

# RATKO DELORKO (GERMANY)

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I, Ratko Delorko, discovered the piano as my favourite toy at the tender age of three. It took me another three years to discover the piano as a creative tool for writing my youthful compositions. My professional background—my formative years—were shaped by studying piano, composition and conducting in Cologne, Düsseldorf and Munich. I have had the privilege of performing in such varied venues as the Berlin Philharmonie, the Tonhalle in Düsseldorf, the Cologne Philharmonie, the Gasteig in Munich, the Philharmonie in Essen, Hamburg's Musikhalle, the Glocke in Bremen, London's St. Martin in the Fields, Paleau de la Musica in Valencia, Beijing's Concert Hall, Shanghai's Oriental Arts Center, Cairo Opera House and others. Music for solo piano, piano duet, chamber music, electronic music, opera and ballet are fields in which my primary efforts are concentrated as a composer. Currently, I lecture at the Frankfurt University of Music. I have conducted master classes and served as guest professor in Malaysia, Russia, Italy, Croatia, Austria, the US, Vietnam and China, and I continue to do so to the present day. My book on the piano has been published by „Staccato-Verlag,“. I recorded about 30 albums and my new book „The Nuts and Bolts of Online Piano Teaching“ is to be released.

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## ***From the Perspective of the Composer***

Composers take great pains to make their work as comprehensible as possible through precise indications of playing, phrasing and articulation. I hear your objection: With Bach there is nothing in it. Correct. Music was passed on interfamiliarily and from teacher to learner personally. Since the set of rules was known, there was no need for much notation, unless one deliberately deviated from the rule. Couperin, on the other hand, was able to push the accuracy of notation to the point of difficult legibility (Les Baricades mystérieuses). As soon as music became even rudimentarily commercialized, while the musical tastes of the time changed and the baroque set of rules became obsolete, notation inevitably had to become more and more precise. Third parties without personal instruction had to be able to cope with the material and achieve a usable result. How to create an authentic performance on a modern piano from that?