

3RD JULY, 2017 (MONDAY)

ISIDOR BAJIĆ MUSIC SCHOOL RIKA FUKUDA (JAPAN) In Absentia: Potential Exercises for Hands in Trouble RAISA ISAACS (USA) In Absentia: J. S. Bach's rubato on modern piano. Comparative analyses of adaptation with a demonstration on the harpsichord and modern piano MARGARET BRANDMAN (AUSTRALIA) In Absentia: Margaret Brandman's Art Songs – presented by Margaret Brandman in concert with Baritone Martin Cooke MARIA BOTELHO HUBLER (BRAZIL/USA) In Absentia: Lecture Recital: Brief analysis of Ernesto Nazareth Piano Music HANNAH CREVISTON (USA) *In Absentia: Teaching Rhythm, not Math* KANGWOO JIN (SOUTH KOREA) In Absentia: Pedagogical Korean Piano Repertoire: Investigating Korean Folk Tunes and Rhythms Intermission NIKOLA ZARINGER (SERBIA)

Piano Recital: Bach-Busoni, Vella, Tchaikovsky, Brahms, Prokofiev



PRESENTERS



ACCORDIANO DUO (SWITZERLAND)

Bojana Antović, piano - Julien Paillard, accordion

Founded in 2013 in Switzerland, Duo Accordiano, piano & accordion, made its name largely due to its continuous search of a new Repertoire for this instrumentation. Duo Accordiano's artistic vision incarnates the desire to elevate the accordion to the "noblesse" of the piano, while exploring the complementary musical uniqueness of the two instruments. Always curious and filled with energy, the young musicians light up the classical stage in Switzerland and abroad. Bojana Antović obtained a Bachelor Degree in Bern with Mr. Aleksandar Madžar as well as two Masters in Zürich with Mr. Homero Francesch. Julien Paillard obtained a Bachelor Degree with Mr. Teodoro Anzellotti also in Bern as well as a Master in Lausanne with Mr. Stéphane Chapuis. Both teach at the Music Conservatories of Thun and Zurich and are active as soloists and chamber performers in various ensembles. The Duo Accordiano's first CD

Impressions Nouvelles with pieces of A. Piazzolla, W. A. Mozart, I. Stravinsky and N. Motomatsu was recently followed by a second album. The artists collaborated with the transcribing and arranging of all the pieces for their unique instrumentation. This second disc, Hommage à la fraîcheur, is dedicated to the members of the Groupe des Six: A. Honegger, D. Milhaud, F. Poulenc, G. Tailleferre, E. Satie and M. Ravel. In this special concert program Les 6 & Piazzolla, the Parisian atmosphere introduced by the Groupe des Six in the beginning of the 20th century creates a dialog with the Argentinian sounds of "tango nuevo" by Astor Piazzolla. This choice of musical works unites in an original and fresh new way these two universes, together with the influence of folkloric melodies. www.accordiano.com

Chamber Music: Les 6 & Piazzola

G.	Tail	lef	erre	
E.	Sati	e		

Fandango Trois morceaux en forme de poire Manière de commencement Prolongation du même En plus Milonga del Angel

A. Piazzolla A. Honegger D. Milhaud

F. Poulenc

A. Piazzolla

Rapsodie Suite anglaise Hornpipe Le Bal masqué Finale Tangata

MAJA ALVANOVIĆ (SERBIA)

Academy of Arts (Novi Sad)

Maja Alvanović holds degrees in piano performance from the University of Novi Sad, under guidance of professors Kemal Gekić and Alan Fraser. She frequently performs with different chamber ensembles, instrumentalists and vocalists. Among her current projects is playing in Piano duo Majrina, with whom she has recorded CD album "Tangomania" – tango nuevo music of Argentina composer Pablo Ziegler. She is also author and leader of Majamisty TriO, ensemble with two published CDs: Mistyland (2011) and Love (2014), performing both in Serbia and abroad (London, Norwich, Kiev, Vienna). As soloist she recently had two recitals in New York (USA) and recital in Milan (Italy). She teaches complementary piano at the Academy of Arts University of Novi Sad and is artistic director of Piano City Novi Sad Festival.



Piano Recital

Nemanja Nešić

10 Nocturnes:

Nocturno No. 1 in F Maior Nocturno No. 2 in A Minor Nocturno No. 3 in E-flat Major Nocturno No. 4 in D Minor Nocturno No. 5 in G Major Nocturno No. 6 in E Minor Nocturno No. 7 in A Major Nocturno No. 8 in C Minor Nocturno No. 9 in G Minor

Nocturno No. 10 in F Minor



KRISTI BAKER (USA)

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 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). Kristi 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

J. Haydn Sonata in C Major, Hob. XVI/50

I. Allegro

III. Allegro molto

C. Debussy Prelude No. 3: La Puerta del Vino, Book 2

A. Soler Sonata in D-flat Major, R. 88

S. R. Martinez Sonata Rondo No. 4 – The Rider

NERA BELJANSKI (SERBIA)

Isidor Bajić Music School (Novi Sad)

The pianist and the composer, Nera Beljanski, actively practices her work in piano pedagogy in Music school "Isidor Bajić" in Novi Sad. She founded the vocal instrumental band MORAITIKA in 2009 and performs her own music with the band. She recorded and issued two studio albums: THE DOOR OF THE SEA (songs with the scent of the sea, inspired by the marine environment, in 2013 / WMAS Records), and IN THE MOON DROPS / Rock Svirke Records). The band Moraitika performed on numerous world music and jazz festival. The band is the member of World Music Association of Serbia since 2011. The band hosted in the numerous radio and TV programs. Nera Beljanski performs her music as a solo player as well. She works on her third album under the title "Heavenly Swing".



Composer's Profile: Song cycle for voice and piano: "Heavenly Swing"



MARIA BOTELHO HUBLER (BRAZIL/USA)

Temple University, Taubman Seminar Assistant Director (Philadelphia, Pennsylvania)

Maria Botelho Hubler has a master degree in piano, Temple University, USA with a full scholarship from the Brazilian Government, a bachelor degree in piano from Faculdades de Artes Alcantara Machado, SP, Brazil. She studied twice at Musica en Compostela, Spain, with a partial scholarship from the Spanish Government. Ms. Botelho Hubler has performed throughout Brazil, Spain and the USA, as a soloist, accompanist and chamber pianist. She has presented lecture and lecture/recitals in Brazil and USA. She has been a guest artist with Orquestra Sinfonica de Americana, Brazil. Premiered works of South American composers Eduardo Escalante and Michel C. Sheir. She has been teaching piano and Suzuki piano for more than thirty years in Brazil and the USA. She taught at Temple University Preparatory

Division, Academy of Community Music and Haddonfield School of Performing Arts. She was awarded Steinway & Sons 2016 Top Teacher Certificate, presented by Steinway & Sons, the Genia Robinor Award for teaching excellence and the Allison R. Maria E. Drake Award for excellence in teaching ensemble, presented by the Piano Teachers Society of America. Her students have won competitions in Brazil and the tri-State area, USA, and performed at Ethical Society, Kimmel Center, Carnegie Hall and on television. She has been a Faculty member of the Taubman Seminar at Temple University, since 2008. Ms. Botelho Hubler has been studying the Taubman technique with Prof. Maria Del Pico Taylor since 1988.

In Absentia: Lecture Recital: Brief analysis of Ernesto Nazareth Piano Music

This presentation focus on three genres of Brazilian popular music: Polca, Choro and Tango brasileiro. Starting with a brief biography of the Composer for historic context, there is a brief explanation of each genre in terms of form, rhythm, keys, meter, etc. The explanation of each genre will be followed by a performance of one or more pieces by the composer. Ernesto Nazareth's language in his piano music is based and influenced by the popular music that was performed in the streets of Rio de Janeiro at the end of the 19th and the beginning of 20th centuries. In this historic period, the music of Brazil was starting to develop its own language more independent from European influences. Ernesto Nazareth excelled and defined these genres in his piano music: In a quote from Heitor Villa-lobos "he is the true incarnation of the Brazilian music soul". The six compositions performed today are Ameno Reseda, Apanhei-te Cavaquinho, Batuque, Escorregando, Brejeiro and Odeon.

MARGARET BRANDMAN (AUSTRALIA)

Margaret Brandman's career in music as composer, pianist, music educator, arranger and writer on music education spans more than 45 years. She has combined her compositional interests with her interest in accelerated learning techniques for music. Margaret has composed a range of pieces for orchestra, chamber ensembles, piano and voice. These works receive international airplay and performances. Margaret is also writer and publisher of many music education materials. In 2012 she received the WPTA Dip.E in Piano Pedagogy for her DVD presentation 'The Geometry of the Piano and the Symmetry of the Hands' which was presented at the conference in 2011and again in 2013. In addition Margaret received the World Forum's 'Distinguished Contribution Award' (2012) for the continent of Aus-



tralia for her performances and lectures at an international conference at Oxford University in the UK. In 2016 many of her celebrated works for orchestra and chamber ensembles, recorded by the Moravian Philharmonic Orchestra were released in her album SENSATIONS on the Navona label. Her work 'Warm Winds in Havana' for Saxophone Quartet and Percussion, recorded in Cuba was released on the ABRAZO compilation album. In September 2017 the Prague Choir will be recording her 'Cosmic Wheel of the Zodiac' Song Cycle and performing the work in concert.

In Absentia: Margaret Brandman's Art Songs – presented by Margaret Brandman in concert with Baritone Martin Cooke

In September 2016 a celebratory concert event took place in the Conservatorium of Music, East Recital Hall, in Sydney, N.S.W. Australia. The concert was held to celebrate the Sydney launch of her two new CD's and in addition special guest artist Baritone Martin Cooke of the Bavarian State Opera Company in association with composer/pianist Margaret Brandman presented the world premiere of 14 art songs composed by Margaret Brandman especially for Martin Cooke. This film presents the live performances from the concert beginning with the piano solo 'Autumn Rhapsody' (from SENSATIONS CD), followed by the art songs 'Lady of Grace' and 'The Baragoola Sails to Manly'. The second half of the concert presents the entire 'Cosmic Wheel of the Zodiac' - Song Cycle which includes one song for each of the twelve Star Signs. Each song was composed with different tonality, tempo and mood to suit the characteristics of the star sign as described in the lyrics by astrologer Benita Rainer. The piano accompaniment plays an integral part in each composition establishing the mood during the introduction and supporting and complementing the vocal melodic line throughout.



IONELA BUTU (ROMANIA)

University of Arts George Enescu (laşi)

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. Very eager to continually perfect her artistic skills, she participated in various masterclasses held by eminent teachers such as Tatiana Pikaizena, Arkadi Sevidov (Russia), Liana Şerbescu (Holland), Lory Wallfisch (USA), Gabriel Amiras, Bernd Zack, Klaus Schilde (Germany). Between 2010 and 2016 she held masterclasses herself at the Conservatories of Verona and Frosinone (Italy), Weimar (Germany), Plovdiv (Bulgaria), Valencia (Spain), as an

invited teacher through the Erasmus program. At present, Ionela Butu is an Associated Professor at the George Enescu University of Arts, where she teaches piano, winning the high appreciation and the professional admiration of her students.

Piano Workshop: Approaches by Fraser, Fink, Tobias

This workshop will focus on how to approach technical problems, as suggested by complementary information included in three works on piano technique: Alan Fraser - The Craft of Piano Playing, Seymour Fink – Mastering Piano Technique, and Matthay Tobias – Visible and Invisible in Pianoforte Technique. It will take the shape of a debate on instrumental technique problems, revolving around the analysis of several passages that allow conceptual extrapolations on the principle articulated by A. Cortot in the introduction to his work edition of 24 Preludes by Fr. Chopin: "Travailler, non seulement le passage difficile, mais la difficulté elle-même, en lui restituant son caractère élementaire".

YING CAI (CHINA)

Shanghai Normal University (Shanghai)

Ying Cai is one of a few musicians in the world who has mastered both the piano and the ancient zither. Her debut at Carnegie Hall in 2014, which brought western and eastern instruments together, has been regarded as a unique moment in Carnegie's 124 years history. As a gifted musician, Ying started to give performances at the age of six. Before twelve, she had already performed dozens of concerts in Asia, North America, and Europe. Her performances have been highly praised by many great musicians Once after listening to her passionate performance, the great pianist, Russell Sherman remarked, "Ying has a big heart!" Ying Won many national and international competitions. She was invited to record radio program at Hong Kong Radio Station in memory of Beethoven. She gives master



classes in Asia, U.S and Europe and has been invited to join panels of jurors at international competitions, such as the Asia International Music Competition, the Karlovac International Piano Festival and Competition, TMTA All-Star Music Festival and Piano Competition. Her student won numerous prizes in international competitions. Ying currently serves as the piano faculty at Shanghai Normal University College of Music, and the guest professor at Lishui Conservatory of Music.

Lecture Recital: The differences and Dialogue between Western and Eastern Music in Today's Music World – with A Case Study of the Chinese Zheng and the piano music

Diversity is the main trend in the social development, as well as in today's music world. Music under different cultures are welcomed by audiences, and people are keen to see the dialogue between western and eastern music. The different instruments play important roles on the music creation. The lecture will focus on two representative instruments in the eastern (especially Chinese) and western music history – Chinese zheng and the piano. Chinese zheng is a traditional Chinese instrument, one could not only get to know the traditional repertoire, but also hear the modern sound from this instrument. The piano is the "King" instrument in the west. Through comparing the different structure, sound, notation, technique, history... people will explore the cultural influences (traditions, beliefs, languages) on the music development. And the collaboration of the two instruments brings unique experience in the "west meets east".



ROBERT CARNEY (USA)

Southwest Baptist University (Bolivar, Missouri)

Robert D. Carney is an active soloist and chamber musician with recent engagements including concerto performances in Kansa's City and Topeka and solo and chamber recitals in Indiana. Illinois, Nebraska, Tennessee, Michigan, and Missouri. His students have been prize-winners in state, regional, and international competitions and have appeared with orchestra and performed at prestigious venues such as Merkin Hall in New York. As a pedagogue, Carney has presented throughout the United States and abroad on topics ranging from teaching technique and expression to using Web-based tools in the piano studio. Carney has degrees from the University of North Texas (DMA) and Louisiana State University (MM) and has studied at the prestigious Aspen Music Festival in Colorado. Carney is currently Associate Professor of Music at Southwest Baptist University where he teaches piano. He has spent the past two summers teaching at Blue Lake Fine Arts Camp in Michigan and the University of Illinois in Urbana-Champaign.

Lecture: Teaching Expression Using Authentic Experiences: Augmenting Lessons with Task-Centered Instruction in a Web-Based Environment

Musical interpretation is an ill-structured and abstract process, and studio instruction can become reactionary without providing time to develop independent learning strategies. Research regarding self-evaluation, peer collaboration, and task-centered instruction can provide a pedagogical basis for teaching musical expression. Web-based collaborative environments are an effective delivery medium in which studio instructors prepare tasks that are implemented online. Videos or interactive multimedia can model the application of interpretive strategies. Using discussion boards through a Web-based Learning Management System, students share ideas and reflect at their own pace while instructors monitor these interactions and offer guidance as needed. By delivering instruction through an online medium, studio instruction time is saved, and the authentic tasks and online collaboration aid in the transfer of knowledge to novel contexts.

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J. Brahms Piano Sonata No. 1 in C major, Op. 1

II. Andante (nach einem altdeutschen Minneliede)

III. Allegro molto e con fuoco –Più mosso

IV. Allegro con fuoco – Presto non troppo ed agitato

Préludes:

O. Messiaen

No. 1La colombe

No. 5 Les sons impalpables du rêve

A. Scriabin Etude in C-sharp minor, Op. 2 No. 1

S. Prokofiev Piano Sonata No. 7 in B-flat Major, Op. 83

III. Precipitato

MAJA CIERACH (POLAND)

Frederic Chopin Music School (Olsztyn)

Maja is an 8-year-old pianist. It was her mother who first instilled the love of music in little Maja. She started to play the piano under the quidance of Izabela Pietrukaniec – Duda at the age of five. Additionally, she takes composition classes from Ewa Seferynowicz. Maja has won many prizes at international competitions, held in Poland. She performed in Żelazowa Wola as a laureate of International Chopin Festival in Mazovia, Sochaczew 2016 and her so far best composition titled Siamese Cat has been distinguished at National Competition for Young Pianists in Suwalki 2017. Her achievements include: Distinction at III Regional Instrumental Competition "First-class Musician" in Olsztynek(2013), Laureate at Iza Garglinowicz Piano Festival in Olsztyn (2015, 2016, 2017), Distinction at Frankiewicz Sis-



ters Piano Festival in Bialystok (2015, 2017), Distinction at International Piano Festival "Chopin and French Composers in Siedlce (2015), Second Prize at Witold Lutoslawski V International Piano Competition in Zambrow(2015), Laureate and Winner of the Teresin Commune Head prize at XXIV International Chopin Festival in Mazovia, Sochaczew(2016), Distinction for composition at II National Competition for Young Pianists in Suwalki (2017). Maja loves cats, especially her favourite pet Russian blue called Plato. She is into sculpting in clay and doing sports like tennis or football with her daddy.

Young Concert Platform

Two-part invention in C Major, BWV 772 J. S. Bach Two-part invention in F Major, BWV 779 Waltz in A Minor

F. Nowowieiski

F. Chopin

M. Cierach

Krakowiak

Condredanse in G-flat Major

Siamese cat Waltz

Nocturne

Underwater adventure



JELENA CONKIĆ-DEDIĆ (SOUTH AFRICA)

Roedean School, (Johannesburg)

Jelena Conkić-Dedić finished her Primary and Senior school musical education in Nis in 1988, in the classes of Radmila Mančić and Professor Svetlana Korunović for piano, and in the class of Dragoslava Sotirovska for Solo Singing. She studied solo singing in Skopje, Macedonia (FYROM), in the class of Professor Milka Eftimova, but in 1990 she relocated to Novi Sad where she graduated in 1994 at the Academy of Arts in Novi Sad, in the Department for General Music Pedagogy with her Major in Solfeggio. In 1995 she moved with her family to Johannesburg, South Africa, where she has successfully been teaching Piano, Theory of Music, the Aural component, Solo-singing and various Choirs for the last 22 years. Her piano pupils won numerous scholarships, awards in National Festivals and competitions such as the SASMT and NEA, UNISA examination awards and the ABRSM High Scorers awards. She received

special awards from UNISA for outstanding teaching in the Theory of Music in 2005 and 2006. She has attended numerous master classes held by prominent SA teachers such as Prof Josef Stanford, Prof Hubert van der Spuy, Pauline Nossel and recently with renowned international authors and composers Pam Wedgwood and Paul Harris. She previously taught at Kingsmead College, and since 2007 has been teaching Piano, Theory and Aural at Roedean School (SA), and is a member of the SASMT. She is married to Boba, and has two children, Milica, 25, who is doing her postgraduate Master's degree in Flute Performance and her Bachelor degree in Flute pedagogy at the University of Music and Performing Arts in Vienna; and Milan, 22, who recently graduated at the University of Cape Town with his Bachelor's degree in Architecture and is currently doing his internship while preparing for his postgraduate studies.

Lecture: Benefits of Learning and Playing Piano at an Early Age

In this presentation, an endeavour to show the physiological, psychological and sociological benefits of music on the growth and intellectual development of children will be explored. I will also deal with a reflection on current conditions in South Africa regarding access to learning to play the piano. The work of many researchers on the cognitive functions and brain development informs my work with my pupils currently at Roedean School (SA). In my presentation I would briefly demonstrate a beginner's lesson, which stimulates passion for the instrument and how this encourages the development of thinking skills, motor coordination, logical processing and discipline, through positive reinforcement and praise.

HANNAH CREVISTON (USA)

Arizona State University (Tempe, Arizona)

Described as "impressive and expressive" (Fanfare Magazine) and "superb...[with] great dexterity, rhythm, and touch" (American Record Guide), Hannah Creviston is 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 Columbia 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: Teaching Rhythm, not Math

Rhythmic understanding, or counting, cannot and should not be taught intellectually or mathematically; it must be felt and internalized. An inner awareness of meter, macrobeats, microbeats and melodic rhythm is crucial to performing with accurate rhythm, steady tempo and rhythmic fluidity. Through the research and work of Emile Jacque-Dalcroze and Edwin Gordon, we know that movement and rhythm are intertwined. When we look at jazz or folk music performances and education, we see movement, but in classical music and teaching, movement is often overlooked. Children need to experience continuous movement before focusing on beat or rhythm movements, which can seem to be more rigid. Continuous movement helps us feel the space and length of rhythm and not just focus on the attacks. It is also important for students to hear, imitate and create rhythmic patterns. Through the use of these patterns, which include macrobeats and microbeats, students learn to identify meter.



NOÉMI CSŐKE (SERBIA/HUNGARY)

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

Noémi Csőke was born on July the 5th 2001 in Bačka Topola, Serbia. She lives in Mali Idoš 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 class of the elementary music education with Professor Mária Székely. Since 2016 she has been attending the Kodály Zoltán Singing-Music Primary and Secondary Grammar School in Kecskemét, Hungary, in class of prof. Mária Radványi. She won numerous prizes on national and international piano competition among which are: Republican competition: 2011 – second award, 2013 – first award, 2015 – Lauerate. Festival of Music Schools 2013, 2015 – first awards. Interna-

tional competitions abroad: Gorizia (Italy) 2010 – first award, Sighetu Marmatiei (Romania) 2011,2016 – first awards. Budapest (Hungary) 2012 "Chopin+" special award for performance of Bartók's composition, Radlje ob Dravi (Slovenia)- 2013 first award, Budapest (Hungary) 4th Bartók Béla contest of music schools – 2014 first award. Other Serbian competitions: International contest of young pianists, Šabac – 2009, 2010, 2011, 2012, 2013, 2015, 2016 first awards, 2014 second award. Competition of young pianists, Zrenjanin – 2010 Special award and Lauerate. 2012 Special first award. Bačka Topola "Musicaux Moments" from 2009 to 2017 first awards. Lazarevac - 2010 Revue of young pianists – first award. Belgrad, International Competion Davorin Jenko 2016 – first award. Bečej – International Piano Competition, 2016 – first award. Novi Sad, Festival Isidor Bajić, 2016 – first award, Laureat

Young Concert Platform

W. A. Mozart

F. Chopin

F. Chopin B. Bartók 6 Variations in F Major on Paisiello's Salve tu, Domine, KV 398

Nocturne in E Major, Op. 62 No. 2

Scherzo No. 1 in B Minor, Op. 20

Sonatina Sz. 55

I. Dudasok (Bagpipers): Allegretto

II. Medvetanc (Bear Dance): Moderato

III. Finale: Allegro vivace

MIA ELEZOVIĆ (CROATIA) / ALISIOS CAMERATA :

in collaboration with CAMERATA CANTILLY

Each musician has a very successful independent career and once they have started to play together, they have attracted the musical scene. Playing in various combinations and hosting their fellow instrumentalists and singers, Alisios Camerata approaches with equal joy, curiosity and seriousness the music materials originally written for Messiean ensemble as well as the works which they adapt themselves for this type of group. Since 2012 the ensemble received the attention and been recognized by the audiences, critics and great interest of Croatian and Japanese composers who wrote new pieces or are writing works for them. In 2014 Alisios Camerata premiered works written exclusively for them at the Days of Croatian Music in Opatija, by leading contemporary composers of middle and younger generation. Alisios Camerata performed in Croatia, Austria, toured with great success in Japan and Cyprus.



Their performance of Takemitsu's Quatrain I with the Zagreb Philharmonic in 2015 was very significant because it is the first performance of this work in Croatia. The fact that in Croatia there had not been new compositions written for this type of ensamble in the past 25 years, and now in relatively short time there are new works, also shows the interest that Alisios Camerata inspires and evokes.

Alisios Camerata (in collaboration with Camerata Cantilly): Mihael Paar, clarinet (http://mihaelpaar.com/), Vlatka Peljhan, violin, Alja Mandic, cello (http://aljamandic.wixsite.com/alja-mandic/biography), Mia Elezović, piano

Chamber Music Recital: Adès, Maxwell Davies, Bolcom

T. Adès Court Studies (from The Tempest)

I. The False Duke

II. The Prince

III. The King

IV. The False Duke's Defeat

P. M. Davies Economies of scale
W. Bolcom Second piano quart

Second piano quartet
I. Rhythmic, relentless

II. Scherzo scuro; everything in shadow

III. Semplice e ben trattenuto

IV. Absolutely inflexible; hip-hop tempo





KATHRYN FOUSE (USA)

Samford University (Birmingham, Alabama)

Kathryn Fouse is Professor of Music/Associate Dean for the Division of Music at Samford University. In addition to her commitment to education, she continues to maintain an active performing career with recent appearances in such venues as the World Piano Conference (Novi Sad, Serbia) and the soundSCAPE New Music Festival (Maccagno, Italy) as well as throughout the United States. She holds degrees in Piano Performance from Baylor University (BM), Southern Illinois University at Edwardsville (MM) and the University of North Texas (DMA). Her principal teachers include Eugenia O'Reilly, David Albee, and Ruth Slenczynska. Kathryn Fouse enjoys opportunities to share her passion for new music with audiences and actively seeks collaborative ventures with like-minded artists. Her research into

connections between art and music has been presented at such esteemed institutions as the University of Illinois, Baylor University, the Dallas Art Museum, Gothenburg University (Sweden) and the Norwegian State Academy of Music (Oslo).

Piano Recital with Visual Projections: Art Inspired by Sound

Frederic Rzewski: The People United Will Never Be Defeated – 36 Variations on ¡El Pueblo Unido Jamás Será Vencido!

Aural Vision brings together two artists from different disciplines to illuminate points of commonality in the language of art. The program content is inspired by the Chilean unity anthem The People United Will Never Be Defeated. This collaborative performance integrates solo piano by Kathryn Fouse with visual projections of Larry Thompson's original paintings inspired by the music. Frederic Rzewski's stirring and challenging variations are enhanced by visual images inspired by Rzewski's music. The integration of these art forms draws the audience into a multi-sensory experience making both the aural and the visual impact stronger and more meaningful. Rzewski's work epitomizes the message of strength by unification in a musical context and the paintings highlight and amplify the music's organizational structure resulting in a memorable, impactful realization of the message. Original artworks are also available for viewing. Our challenge for this project is to use art as a means to bring people together.

RIKA FUKUDA (JAPAN)

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 or-



ganized 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 2014, both in Tokyo and Belgrade, she gave concerts with Serbian flutist, Ms. Andela 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. Currently, she is an official member of committee for cultural policy in Setagaya, Tokyo.

In Absentia: Potential Exercises for Hands in Trouble

Part 1: Rika Fukuda often performs in cultural exchanges between Japan and Serbia, and will introduces some of them

Part 2: 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 K. Yamada Karatachi-no-hana



ACHILLE GALLO (ITALY)

European Piano Open Academy (Venice) Garda Lake Music Academy (Verona)

Achile Gallo is a "pianist full of passion and exciting technically capable of reaching the top of expressiveness beyond any possible expectation" (David W. Moore, American Record Guide); "His piano playing reminds me of the great pianist Dinu Lipatti" (Dragos Tanasescu, musicologist and author of the biographical book Dinu Lipatti, remembered, Rotterdam 1994). Pupil of the great pianist and pedagogue Fausto Zadra, Achille Gallo has been invited as soloist and chamber musician to perform in the major international music festival such as the Rotterdam Piano Festival, Mediterranean Festival, Brussels Kroon Concert Series, Cemal Resit Rey Chamber Music Series and CRR International

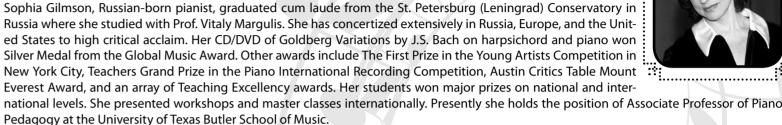
Piano Festival in Istanbul, Evenings on Art around Moscow in Russia and much more. He has an important discography that boasts 6 CDs for prestigious record labels such as Velut Luna, Phoenix Classics, Neos Music GmbH, Xclassics Records). His career as soloist includes performances with Istanbul Devlet Symphony Orchestra, Czech National Symphony, Gaetano Donizetti Symphony Orchestra collaborating with conductor as Rengim Gokmen, Iosif Conta, Alessandro Molinari, Pietro Mianiti. He's often invited to hold Masterclasses as well as jury member in prestigious international piano competition. Founder and Artistic Director of the International Piano Competition Fausto Zadra he received numerous awards including in 2009 the prestigious PhP Paul Harris Fellow awarded by Rotary International Foundation. He's Piano Teacher in Master Performance at the European Piano Open Academy in Venice and recently he was invited at the Garda Lake Music Academy (Verona) as Teacher in "Master Performance" of piano and Chamber Music in collaboration with Steinway Society.

Piano Master Class

The Pedagogical Legacy of Fausto Zadra. The relationship between anatomy of the hand, tone production and music goals. Short and practical description with analysis of its basic teachings and the concept of the "Pianistic Art" as the "art of touch" at the service of music. His method based on an accurate study of the anatomy of the playing apparatus, allows an almost complete relaxation of the muscles and tendons of the hands and the arms to avoid troubles by unnecessary muscular tension (stiffness sensation or muscle blocks) and to get as final result a beautiful sound always smooth and round.

SOPHIA GILMSON (USA/RUSSIA)

Butler School of Music (Austin, Texas)



Lecture: Slurs: The Enigma and Possible Answers

To lift or not to lift? That is the question. The ambiguity of slurs in Baroque and Classical keyboard music presents many questions to the pianists of all levels. Whether we work on the pieces from Anna Magdalena Bach Notebook or Sonatas and Concertos by Mozart, we must answer a persistent question: to lift or not to lift? This workshop will explore the physical aspect of the slurs' execution and its connection with expressiveness. It will focus on the various meanings of the slurs, such as phrase, legato, slurs within a phrase, i.e. articulation, and continuous legato regardless of the length of slurs. Furthermore, we will be forced to be brave and make our own conclusions regarding the slurs interpretation. Finally, we will discuss the various ways of teaching our students how to decode the meaning of the slurs through studying the Urtext editions, making our own editions, and listening to other instruments. While we may not find the final answer, the journey itself will be an eye-opening.



MIRTA GÓMEZ (USA)

Beehive Music Academy (New York, New York)

Mirta Gómez received her early piano training from her mother in her native Cuba. She continued her musical education at the San Francisco Conservatory of Music and at the Juilliard School in New York. Gómez's recent performances include recitals at the Leo S. Bing Auditorium at the Los Angeles County Museum in Los Angeles, CA. and the Metropolitan Museum of Art in New York City. Her international tours have included performances at the Grand Theatre de Geneve, Switzerland; Hochschule fur Musik Hanns Eisler in Berlin, Germany; Tel – Hai Festival in Israel, Civic Center Auditorium, Monterey, California; the United Nations Concert Hall, Town Hall, Carnegie Recital Hall, and Merkin Hall in New York City. Additionally, she has performed in a private recital for Mayor and Mrs. Giuliani at Gracie

Mansion in New York City, and has appeared in a televised performance at the Conservatorio Nacional Lopez Buchardo in Buenos Aires, Argentina. Mirta Gómez has recently been a Visiting Professor at Universities in Tulsa, Oklahoma, Portland, Oregon, Philadelphia, Pennsylvania and the Graduate Center City University of New York. Mirta Gómez is a Steinway Artist.

Lecture Recital: Cuban Composers, 19th & 20th Centuries

Cuban rhythms in the Classical music of Cuba.

LEON GREEDY (UK/JAPAN)

Leon Greedy was born in 1993 in the United Kingdom; he started playing piano when he was 4, and from the age of 11 until the beginning of undergraduate study he had had piano lessons with professor lan Jones (Royal College of Music). During that time he had performed in many local music competitions that were met with considerable success, as well as in Japan and Australia. In 2015, Leon Greedy completed his undergraduate study in music under Professor Charles Wiffen at Bath Spa University. Since his graduation, he has been working on producing a portfolio of compositions which has become a career path he would like to follow. Since 2014 he has been collaborating with Japanese "Noh" actor and "living national treasure", Reijiro Tsumura, composing and performing the music for an original show, that is performed at the Japan Matsuri Festival held in Trafalgar Square, London. Recently Leon moved from England to Japan to improve his Japanese language skills, and is currently studying at a language school in Tokyo, while also continuing to expand his knowledge and skills as a composer and musician.

Lecture: The creative process of a piece influenced by Japanese hip-hop producer Nujabes

On February 26, 2010, Japan lost one of their most respected hip-hop producers, known as Nujabes (pronounced "noo-jah-bess") in a traffic accident, leaving a devastating shock to the international hip-hop community. His music lacked the "in your face" style that many hip-hop acts bestow, and is more the opposite, expressing a warm chilled atmosphere, with tracks generally dominated by soft piano lines, and some reflecting moods of a little uplift, and others being more melancholy. Nujabes is often recognised as jazz rap, jazz hip-hop, or hip-bop music to name a few, which also includes rap groups Gang Starr, A Tribe Called Quest, and Digable Planets, who all emerged in the late 1980s and early 1990s, and considered pioneers of the subgenre. I wanted to create a music piece influenced by the works of Nujabes, and this presentation will share my journey through producing a jazz hip-hop track, looking at what equipment and software I used, with demonstrations of how parts of the track were constructed and performed.



SUSAN C. HA (USA)

Norfolk State University (Norfolk, Virginia)

Susan C. Ha is an Assistant Professor of Piano and Coordinator of Piano Area at Norfolk State University. She has appeared at the Carnegie Hall and Interlochen Center for the Arts. Her performances in 2016 include but not limited to performing at Oberlin College for the National GP3 Conference, performing violin and piano recitals with the associate concertmaster of Kimpo Philharmonic Orchestra of Korea, collaborating with the Cantabile Project of Norfolk at all-Ravel recitals, chamber music performances with members of Virginia Symphony Orchestra, performing in concerts of the Virginia Symphony Orchestra, Symphonicity, Sentara's Music and Medicine Center, Hampton Roads Chamber Players, Neon Festival of Norfolk's Arts District, and appearing as a concerto soloist of Mason Symphony

Orchestra in Michigan. She had also collaborated with the Virginia Opera in the same year. In the meantime, she has appeared in about 30 recitals per year at Norfolk State University. She is the pianist of a contemporary music ensemble New Music Norfolk. Ha earned her D.M.A. in Piano Performance with cognate areas in Music Theory and Piano Pedagogy at the University of Cincinnati College -Conservatory of Music while studying with Awadagin Pratt. Her other teachers include Prof. Eric Ruple and Prof. Hae Won Min.

Lecture Recital: Practical Application of Rudolph Ganz's Exercises to Supplement Teaching Concert Etudes: Debussy, Rachmaninoff, and Earl Wild

Effective teaching of etudes at the collegiate level should lead for student to be able to successfully perform the assigned piece and to master all types of technique that are involved within the work. College professors often neglect the pure-technique exercises and assign the largescale repertoire instead. The purpose of this lecture recital is to present various ways to enhance teaching technique by deciding priorities and sectionalizing passages while mastering the technique of each section by supplementing Exercises for Piano, Contemporary, and Special by Rudolph Ganz. I will demonstrate that the implication of Ganz's exercises is very beneficial in teaching technically challenging repertoire, especially concert etudes. This lecture will go through the following stages: 1) a brief biography of Ganz; 2) the organization of Ganz's Exercises; 3) the practical application of these exercises in comparison to etudes by major composers: Debussy, Rachmaninoff, and Earl Wild.

WILLIAM (BILL) HARNED (USA)

University of Northern Colorado (Greeley, Colorado)

William (Bill) Harned received undergraduate degrees in Computer Engineering and Music from his hometown college of Mississippi State University, where he studied with Joel Harrison, the current Artistic Director and CEO of the American Pianists Association, and Rosangela Sebba of Brazil. After receiving his Master's in Piano Performance from Louisiana State University studying with Michael Gurt, he went to Colorado to study Music Therapy at Colorado State University. Noticing his singing skills were not as good as his piano skills, he withdrew from Music Therapy to pursue a Doctor of Arts in Piano Performance from the University of Northern Colorado, where he currently studies with Adam Zukiewicz of Poland. Last summer he participated in the Pablo Casals Festival in Prades, France studying with Olivier Gardon of the Conservatoire à rayonnement régional de Paris and also participated in the International



Music Festival of the Adriatic in Duino, Italy, studying with his current piano teacher and will attend this summer as well. He also has participated in masterclasses with Abbey Simon and Martin Canin. This past March he presented the same research at the MTNA National Conference in Baltimore, Maryland in a poster session. He is currently working on his dissertation at the University of Northern Colorado.

Lecutre: Technical Development at the University Level in America

Developing technical skills is an ongoing process. For the music major it is an essential part of practice, yet it often receives less attention than it should. To find out what universities are doing for piano majors, professors of piano across America were emailed to find out what requirements they have for technical development. Many schools have Audition Requirements that seldom include technical requirements. Many schools have Sophomore Proficiencies for students to practice towards. To have standardization, it can be easy to assign scales and arpeggios at specific metronome speeds, but technique at the university level should progress past these fundamentals. The use of written-out technical exercises, especially those by Czerny and Hanon, were quite popular, yet standardization can become difficult when individual teachers have different preferences and when they desire to customize specifically to the needs of the student. Overall, this presentation will give an overview of what is popular among universities in America.



NEBOJŠA ILIJEV (CROATIA)

Music School of Franjo Kuhač (Osijek)

Nebojša Ilijev finished his primary music education at the School of Art in Beli Manastir, class of Professor Magdalena Mandura and Ivan Husnjak. He finished his high music education at the Music School of Franjo Kuhač in Osijek, class of Professor Ivana Glavočević. During his high school education, he performed at youth piano festivals and other events in Croatia both as a soloist and as an accompanist. He attended many master classes held by teachers such as Damir Sekošan, Vladimir Babin, Srđan Čaldarović, Ida Gamulin and Konstantin Krasnitsky.

Young Concert Platform

Prelude and Fugue in F Minor, BWV 881, WTC II

L. van Beethoven Sonata No. 17 in D Minor, Op. 31 N. 2

I. Largo – Allegro

II. Addagio

III. Allegretto

F. Chopin Etude in C Minor, Op. 25 No. 12

S. Prokofiev Visions Fugitives Op. 22

I. Lentamente

III. Allegretto

X. Ridicolosamente

V. Mokranjac Dance No. 4

J. S. Bach

F. Chopin Polonaise in A-flat Major, Op. 53

RAISA ISAACS (USA)

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, Russia. 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 harpsichordist of the "Early Music" Ensemble" of USIA. She taught at the Eastern Michigan University and performed in the Detroit, New York, Ann Ar-



bor, 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 and a course on the Keyboard Baroque Performance Practice at the Florida Atlantic University. Her performances include Regensburg Summer Academy, GE, Ufa State Institute of Arts, RU, Canon Chapel of the Emory University, GA, Oglethorpe University Museum of Arts, GA, Steinway Piano Gallery, GA, FL, Reinhardt University, GA, Monmouth Conservatory, NJ, Boston Early Music Festival, MA, PCAT at the Broward College, Lynn University and FAU in Boca Raton, Florida. She is a coordinator of Atlanta Early Music Alliance Baroque Keyboard Workshop. Raisa Isaacs is a frequent lecturer on historically informed Baroque Keyboard Music. Raisa Isaacs's students have won and received diplomas in the numerous International competitions, such as American Protégé, Enkor, Karmel Debut, and WPPC Piano Competition. Since 2012 ten students of Dr. Raisa Isaacs have performed at the Carnegie Hall in New York. Students consistently receive the State Level Excellence Awards in the Royal Conservatory MDP Practical and Academic assessments.

In Absentia: J. S. Bach's rubato on modern piano. Comparative analyses of adaptation with a demonstration on the harpsichord and modern piano

It's been finally recognized and accepted by modern pianists that exuberance, vibrancy, spontaneity and predominantly emotional emphasis of Baroque was based on the flexibility of the rhythm comparable to the Romantic period. Consequently, what we call rubato in the Romantic period did exist in the Baroque period as well. However, the question how to create Baroque rubato remains vague even for established concert performers. The purpose of the presentation is to introduce to the main clues in identification how to make a decision on when it is appropriate and what degree of rubato is possible to apply in a particular genre of a keyboard composition; what is the connection between dynamics and Baroque rubato, rubato and articulation, rubato and Baroque fingering; what kind of rubato should be applied in the strict polyphony, dances, or toccatas, and how we can assimilate Baroque rubato on modern piano with consideration of the different characteristics of the instruments.



KANGWOO JIN (SOUTH KOREA)

University of Wisconsin-Madison (Madison, Wisconsin)

A native of South Korea, Kangwoo Jin completed his Bachelor of Music degree at Hanyang University in South Korea, and his Master's of Music degree as well as Performer Diploma at Indiana University where he worked as an associate instructor. Kangwoo Jin is currently a Doctoral Candidate and Collins Fellow in Piano Performance and Pedagogy under the guidance of Christopher Taylor and Jessica Johnson at the University of Wisconsin-Madison. Jin was a prize winner in numerous competitions including the Korea-Herald Newspaper competition and the Eumyoun piano competition in South Korea. He also won the UW-Madison Beethoven Piano Competition (2015), Shain Woodwind-Piano Duo Competition (sponsored by former Chancellor Irving Shain), as well as the Concerto Competition. Mr. Jin was featured on Wisconsin Public Radio and appeared as the soloist in the annual Symphony Showcase with

University Symphony Orchestra. Mr. Jin has performed in many concerts, including a debut concert sponsored by the Chosun Daily Newspaper in Korea.

In Absentia: Pedagogical Korean Piano Repertoire: Investigating Korean Folk Tunes and Rhythms

Korean Folk music is characterized by its unique, recurring rhythmic patterns. Jangdan, one of the most distinctive and widely used rhythmic cycles in Korean folk tunes, features a two-measure rhythmic pattern consisting of dotted-rhythms. With this long, repeated rhythmic pattern, students can gain a better understanding of hypermetric units, creating longer phrases and a unique rhythmic flow and groove. I will introduce pedagogical Korean piano repertoire based on Korean folk songs and traditional rhythms, targeting intermediate level students. I will also examine several arrangements of famous Korean folk tunes, such as Lawrence Lee's Korean Folk Song Collection (published by Hal-Leonard), including Arirang and Cheon-An three-way Junction, both of which incorporate Jangdan. Through an exploration of the sonorities and timbral qualities of traditional Korean folk instruments like, Janggu, a percussion instrument, I will demonstrate specific ways of imitating them on the piano. In addition, I will also investigate the pedagogical and pianistic challenges of each piece, offering insightful strategies for practicing innovative fingerings, ergonomic gestures and physical choreography that evoke Korean musical sonorities.

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 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 national theatres in Paris and Strasbourg. "A fine sense of line, volatility and rapt concentration informs lan Jones's performances" -classicalsource.com

Piano Master Class
RCM Pre-Audition Consultations



SZYMON JUCHNO (POLAND)

Frederic Chopin Music School (Olsztyn)

Szymon was born in 2006 in Poland and started to learn piano at 6, under the guidance of Izabela Pietrukaniec - Duda. He has been awarded many times on different music nationally contests. To name a few of his greatest successes: first award in Piano Competition in Suwalki in 2017, laureate of International Chopin Festival in Mazovia in 2016, special prize for the performance of a French composer in International Piano Festival in Siedlce in 2015, twice won laureate with special award of Piano Festival in Olsztyn in 2014 and 2016, laureate of Piano Festival in Bialystok in 2015 and 2017 with special award for the performance of J. S. Bach and special award in Regional Hearings of students of piano classes at primary schools in 2016. Szymon is also a very talented athlete, he trains football, plays table tennis and runs.

Young Concert Platform

French Suite No. 2 in C Minor, BWV 813

I. Allemande

II. Courante

F. Chopin Mazurka No. 2 in C-sharp Minor, Op. 6

Nocturne C-sharp Minor. Op. posth.

Waltz in B Minor, Op. 69 No. 2

W. A. Mozart Sonata in C Major KV 545

I. Allegro

F. Nowowiejski Two Dances

J. S. Bach

IRENA KOFMAN (USA)

Florida Atlantic University (Boca Raton, Florida)

The renowned Russian-American pianist holds a Doctorate of Musical Arts from the University of Miami, where she studied under the tutelage of Prof. Sackstein, a pupil of the legendary Claudio Arrau. After founding the Arcangelo Piano Quartet – a distinguished American chamber ensemble--she toured Guatemala, China, the Bahamas and the United States, all to rave reviews. In the words of critic Lawrence Budmen, "Kofman was brilliant in her phrasing and control. The entire performance had a unique sense of deeply felt, highly personal music making." Later, Kofman established a duo with the eminent Belgian pianist André De Groote. Their 3 recorded albums received critical acclaim, bringing high words of praise. The MusicWeb International critic Philip R. Buttall notes, "The performance, too,



is absolutely first-rate." Kofman continues to collaborate with other outstanding musicians, such as Japanese violinist Junko Ohtsu. As a solo artist, she has been heard in Austria, Germany, Switzerland, Belgium, France, Italy, Poland, Serbia, the 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. As a pedagogue, Kofman's skill is demonstrated by awards and student outcomes: for four consecutive years she received a Diploma of Recognition from the American Protégé International Competition for "extraordinary dedication and achievement in the field of teaching music and presenting students to perform at Carnegie Hall." Many of Irena Kofman's former piano students are distinguished performers and educators throughout the Americas, former Soviet Union, and Europe. Kofman is currently an Assistant Professor and the Director of Keyboard Studies at Florida Atlantic University in Boca Raton, Florida.

Piano Duo Lecture Recital: Irena Kofman and Tatjana Šurev

D. Shostakovich

M. Clementi / H. C. Timm

J. S. Bach / T. Šurev

G. Gershwin / P. Posnak

Concertino for two pianos in A Minor Op. 94

Sonatina in C Major Op. 36 No .3 Toccata in F Major, BWV 540

Two songs:

It Ain't Necessarily So S' Wonderful/Funny Face

Oblivion Libertango

A. Piazzola / T. Šurev A. Piazzola / P. Ziegler



WILLIAM LIPKE (USA)

Adams State University (Alamosa, Colorado)

Pianist William Lipke 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 two tours of Russia. Appearances with orchestra include the Liszt Concerto in A Major, which was broadcast on public radio. He has given numerous presentations at state, national and international conventions. Lipke holds the DMA degree in piano performance from the University of Cincinnati College-Conservatory of Music. His early teacher was a graduate of the Royal College of Music in London and he first appeared as a concerto soloist with a youth orchestra at the age of twelve. He studied privately with Ozan Marsh (who studied with Liszt pupil Emil von Sauer and 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. He maintains an active schedule as a teacher, composer and performer.

Piano Recital: South American Composers and World Premiere of American Preludes

H. Villa-Lobos

W. Lipke

A. Ginastera

Valsa da dor

American Preludes (World Premiere)

Twelve American Preludes, Book I

Danzas argentinas:

Danza del viejo boyero

Danza de la mosa donosa

Danza del gaucho matrero

OLIWIA ANNA MACKIEWICZ (POLAND)

Frederic Chopin Music School (Olsztyn)

Oliwia Anna Mackiewicz was born on December 4th, 2001 in Olsztyn, Poland. She lives in Roznowo. Her music education began when she was nine. Since then, she has learnt to play the piano under the guidance of Izabela Pietrukaniec – Duda. She is a laureate of many piano festivals and competitions held in Poland, such as Regional Instrumental Competition "First-class Musician" in Olsztynek (2012), Frankiewicz Sisters Piano Festival in Bialystok (2013, 2015, 2017) and Iza Garglinowicz Piano Festival in Olsztyn (2014, 2015, 2016). Apart from music, she is interested in horse riding and photography.



Young Concert Platform

F. Nowowiejski

F. Nowowiejski

F. Schubert

J. S. Bach

Borowiak

Prelude and Fugue D minor, BWV 851, WTC I

Impromptu Op. 90 No. 2

Fairy tale Op. 20 No. 6



MAC MCCLURE (COLOMBIA/SPAIN/USA)

Conservatory of Music, National University of Colombia (Bogota)

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 for Columna Musica, Toccata Classic's, and Albany records. He holds BA in Romance languages from the University of North Carolina and he studied for 9 years with Alicia de Larrocha at the Marshall Academy of Barcelona. He has worked closely with the the following Spanish Contemporary composers: Xavier Montsalvatge, Joaquin Nin-Cumell, Carlos Surinach, Ricardo Llorca, Miquel Ortega, Carlota garriga and Moises Bertran. From 2011 to 2014 he was the Director of the national Conservatory of Music at the National University of Colombia. He is As-

sociate professor of piano and director of graduate studies in Music. Highlights from his 2017-2018 schedule include three weeks long tour of China, New York performances of the piano concerto by Luis Carlos Figueroa and the Concerto for Batucada, piano and orchestra by Ricardo Llorca, performances of Mozart K. 482 and K. 488 in South America.

Piano Recital: Dances from Catalonia

E. Granados	Dances from Catalonia
E. Granaaos	Durices morn catalorna

Danzas españolas

Galante Oriental Fandango Andaluza

M. Ortega Preludio y Danza No. 2 (World Premiere)

I. Albeniz Danza español No. 3 F. Marshall Goig de Juventud

L'Alec

F. Mompou Canción y danza IX y VI

J. Torres Viladrau

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

composi-National th of his epertoire h a lot of okyo. He cormance

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

J. Haydn
Piano Sonata in C Major Hob. XVI:48
I. Andante con espressione
II. Rondo. Presto
F. Liszt
Hungarian Rhapsody No.12 in C-sharp minor
M. Ravel
Le Tombeau de Couperin



ALEKSANDRA MYSLEK (POLAND)

Aleksandra Myslek earned her Bachelor and Master of Music degrees at the Royal Academy of Music, where she studied first with Prof. Christopher Elton and then with Prof. Hamish Milne, and where she was offered entrance scholarships for the whole duration of her two degrees. Aleksandra was lucky to have performed internationally since the age of 16, most notably in Paris, Senlis (Cziffra's Foundation), several cities of Hungary, Spain, Poland, and the UK, where she is based. In her repertoire Aleksandra has concertos by Chopin (1,2), Beethoven (4), Prokofiev (1,3), Grieg, Schumann, Mendelssohn (1), and Mozart (24), most of which she performed in the UK. She is deeply involved in chamber music, she has been awarded several prizes in this field (Brenda Webb Award, Wilfrid Parry Prize among others) and was lucky to perform and learn with countless excellent chamber music partners. Aleksandra

was greatly inspired by her notable teachers at the Academy, as well as pianists like Leon Fleisher, Ferenc Rados, Fou Ts'ong, and Michel Beroff, who she had an honour to get advice from. Aleksandra is now working on her recording of Karol Szymanowski's music, which was also the topic of her Masters dissertation and will be a subject of her future studies.

Lecture Recital: The Complex Mind of Karol Szymanowski; accompanied by Masques Op. 34

Szymanowski's triptych Masques should, in my opinion, stand right next to the great Gaspard de la Nuit, and be as often performed and discussed. It came to my attention though that Szymanowski's music, even now, is not as keenly followed by general public as the music of other XX century composers. Having studied the composer for a substantial period of time, I became hugely fascinated with his intellect and the inner world of a man, who famously said about himself: "[I'm a] writer actually. Not a musician, but a writer." As almost all performers, I consider it my main purpose to express or explain the music in a way that its value can not only be appreciated, but its essence considered necessary and enriching. Therefore, I will be introducing in short words the second nature of Szymanowski, which reveals the individuality of his creative force. I will translate some of his writings to the audience (most of them haven't been officially translated yet) to bring his personality and esthetics to focus. With all this, the performance of Masques will still be at heart of my lecture-recital. The purpose of it will be to highlight to the audience of music lovers, pianists, and/or teachers the outstanding and largely unknown individuality of Karol Szymanowski.

LOK NG (USA)

Truman State University (Kirksville, Missouri)

Pianist Lok Ng has performed in prestigious venues in both the United States and abroad and has been a prizewinner at several piano competitions, including second place at the Liszt-Garrison International Piano Competition, finalist at the American Prize, first place at the MTNA Young Artist piano competition in Nevada, and first place on two occasions at the UNLV concerto competition. Throughout her career, she has participated in master classes with many

world- renowned pianists, including Vladamir Feltsman, Earl Wild, Nelita True, Vladimir Shakin, Janice Weber, Peter Nagy, Jerome Rose, and Douglas Humpherys. Ng has degrees from the Manhattan School of Music, the University ::of North Texas, and the University of Nevada, Las Vegas. Before coming to the United States, she also studied at the Central Conservatory of Beijing, the most prestigious music school in China and the Hong Kong Academy for Performing Arts. Lok Ng is also a busy adjudicator at piano competitions around the United States and has previously taught on the piano faculties of Skidmore College, the College of Saint Rose, and Union College. Currently she is an Assistant Professor of Music in Piano at Truman State University and piano faculty at Blue Lake Fine Arts Camp in Michigan.

Piano Recital

L. V. Beethoven

F. Busoni

F. Liszt

32 Variations in C minor, Wo O.80 Sonatina No. 6, BV 284 - Chamber Fantasy on Bizet's Carmen Apres une Lecture de Dante: Fantasia quasi Sonata





ROSS OSMUN (CANADA)

Bishop's University (Sherbrooke)

Originally from Windsor Ontario, Canada, Ross Osmun holds degrees from the University of Windsor, Royal Conservatory of Music and the prestigious Eastman School of Music. His principle teachers were E. G. Butler (Windsor) and Professor Barry Snyder. (Eastman) He has performed nationally as recitalist, accompanist and chamber musician with important debuts in Calgary, Banff, Regina, Winnipeg, Thunder Bay, Toronto, Quebec City, Montreal, Halifax and Charlottetown. International engagements include those in the United States (Detroit, Ann Arbor, Washington D.C., Eugene Oregon and New York City) as well as those in France, Spain, Serbia, Germany, Austria and Russia. He is currently a Professor of Piano and Theory at Bishop's University teaching piano as well as courses that include Piano Literature, Russian Music, Music Theory and Film Music. In 2008, he received the Humanities Teaching Award in rec-

ognition of his effective teaching and dedication to the student body. He has also guest lectured across Canada and internationally in Spain, Germany, Austria and Serbia and has been featured in recital on CBC Radio-Canada with Winnipeg-born soprano Melinda Enns. Before arriving at Bishop's, Osmun held teaching positions at the Eastman School of Music and the University of Prince Edward Island.

Lecture Recital: Brahms' Third Piano Sonata Op. 5: A 'rückblick' On a Tale of Spurned Love.

Despite being hailed by Schumann as the "chosen one: and his christening as the future torchbearer for the Davidsbündler, the impressionable twenty-one-year old Brahms in no way succumbed to that faction's myopic artistic vision for the future. This lecture-recital examines Brahms' early programmatic tendencies as seen in his monumental opus 5 – those that in hindsight, dared to align themselves more closely with the New German School – the enemy camp of musical Philistines spearheaded by Liszt and his followers. Safely nestled within Brahms' early master piece of 1853 are movements that possess strong musical-poetic associations that will be discussed in detail with the goal of dispelling the myth that Schumann's "young eagle" is a composer of purely absolute music.

LAURENS PATZLAFF (GERMANY)

University of Music Lübeck (Lübeck)

Laurens Patzlaff is both a Classical and Jazz pianist whose musicianship offers audiences a fresh perspective on the rare yet dazzling intermixture of Classical music and improvisation. With a range of styles few if any can imagine in the formal world of the Classics, Laurens is devoted to promoting and popularizing this fascinating musical duo of improvisation and the Classics. In November 2012 he released his much acclaimed debut album "Reflections on Debussy," touted by the Freie Presse as "One of the most exciting contributions to the Debussy year 2012." His second album, "The Sorcerer's Apprentice," was released in 2015. A solo artist as well as an accomplished chamber musician, this multi-award-winning pianist has worked with numerous orchestras, including the Stuttgart State Orchestra, and

ective on the in imagine in usical duo of itions on De-i." His second per musician, rchestra, and peck University of Music in 2013 as Gerez 2007) at the Stuttgart State University

appeared in concerts throughout Europe, Asia, the U.S.A., Australia and New Zealand. Appointed at Lübeck University of Music in 2013 as Germany's first ever Professor for Piano and Improvisation (Jazz and Classical), Laurens has also taught (since 2007) at the Stuttgart State University for Music and Performing Arts and regularly hosts master classes at universities around the world.

Lecture Recital: Classical Improvisation – A Forgotten Tradition

Improvisation was an integral part in piano lessons as well as in piano recitals in the 18th and 19th century. Many great pianists like Beethoven, Liszt, Schumann and Chopin used to improvise in the cadenzas of piano concertos and on themes suggested by the audience. In the 20th century, we find improvisation mainly in jazz music and in church music but in classical music, this tradition got more and more neglected and finally vanished from the music education as well as from the recital halls. This short lecture-recital will give you a glance at the history of piano improvisation as well as some ideas and exercises how to reintroduce improvisations into your own piano lessons



ANTOINE PICHON (FRANCE)

Mozarteum University (Salzburg)

Antoine Pichon, born in 1996, received his first music lessons at the age of seven at the Pontarlier music school (France). He studied at the Mozarteum University Salzburg (Austria) between October 2013 and June 2017. His teachers include George Kern, Tatiana Sieurac, Isabella Tchekushina-Tammik, Simone Fontanelli and Thérèse Lindquist. Beginning in September, he will study with internationally acclaimed concert pianist Peter Jablonski at the Royal College of Music in London. He recently received the Charles Villiers Stanford Scholarship Award to participate at the 5th Dublin International Piano Festival & Summer Academy. There he will have the opportunity to work with artists such as Boris Berezovsky, Evelyne Brancart and Frederic Chiu. In 2012, he was unanimously awarded the First Prize at the Vulaines-sur-Seine Piano Competition. In 2009 and 2011, he received the highest distinctions at the Grand

Concours International de Piano (Paris). He has attended numerous masterclasses with Alexander Bonduriansky, Mayron Tsong, Oxana Yablonskaya and Svetlana Eganian among others. 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. Antoine gave his first solo recital during the 8th edition of the World Piano Conference in Novi Sad in 2016. He is delighted to come back for the ninth edition of the festival and present a new concert.

Young Concert Platform: Works by W. A. Mozart, F. Chopin, J. Brahms and C. Debussy

W. A. Mozart Sonata in F Major, KV 332

I. Allegro

II. Adagio

III. Allegro assai

C. Debussy

J. Brahms

F. Chopin

Hommage à Rameau (from Images, Book I)

Fantasies Op. 116:

No. 1. Capriccio (Presto energico)

No. 2. Intermezzo (Andante – Non troppo presto - Andante)

No. 4. Intermezzo (Adagio)

Scherzo Op. 39 in C-sharp Minor

IZABELA PIETRUKANIEC-DUDA (POLAND)

Frederic Chopin Music School (Olsztyn)

She studied under the supervision of prof. Jan Kadłubiski in Frederic Chopin Music Academy (Białystok branch). Therefore, at the same Academy in 2003/2004 she has completed her postgraduate piano studies. She participated in All-Polish and International Piano Workshops conducted by outstanding artists. In 1999 she performed recital at International Festival Chopin at Mannes in New York. In 200, she performed with Kromeriz Festival Orchestra. She played as a soloist in Frydek Mistek and Opava. In 2002 she performed in Palais Palfy Hall in Prague. In 2004 she took part in Scientifical Session Piano Music in Music Academy in Gdańsk. As a result, she has published an article Ferenc Liszt – Two Legends: St. Francis of Assisi – The preaching to the birds, St. Francis of Paola walking on the water as two



different interpretational – pianistic problems. In February 2010 she played Chopin recital in the Philharmonic Hall in Olsztyn and in Skopije (Macedonia). Since 2003 she has been working as a piano teacher in Frederic Chopin Music School in Olsztyn, where she has developed her carrier to the Chartered Teacher level. For the outstanding achievements in teaching, Izabela has been rewarded by President of the Republic of Poland.

Demonstration: Feliks Nowowiejski's Pianist Creativity as an Inspiring Source for Developing Piano Workshop of Children and Youth

Feliks Nowowiejski is a Polish composer, organist, conductor, educator and organizer of musical life. In connection with the 70th anniversary of death in 2016, and in 2017, the 140th anniversary of Feliks Nowowiejski's birth, I propose to become acquainted with his pianistic work. It is characterized by reference to folk and patriotic motives, as well as to the romantic music, especially to the works of Frederic Chopin. Pieces written mainly in the form of miniature are a valuable source in the work of a pianist. As a teacher I would like to present some of the benefits that young pianists can get out of performing and studying of Nowowiejski's works.



OLIVERA RADMANOVIĆ (SERBIA)

Faculty of Music (Belgrade)

Olivera Radmanović obtained her master's degree and her doctorate (on the subject "Interpretative opportunities in the Preludes Op. 28 of Frederic Chopin and Op. 11 of Alexander Scriabin") in the class of Prof. Ninoslav Živković at the Faculty of Music in Belgrade, Department of piano. She had received numerous awards, among which the most important are the October award of Belgrade (1995) and the first prize at the International Piano Competition "Petar Konjović" (1993). Over the course of twenty years, she performed in all eminent halls in Belgrade (Kolarac hall, Belgrade Philharmonic, City Hall, Crystal Hall of the Armed Forces, National Museum, etc), as well as in many cities in Serbia and beyond, and on festivals like BELEF, BEMUS, Forum of composers, etc. Several times she had performed with the Orchestra of Radio Television of Belgrade and with the Belgrade Philharmonic Orchestra as a soloist. In the

Piano duo with Maja Mihić she performed together with the Serbian Army Orchestra. Olivera Radmanović has 23 years of experience in education, receiving the acknowledgement letter from the Faculty of Music for her artistic and pedagogical contribution (2011). She is the member of the jury at Piano festivals in the category of comparative piano.

Piano Recital with Artistic Photography: World of preludes: Sound and Picture (Scriabin: Preludes Op. 11, Chopin: Preludes Op. 28, Olivera Radmanović: photographs)

For the last couple of years, I've been seriously involved in artistic photography, receiving several awards and being involved in many group exhibitions. I've always been interested in the connection between sound and pictures, and the inspiration of Chopin and Scriabin preludes helped me to start developing in that direction as well. Photographs that originated during the preparation of the performing part of my own doctorate are deeply related to the interpretation of the preludes, and as another form of artistic expression have my personal touch. The aim of linking these two creations, where the musical interpretation takes precedence, a visual only "enhances" my performance, is the desire to convey my tone and content imagination to the audience. Work on this method of visual art presentations, as a response to the classic work where I would always be a performer and author of the photographs, is innovative.

ELIZABETH ANN REED (USA)

Elizabeth Ann Reed's passion for the piano was ignited at the age of 5, under the loving tutelage of her mother/pianist, Irene Reed. Betty studied pedagogy as she pursued her studies at Boston University's School for the Arts, Boston Massachusetts, USA, where she earned Bachelor and Master of Music degrees in Piano Performance. Her principal teachers were Edith Stearns, Anthony diBonaventura and Theodore Antoniou. Under a Rotary Foundation fellowship, she studied at the Internationale Hochschule für Musik in Salzburg, Austria. As a duo-pianist with her sister, Lydia, she has performed extensively in the New England area. Together they have released two recordings. Ms. Reed is a former president of the Massachusetts Music Teachers Association, where she was presented with the



Teacher of the Year award in 2015. She is the founder and Chair of the Mentoring Program for the New England Piano Teachers Association. Betty adjudicates and presents lectures throughout New England. She is a former faculty member of The New School of Music, Brookline Music School, South Shore Conservatory of Music and Milton Academy. Currently Ms. Reed operates a home studio in Belmont. She has written many articles for Clavier which can be found on bettyreedpiano.com.

Lecture: Designing a Curriculum that includes Ear-Training, Theory, Improvisation and Composition

It is often a challenge to fit in Ear-Training, Theory, Improvisation and Composition into the weekly piano lesson. Designing a curriculum that focuses on one musicianship phase in alternating months gives both teacher and student a reliable structure. At the beginning of each school year students are given specific goals in all of these concepts. Goals can follow the Royal Conservatory of Music and Associated Board of Royal Schools of Music exam requirements or can be tailored to the individual's needs. Students monitor each other's progress on a visual chart which stokes their motivation. Although setting this up is time-consuming, the structure can be used every year with minor adjustments. The key is to be flexible so that students experience the satisfaction of working toward, and achieving each accomplishment.

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MARIA IGNÊS SCAVONE DE MELLO TEIXEIRA (BRAZIL)

Piano Studio (Curitiba, Paraná)

Maria Ignês Scavone de Mello Teixeira, MS in Education, was born in São Paulo, Brazil where she concluded the Piano Superior Course in the Conservatório Dramático e Musical de São Paulo. She has completed Post-graduation in Educational Technology, and studied the Suzuki Piano Method in the Talent Institute – Matsumoto, Japan (1989 and 1999), and in the Wisconsin University, Stevens Point, USA (1992). She studied the Dalcroze Eurhythmics in Geneva, Swiss (1995 and 2003) and multiple technology theses all over Brazil in schools and universities, as well as in Peru and Germany. As a result of her work with children, adults and teachers, she has edited the following material: Brazilian Twinkles Volume 1 second Edition (book and CD), Playing Musical Theory, Musical Theory, Video: Rhythmic and Music Games, The Birds and the Piano suite, In The Moon World. Cultural events organizer, Maria Ignês has represented

Brazil in Japan Chicago, Geneva, Dresden, and Lima, in World Music Conferences. She has been working introducing Musical Classes to schools and to institutions for abandoned children In Brazil. As piano teacher she works with piano classes, piano ensemble, as well as classes where she creates strategies for teaching beginners (classes for teachers), games to help parents and teachers to work with small children in the class and in the home practice.

Lecture: Brazilian Twinkles Volume 2: Fun and Creative Ideas for Piano Lessons

Brazilian Twinkles volume II is a trilingual book (in English, Spanish and Portuguese) of Brazilian composers, from the 19th century until 2013. The book uses methods of Jagues Dalcroze and Shinichi Suzuki, and some teaching strategies acquired in teaching piano to children, starting at the age of three. Rhythmic musical games, movement, plastic arts, improvisation, and some other ideas will be presented in this volume, which can be useful in piano teaching/learning in a playful way, with the use of the whole body. The proposal is the practise of piano and theory pleasurable and easy to understand, in a world in which the audiovisual, the virtual and the recreation dominate all possible spaces in citizens' lives, starting from an early age. I would like to share some suggestions, believing that it is possible to do serious work, with a lot of joy and fun. The games can be expanded, multiplied and used in pieces of composers from the history of music, with creativity and beauty. In the CD player, metronome beats are included preparing for the music games. Have fun!

RICHARD SHUSTER (USA)

Texas Woman's University (Denton, Texas)

American pianist and teacher Richard Shuster is Professor of Music and Coordinator of Piano Studies at Texas Woman's University in Denton, Texas. He is dedicated pedagoque, mentor to a diverse class of piano students, and an active performer of both solo and chamber music. Shuster has received praise for his recording, Gabriel Fauré: The Complete Nocturnes (Fleur de Son Classics) and George Gershwin's Rhapsody in Blue (American Tapestry, Naxos) with the Lone Star Wind Orchestra, Eugene Corporon conducting. He has served as a Fulbright Specialist in the Philippines and has been a guest at a number of institutions in the U.S. and abroad. Shuster was recently initiated :: as National Arts Associate by Sigma Alpha lota music fraternity, an award recognizing his accomplishments as a

distinguished educator and performer. He earned the Doctor of Musical Arts and Master of Music in Piano Performance degrees from the Eastman School of Music in Rochester, New York, and the Bachelor of Music in Piano Performance degree from Indiana University in Bloomington, Indiana. He was also the recipient of the Fulbright Grant for study at the Franz Liszt Academy of Music in Budapest, Hungary.

Lecture Recital: Gabriel Fauré's Late Style

Few pianists are familiar with the notoriously elusive and ineffable repertoire written by Gabriel Fauré in the last 15 years of his life. This style features a bold and complex harmonic language, subtle chromaticism, and irregular melodies artfully weaved together by idiomatic technical demands and delicate pedaling. The intricacy of this music poses great challenges to pianists and teachers, and as a result, these works are rarely performed and taught. Using several Barcarolles and Nocturnes as examples, this lecture-recital will explore Fauré's late style from a pedagogical perspective. Shuster will discuss ways to approach this daunting repertoire with strategies that will be useful in understanding Fauré's compositional techniques and aesthetics, thus assisting teachers and serious students to develop engaging and convincing interpretations of this nealected repertoire.

> G. Fauré Nocturne No. 9 in B Minor, Op. 97

> > Barcarolle No. 10 in A Minor, Op. 104, No. 2 Nocturne No. 11 in F-sharp Minor, Op. 104, No. 1

Barcarolle No. 12 in E-flat Major, Op. 106



JELENA SIMONOVIĆ-KOVAČEVIĆ (SERBIA)

Academy of Arts (Novi Sad) **EPTA Vovvodina**

Jelena Simonović-Kovačević earned her bachelor's degree in piano performance at the Academy of Arts in Novi Sad, under the guidance of Prof. Kemal Gekić. She completed her Master's degree at the Syracuse University under Prof. Wei-Yi Yang, where she held a teaching assistantship and was awarded the Irene Crooker Award for Excellence in Piano Performance. She has played in master classes for a number of internationally recognized musicians, among them Naum Shtarkman, Boris Berman, Kemal Gekić, Diane Andersen, Arbo Valdma, and Rita Kinka. She excelled in many piano competitions, including the Missouri Music Teachers' Association, the International Piano Competition

in Moncalieri, the Yugoslav Piano Competition in Niš, and the International Piano Competition in Vibo Valentia. Jelena Simonović-Kovačević has held positions in numerous music organizations: Isidor Bajić Piano Memorial Competition, the Yale SMN, the Odyssey Chamber Music Series, and the KotorArt Festival. She has established a Complementary Piano category at the Isidor Bajić Festival, where she also served as a jury member. She began her professional career as a piano professor at the Isidor Bajić Music School. She was an honorary assistant at the Academy of Arts in Novi Sad (2002-2005), teaching 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. Her students have garnered more than fifty prizes at national and international competitions. Since presenting an acclaimed lecture I always wanted to learn to play the piano: Teaching Adult Piano Beginners., she has become the first professor in Novi Sad to give master classes to adult piano beginners.

Piano Recital

J. S. Bach

L. van Beethoven

Toccata in E Minor, BWV 914

Sonata No. 17 in D Minor, Op. 31 N. 2

I. Largo – Allegro

II. Addagio

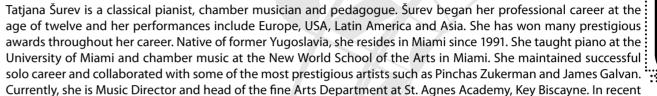
III. Allegretto

Ballade No. 2 in B Minor F. Liszt D. Kabalevsky

Sonata No. 3 in F Major, Op. 46

TATJANA ŠUREV (USA):

St. Agnes Academy (Key Biscayne, Miami)



years Surey is very active in giving lectures and master classes throughout the United States and Europe with a focus on multicultural aspect of music. In addition, Ms. Surev gives workshops specially designed for General Education and is advocate of music as a vehicle of education in 21st century. Surev's piano repertoire includes classical solo and chamber literature, as well as the Argentine Tango and folklore.

Piano Duo Lecture Recital: Irena Kofman and Tatjana Šurev

D. Shostakovich Concertino for two pianos in A Minor Op. 94

M. Clementi / H. C. Timm Sonatina in C Major Op. 36 No .3 J. S. Bach / T. Šurev Toccata in F Major, BWV 540

G. Gershwin / P. Posnak Two sonas:

It Ain't Necessarily So S' Wonderful/Funny Face

A. Piazzola / T. Šurev Oblivion A. Piazzola / P. Ziegler Libertango





AZARIAH TAN (USA/SINGAPORE)

University of Michigan & Faber Piano Institute (Michigan)

Azariah holds a Doctorate in the Musical Arts from the University of Michigan. The National Arts Council-Conservatory scholar and President's Young Performer, was placed on the Dean's List multiple times at the Yong Siew Toh Conservatory of Music where he graduated with first-class honors. He went on to study at the University of Michigan, where he completed two Master of Music degrees in Piano Performance and in Chamber Music, and was nominated by the piano faculty for the Earl V. Moore Award. Dr Azariah Tan was a recipient of the VSArts International Young Soloists Award in Washington, DC, the National University of Singapore Student Achievement Award for Outstanding (all-round) Achievement (Arts & Culture) and full-scholarships from the University of Michigan (USA), the National Arts Council (Singapore), and the Yamaha Music Foundation (Japan). He has been a first-prize winner at several na-

tional, as well as international piano competitions since 2005. More recently, he won the first prize for both the Solo and Concerto categories at the American Prize 2012, the Concerto Laureate title at the WPTA International Piano Competition 2013 and two top prizes in 2014 at The New York International Artists Association Piano Competition and The American Protégé International Concerto Competition. This year, he took the Gold Prize at the Golden Key Music Festival Competition. Fellowship awards have enabled his participation at prestigious music festivals such as The Kirishima International Music Festival, The Gilmore International Keyboard Festival and The Piano Texas International Academy & Festival and have extended him the opportunity to work in masterclasses with eminent pianists Murray Perahia, Fou Ts'ong and many others. He has also taught at the Bluelake Fine Arts Camp in Michigan. He has performed in the USA at venues such as the Kennedy Center and Carnegie Hall as well as internationally, in Europe, Japan and South-East Asia, and has appeared in several piano concerto performances with orchestras such as the Singapore Symphony Orchestra and the Silesian Philharmonic of Poland.

Lecture Recital: Understanding Beethoven's Sonata Op. 110: An Analysis and Story Uncovered

Musicians and musicologist have written about Beethoven's late Sonatas, about the spiritual nature of his late music, and about his adversity. Often researchers treat the three topics separately. This presentation takes the audience through as experience — a formal, spiritual, and emotional experience. As a performer, I have researched all three aspects together in pursuit of a holistic approach to one of his late Sonatas, Opus 110, which in turn has tremendously changed my playing. The audience, in turn, is in a much better position to respond to the musical, adversity, structural, spiritual and emotional aspect of this work. How did Beethoven unify this sonata? How did Beethoven's deafness and adversity affect him and his music? How is this sonata spiritual, and how does it portray adversity overcome? This presentation will present a unique approach to answering those questions. Whatever our cultural background, we as human beings find ourselves compelled to respond.

LARRY THOMPSON (USA)

Samford University (Birmingham, Alabama)

Larry Thompson serves as Associate Dean and Professor of Art and Design at Samford University. Thompson holds a BFA in Art and Design from The University of Texas at San Antonio, and an MFA in Painting from The University of North Texas. In addition to this project, Aural Vision, Thompson's recent work includes The Infanttree Project, a yearlong project funded by The Andy Warhol Foundation for the Visual Arts, Space One Eleven in Birmingham, and the Alabama Humanities Foundation. The project which opened on September 11, 2015 in Birmingham, and culminated with select pieces being exhibited at the Pentagon in September of 2016 examines the impact of war in post-9/11 America. Thompson's works have been exhibited nationally and internationally. He is an active member of the Col-



lege Art Association, routinely serving as Career Mentor for junior faculty at CAA's annual conference. Examples of Thompson's work can be found at www.artbylarrythompson.com.

Piano Recital with Visual Projections: Art Inspired by Sound

Frederic Rzewski: The People United Will Never Be Defeated – 36 Variations on ¡El Pueblo Unido Jamás Será Vencido⊠

Aural Vision brings together two artists from different disciplines to illuminate points of commonality in the language of art. The program content is inspired by the Chilean unity anthem The People United Will Never Be Defeated. This collaborative performance integrates solo piano by Kathryn Fouse with visual projections of Larry Thompson's original paintings inspired by the music. Frederic Rzewski's stirring and challenging variations are enhanced by visual images inspired by Rzewski's music. The integration of these art forms draws the audience into a multi-sensory experience making both the aural and the visual impact stronger and more meaningful. Rzewski's work epitomizes the message of strength by unification in a musical context and the paintings highlight and amplify the music's organizational structure resulting in a memorable, impactful realization of the message. Original artworks are also available for viewing. Our challenge for this project is to use art as a means to bring people together.

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STEPHANE VANDE GINSTE (BELGIUM)

Stephane Vande Ginste, born in 1971, studied piano with Prof. Jan Michiels and composition with Prof. André Laporte at the Royal Conservatory in Brussels, where he earned a number of prizes, including piano and composition. He was a five-time winner of the Cantabile-composition contest and so became famous as composer of - didactical - contemporary music, also in other countries, such as France. From 2000 until 2009 he was composer in residence of Ensemble Emanon, and since 2009 until now, of Ensemble Arco Baleno, resulting in some CD recordings (Darkness, Kaleidoscope, Psychobird with piccolo soloist Peter Verhoyen). In January 2016, Stephane had an extraordinary intention: he planned to compose a 1-minute piece for piano every single day for the whole year. The result is an impressive collection of 366 piano miniatures which, although contemporary, result in a variety of musical styles. This

pieces are all published by Metropolis Music Publishers (The Complete 366'). Stephane combines his composing activities with performances as a soloist and also with teaching and leading workshops for young children.

Lecture Recital: Stéphane Vande Ginste Presents his Didactical and Contemporary Piano Compositions

S. V. Ginste

Slaap als een reus

Three easy pieces for children

Klavierboekje voor Johannes

Canzonetta

6 short variations on a tango-theme

En écoutant la nuit

Complete 366':

Book 1: 12 Preludes Book 2: 14 Dances

Book 3: Etudes pour les intervalles

Book 4: African Pieces

Book 5: Contemporary Studies

Book 6: Toccatas

Book 7: 9 Minimal Pieces

JELENA VLADIKOVIĆ (CANADA/USA):

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

Vladikovic'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. She received many awards for her pedagogical work, 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: Pianist Injuries and Why the Pianists' Need for Alexander Technique, Taubman Approach and Similar

Too often pianists and young piano students suffer debilitating injuries. Much has been written and studied, many treatments and "cures" discussed from a purely medical standpoint. Curiously, the prevalence of such injuries appears to be the most frequent on the North American continent. Yet, both in Canada and the US, there are performers and developing pianists that do not encounter such problems. Why some do suffer these injuries, while others never do? This presentation will offer possible root causes and pedagogical strategies that can easily prevent such injuries.



NIKOLA ZARINGER (SERBIA)

Faculty of Music (Belgrade)

Nikola Zaringer was born in 1996 in Belgrade, Serbia. He finished his primary and high music education at the Stanković Music School, class of Professor Vanjuška Martinović. He started his undergraduate studies under Professor Nevena Popović at the Faculty of Music in Belgrade, and continued under Professor Vladimir Cvijić. He won many first prizes at National and International piano competitions such as: Piano Competition Slavenski (Belgrade, Serbia), Piano Competition Clavitas (Smederevo, Serbia), International Piano Competition Davorin Jenko (Belgrade, Serbia), International Piano Competition Banjaluka Biennale (Bosnia and Herzegovina), International Piano Competition Isola del Sole (Grado, Italy), International Piano Competition San dona di Piave (Venice, Italy). He attended numerous master classes held by eminent teachers and pianists such as: Jokut Mihailović, Kemal Gekić, Edmund Dawe, Stephen Kovacevich.

Piano Recital

J. S. Bach / Busoni Chorale: No Sonatina C

Chorale: Nun komm der Heiden Heiland, BWV 959

Sonatina Op. 30

I. Allegro Moderato

II. Andante, Quasi Recitattivo

III. Allegretto

P. Tchaikovsky

Dumka Op. 59

J. Brahms S. Prokofiev Intermezzo in A Major, Op. 118 No. 2 (from 6 Klavierstücke)

Sonata No. 7 Op. 83

I. Allegro inquieto

II. Andante caloroso

III. Precipitato





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 Voivodina 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 in Yugoslavia 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...

Ову полку приказујем својим друговима матурантима срп. вел. гим. Н. Саду 1897. за гласовир компоновао матурант Цена 40 нов 83 JIHT, E WAYCH APANA HOB-CAAY

Astor Piazzolla 1921—1992



25 years since the composer's death PIAZZOLLA REMEMBERED

TIN WPC WORLD PIANO CONFERENCE

ISIDOR BAJIĆ

MUSIC SCHOOL

ISIDOR BAJIĆ MUSIC SCHOOL

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

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

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

Special attention at the school is devoted to collective performance, and the institution is especially proud of the seven ensembles that gather together all the students of the elementary and high-school: Bajić's Young String Players - an elementary school string orchestra, the High-School String 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

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, Hungary, 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 Bajić's Music for the occasion of the 120th anniversary of Isidor Bajić's birth; the organization of the Isidor Bajić Piano Memorial Competition (since 2002), W. A. Mozart, Requiem (2006, a joint project of Serbian music schools), the organization of the Anton Eberst International Woodwind Competition (since 2008); the annual organization of The World Piano Conference (since 2009), and the celebration One Century of Isidor Bajić Music School (2009).

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



60 years since the composer's death SIBELIUS REMEMBERED

THE WAC WAC WORLD PIANO CONFERENCE

ISIDOR BAJIĆ

PIANO MEMORIAL COMPETITION

ISIDOR BAJIĆ PIANO MEMORIAL COMPETITION

NOVI SAD, SERBIA

DECEMBER 1 ~ 7, 2018

MEMBER OF THE ALINK-ARGERICH FOUNDATION

jury sessions are open to the general public

3 categories: 13 - 16 years • 17 - 20 years • up to 35 years

total prize money 10600€

aplication deadline october 1, 2018





...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 Pianó 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, put-

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 **O**

...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.

ting a lot of effort in this.

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

Arthur Greene (USA)

Jury member of the Third Isidor Bajić Piano Memorial

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

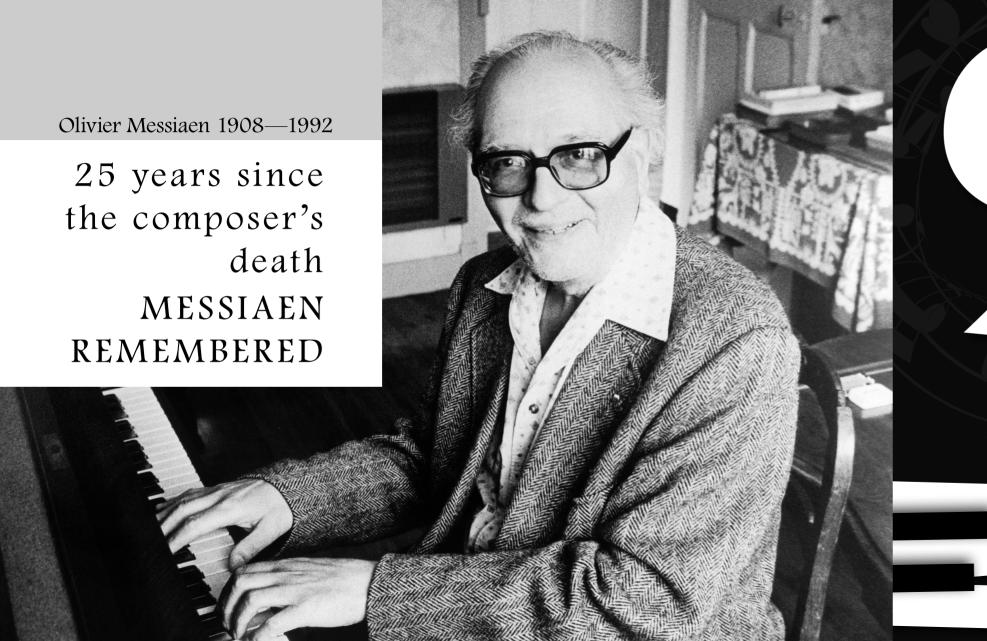
Hae Won Chang (Republic of Korea)
Jury member of the Third Isidor Bajić Piano Memorial

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

Marcella Crudelli (Italy)

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

01





NOVI SAD



...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 facade 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.

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

Miroslav Antić, 1960.

NOVI SAD

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 whome 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.

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.

Karol Szymanowski 1882—1937 80 years since the composer's death SZYMANOWSKI REMEMBERED



The WPC WORLD PIANO CONFERENCE

WPC RETROSPECTIVE



WPC RETROSPECTIVE



1st WPC, Novi Sad, 2009



2nd WPC, Novi Sad, 2010



3nd WPC, Novi Sad, 2011



4th WPC, Novi Sad, 2012



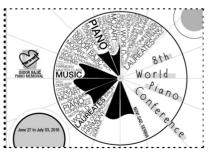
5th WPC, Novi Sad, 2013



6th WPC, Novi Sad, 2014



7th WPC, Novi Sad, 2015



8th WPC, Novi Sad, 2016

OVERVIEW OF PARTICIPATING COUNTRIES

Country	WPC							
	1	2	3	4	5	6	7	8
Argentina	+	+	+	+		+	+	+
Australia	+	+	+	+		+	+	+
Austria	+	+		+		+		
Belarus					+			
Belgium	+				+		+	
Brazil	+	+		+	+		+	
Bulgaria			+		+	+		
Canada	+	+	+	+	+	+	+	+
Chile							+	
China					+			
Colombia		+						+
Costa Rica						+	+	+
Croatia	+	+	+	+	+	+		
Cuba		+	+	+	+			
Czech Re- public		+		+				
Denmark	+			+				
Estonia	+							
Finland	+							
France					+		+	+
Germany	+	+	+	+	+	+	+	
Ghana	+							
Greece	+							
Hungary	+			+	+		+	
Hong Kong	+					+		
Iceland								+
Israel		+		+	+	+	+	+

Country	WPC							
	1	2	3	4	5	6	7	8
Italy	+	+			+	+	+	+
Japan					+	+	+	+
Korea						+		
Maleysia			+			+		
Mexico						+	+	
Neetherland	+	+						+
New Zeland	+	+	+					
North Cyprus	+			+				
Norway	+	+		+				
Phillipines				+				
Poland	+	+	+	+	+	+	+	
Portugal	+						+	+
Republic of Korea				+				
Romania	+	+	+	+	+		+	+
Russia	+	+	+		+	+	+	+
Serbia	+	+	+	+	+	+	+	+
Slovenia		+		+				
South Africa	+	+						
South Korea			+	+	+	+		+
Spain								+
Sweden	+							
Switzerland			+	+	+			
Turkey			+				+	
Ukraine	+							
United Kingdom	+	+	+	+	+	+	+	+
USĂ	+	+	+	+	+	+	+	+

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, encompassing themes related to teaching beginners, diverse contemporary pedagogy and performance related issues, the influence of jazz and other popular music on classical repertoire, as well as topics imposed by the overall advancement in informational technology: the innovation of piano expression in the computer age. Lectures on

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

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 Sec ond 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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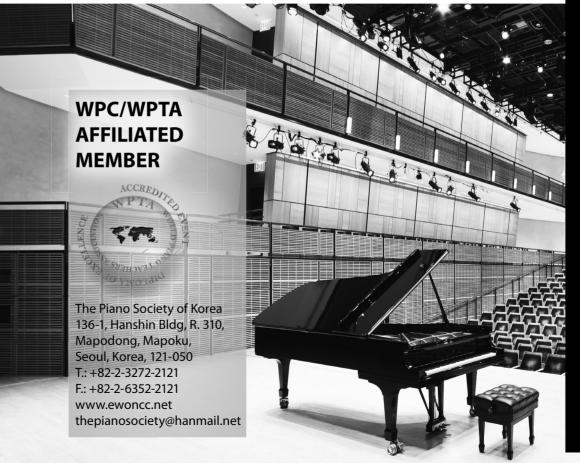


The WPC WORLD PIANO CONFERENCE

FRIENDS







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.

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TENTH WORLD PIANO CONFERENCE





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