



EPTA

THE 29th EUROPEAN CONFERENCE OF EPTA ASSOCIATIONS

ISIDOR BAJIC MUSIC SCHOOL - TOWN HALL - NOVI SAD - SERBIA NOVEMBER 2 TO 5. 2007



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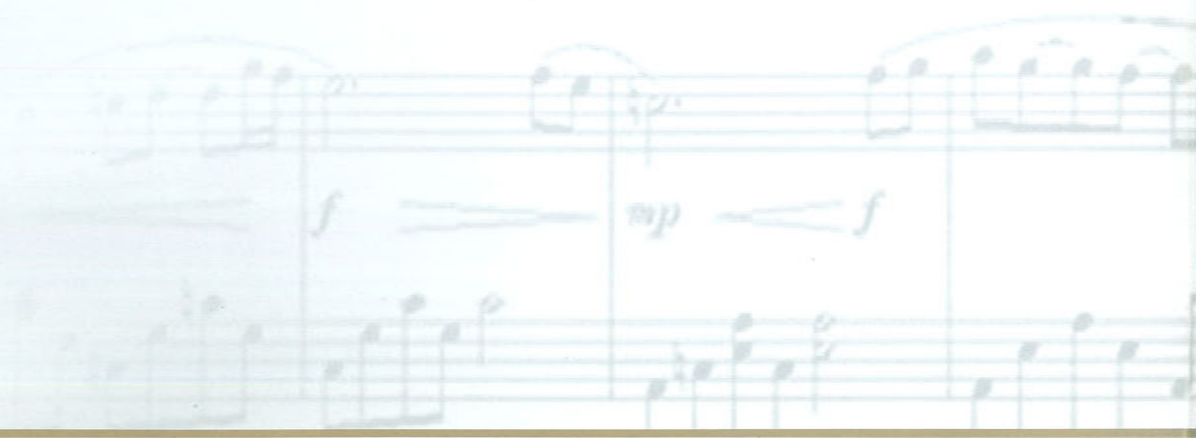
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Isidor Bajić Music School was founded on the initiative of Isidor Bajić in 1909. His idea of educating skilled staff and of educating music fans is current even today. It is proven by the fact that over 1000 pupils attend the school both for elementary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

EPTA

European Piano Teachers Association – Vojvodina (EPTA - Vojvodina) was founded in Novi Sad on March 17, 2002, and joined the EPTA family officially in 2004. The initiators and founders were Dorian Leljak, Milena Apić and Vera Hofman Momčilović. The objectives of the Association are: connection and coordination of work of piano teachers, promotion of piano pedagogy and performing, influence on development of piano productive and reproductive art, affirmation of piano teachers and their activities and results on domestic and the scene abroad, affirmation of talents in piano performing and updating of piano pedagogy and performing. President of EPTA-Vojvodina is Dr Dorian Leljak.



Carola Grindea

Dear Colleagues,

On the occasion of EPTA European Conference which will be held in Novi Sad, Serbia/Voyvodina, from 2nd to 5th November 2007.

The Conference is hosted by EPTA SERBIA VOYVODINA and we wish to express EPTA's gratitude to Professor Dorian Leljak and his committee for having organised this very important event both for EPTA and for the piano teachers' profession.

The programme of the daily sessions is most interesting and we hope that many EPTA members and friends will be there.

We wish Professor Leljak and his team a very successful Conference.

Professor Carola Grindea FGSMD, EPTA Founder

Nadia Lasserson B.Mus (Lond), ARAM, GRSM, ARCM, Organising Secretary

Citation for leadership

The MTNA Board of Directors has conferred upon Carola Grindea a "Citation for Leadership" in recognition of her extraordinary accomplishments throughout a long, illustrious life. In conferring this award, the Board cites her "singular work as a unifier of music teachers around the world." As a result of her passion and groundbreaking work, the European Piano Teachers Association was established and has grown to include forty-one organizations throughout Europe, from Albania to Ukraine and beyond. In addition, as founder and Chairman of the International Society for the Study of Tension in Performance, her substantial research into the problems created by excessive tension in performance has benefited thousands of teachers and performers. Her establishment of the first Performing Arts Clinic at London College of Music has produced a continuing legacy that remains vital to the well-being of musicians everywhere.

A black and white photograph of hands playing a piano. The focus is on the fingers and the keys, with a soft, out-of-focus background. The word "Presenters" is overlaid in a gold, serif font in the lower right quadrant.

Presenters



Mariann Ábrahám

MARIANN ÁBRAHÁM (EPTA HUNGARY) - Received her degree from the Liszt Ferenc Music Academy in Budapest, under the tutorship of Pál Kadosa. Her training continued with J. Zak at the Tchaikovsky Conservatory in Moscow and with A. Webersinke in Dresden. After her return to Hungary she continued her activities as a performer, being regularly employed by the Philharmonia Organisation. As the recipient of a Fulbright scholarship she spent a longer period in the USA, where she did research, gave concerts and lectures and held master classes. Her name is associated with the first performances of the four books of the Note Pages and a number of other piano works by contemporary composers. She is well-known for the "Z" recordings on Hungarian Radio, for lectures at conferences, and as a jury member at national and international competitions. She has held a number of master classes both in Hungary and abroad and has received numerous awards and distinctions from the State in recognition of her musical activities (for example the Weiner Prize, the Apáczai Csere János Prize, the Artisjus Prize - in 1987, 1999, 2003 and 2005, the UNESCO award in France and the Árpád Medal in the USA). She was awarded a doctorate for her work on documenting the life-work of the great Hungarian musician and teacher Margit Varró. She is President of the Hungarian section of the European Piano Teachers Association (EPTA) and professor at the Béla Bartók Conservatory in Budapest.

Zoltán Kodály's Piano Works

Kodály (1882-1967) was born 125 years ago and died 40 years ago. He was one of the most versatile personalities in the cultural life of the 20th century Hungarian music. He was a composer, an ethnomusicologist, a linguist, a historian, scholar of the world and Hungarian literature. Likewise he was famous for his revolutionary pedagogical activity. His main interests were folk music research and composing. We generally think of him as a composer of orchestral pieces and choral works, but we know very little about his piano compositions. Only a few of these pieces became well-known and widely played. His lifework contains no concertos and very few solo pieces. They were set for the three instruments Kodály practiced most in his youth: piano, cello and organ. In my lecture-recital I intend to perform some of his piano compositions, to show one movement from his chamber music (cello-piano Sonata performed by E. Feldman /USA/ and me) and to listen to a wonderful short choir composition in the performance of a Japanese choir (in Hungarian).

TAKUINA ADAMI (EPTA ALBANIA) - Born in Tirana in 1947. She finished the piano studies with a Diploma at the "Jordan Misja" Music High School at the age of 18. In 1971 finished the Tirana Academy of Arts. In 1971 she began working as a piano teacher at the "Jordan Misja" High School, where 1984-1989 she was the director of the music branch. She performed in many concerts as a soloist and accompanist in Albania and many other countries. She has edited many studies about Albanian composers and has also written studies concerning the piano pedagogy which have been published in several publications. She has lectured about Albanian piano music in Albania and in other countries. She has been the President of EPTA-Albania (European Piano Teachers Association) since 1994. As the EPTA-Albania President, she has organized many activities in order to support young talents. She is the artistic director of the festival "Young Pianists", and of the competition "Çesk Zadeja". She is also the artistic director of the lyrical meeting "Jorgjia Truja". Takuina Adami has represented Albania in many European conferences and juries of international competitions.



Takuina Adami

Piano miniatures of the Albanian composer Çesk Zadeja (1927-1997)

Historical and social background in which Albanian music was developed. The Albanian professional music and the importance of Çesk Zadeja in it as the creator of the Albanian music language. His music creation, especially pianistic. Stylistic peculiarities and their importance in the pedagogical repertoire.



John Kenneth Adams

JOHN KENNETH ADAMS (USA) - Graduate of Yale School of Music, where he studied with Bruce Simonds. He later attended the Royal Academy of Music, London, as a Fulbright Scholar, studying with Hilda Dederich. Other important teachers include Carl Friedberg, Frank Mannheimer and Ilonka Deckers Kuszler. He has performed in 22 countries, notably under the sponsorship of the United States Information Service. In the USA he is an active member of the American Matthay Association and has performed at three MTNA National Conventions. He is especially noted as an interpreter of French music, including in his repertoire the complete works of Claude Debussy. He is also the creator of "Piano Portraits", a series of multimedia performances presenting the lives of great keyboard composers and performers. His latest "Piano Portrait" on the life and music of Vladimir Horowitz was presented in June 2007 for the Southeastern Piano Festival at the University of South Carolina. He was awarded a Certificate of Merit by Yale University in 2000.

Debussy's Preludes, Book Two: A Study in Connections

Debussy published his Preludes, Book One in 1911, followed by Preludes, Book Two in 1913. There is a great distance between the two books, especially in harmonic language, rhythmic complexity and technical execution. The appearance of bi-tonality in Book Two is pronounced, and presents more challenge to our ears, for instance the striking juxtaposition of chords a half-step apart, the stark use of the tritone, and the persistence of the interval of the fifth. There are striking similarities between the pieces, a "habit of thought" that enters our subconscious, even as we are pressed to identify the exact elements. In many ways, Preludes, Book Two presage the Etudes of 1915, at least in compositional techniques, although they remain essentially impressionistic, and not tense and abstract as the Etudes tend to be. Debussy sometimes expands to three staves to accommodate ornamental flourishes and grace note patterns, varying the size of the note heads themselves, adding to the score a remarkable visual beauty. These are revolutionary works, and provide a whole new direction for composers who followed in his footsteps, including Messiaen, Boulez, Ohana and Ligeti.

LAURA AMORIELLO (USA) - Assistant Professor of Piano at Westminster Choir College of Rider University and Instructor of Piano at The College of New Jersey. She has performed with the Westminster Community Orchestra and in the Associated Music Teachers League of New York Young Musicians Concert at Weill Recital Hall. Ms Amoriello is a member of the Student Committee of the National Conference on Keyboard Pedagogy and previously served at the faculty of The New School for Music Study. She currently serves regularly as performer, presenter, and adjudicator throughout her local region of New Jersey. Ms Amoriello has studied piano with Mary DeTurck, Ingrid Clarfield, and Dr. Timothy Shafer. She earned a B.M. degree in piano performance and pedagogy from Westminster Choir College of Rider University and a M.M. degree in piano performance and pedagogy from The Pennsylvania State University. She is currently pursuing the Doctor of Education degree in college music pedagogy at Teachers College, Columbia University. Her research interests include student-centered philosophies of education, intrinsic motivation, and the piano music of Prokofiev.



Laura Amoriello

Musical Teamwork: Strategies for Student-Centered Piano Instruction

This presentation will investigate philosophical backgrounds of student-centered education in an effort to form practical suggestions for its use in piano instruction. Historically significant writings such as those of Dewey and Bruner will be investigated, in addition to some of the more recent contributions from American educational researchers on topics such as intrinsic motivation, constructivism, and mindfulness. This array of philosophical ideas will aid in forming a working definition of student-centered instruction. The presentation will conclude with the offering of practical ideas for incorporating student-centered instructional strategies in the piano lesson.



Diane Andersen

DIANE ANDERSEN (EPTA BELGIUM WALLONIE-BRUXELLES) - The "Grand Lady of the Belgian Piano" Lübecker Zeitung. International awards: "FUGA" Trophy (Belgian Composers Union), "Harriet Cohen International Bach-Medal" (London), "Grand Prix du Disque Académie Charles Cros" (Paris), "Cannes International Classical Music Award" in 2003. Andersen has played in famous venues such as Victoria Hall (Geneva), Palais des Beaux-Arts (Brussels), Liszt Ferenc Zeneakademia (Budapest), Concertgebouw (Amsterdam), Teatro della Fenice (Venice), Carnegie Hall (New York), Rudolfinum (Prague). Andersen performed with Bruno Maderna, Boulez, Sawallisch a.o. and had close contacts to musicians like Kodaly, Tansman and André Gertler (friend and partner of Béla Bartok). Many interesting recordings, many in world premiere. A.o. the complete piano work by G. Pierné and J. Jongen. Also Jongen's chamber music with the "Ensemble Joseph Jongen", which received enthusiastic reviews. Andersen has premiered works by American composers Michael Slayton and Dianne Goolkasian Rahbee. Lately with her "Ensemble Joseph Jongen" she played in world premiere works by A. Kwiecinski, A. Weber, and rediscovered pieces by A. Roussel, R. de Castéra, E. Gouet, A. Biarent. Hon. Professor of the Royal Conservatoire of Brussels, Andersen pursues a very intensive pedagogical activity and conducts master classes throughout the world. She is also active giving lecture-recitals on interesting topics like Bartok, B. Selva, French music around Debussy around 1900, etc. Andersen serves currently on the jury of many important international competitions. President of "EPTA Belgium-W-B".

Beethoven: «Ein Zyklus von Kleinigkeiten», Bagatelles op.126

Written in 1824 these are the last pieces for piano by the old master of Bonn. They are a kind of overview of Beethoven's œuvre and were considered by himself as the «best he ever wrote of this kind». A closer analysis of the work, its origin, its importance in Beethoven's production and in the musical life of the time, will bring a special light to these short pieces being considered by the music critics in 1826 as «small masterpieces».

Piano Masterclass

TIJANA ANDREJIĆ (EPTA SERBIA-VOJVODINA) - Born in 1986 in Novi Sad. She started her education at the High School of Music "Isidor Bajić" in Novi Sad, in class of Professor Vera Hofman-Momčilović and continued it at the Academy of Arts in Novi Sad where she has graduated in September this year in the class of Professor Dorian Leljak. She is currently student of Master Degree at the Academy of Arts in Novi Sad in the class of Professor Dorian Leljak. She has been awarded many prizes, out of which we could single out the following: Second Prize at the International Piano Competition Virtuosi per musica di pianoforte in Usti nad Labem, Czech Republic (2001), First Prize at the International Piano Competition Memorial Isidor Bajić in Novi Sad (2006). She attended master classes held by Kemal Gekić, Dušan Trbojević, Miroslava Lili-Petrović. She is an active participant of Yale SMN International Masterclasses in the classes of Jovanka Banjac, Carl Ponten, Ayako Tsuruta, David Westfall, Paul Barnes, Ninoslav Živković. She worked with Nadia Lasserson, Rustem Hayroudinoff, Sergei Kudrijakov. In April this year, she has received the award "Little Prince" as the best student of Music Department at the Academy of Arts in Novi Sad.



Tijana Andrejić

***Prize-Winner's Evening Town Hall Recital
1st Prize ~ Third Isidor Bajic Piano Memorial Competition
Presented by Isidor Bajic Piano Memorial Management Programme***

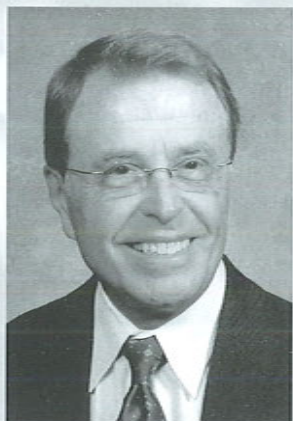
J. S. Bach

Goldberg Variations, BWV 988

----- intermission -----

K.Szymanowski

12 Etudes, op.33



Charles C. Aschbrenner

CHARLES C. ASCHBRENNER (USA) - Professor of Music and Chair of the Piano Area at Hope College in Holland, Michigan. He has lectured and performed both as soloist and collaborative pianist throughout Michigan and the Midwest as well as in Mexico, Portugal, France, and Russia. His piano students have entered graduate programs across the country and into careers in both teaching and performance worldwide. With degrees from the University of Illinois and Yale University, Aschbrenner continued studies with renowned teachers Nadia Boulanger and Adele Marcus. Also a certified Dalcroze instructor, he has taught eurhythmics at Hope College for thirty years. Extensively trained in the techniques of Taubman, Alexander and Feldenkrais, Aschbrenner has been intensely interested in the issues of movement, rhythm, and physical freedom in performance. He is a member of Music Teachers National Association, Michigan Music Teachers Association, the College Music Society, the Dalcroze Society of America, and regularly participates in the annual World Piano Pedagogy Conferences. His innovative presentation "Pulse Patterning for Pianists" was first given nationally at the 1993 MTNA convention in Spokane, and has continued to serve as a basis for articles, a website and additional presentations for international conferences.

Intractable Tension and Rhythmic Incoordination: Chicken Or the Egg?

Is it stiffness and awkwardness that causes rhythmic problems or is it the lack of a natural "feel" for rhythm that causes the student to be tense? Physical tension and poor rhythmic coordination seem to go hand in hand; it is difficult to know which is the precursor of the other. These conditions can be baffling and frustrating to the teacher because they impede a personal, expressive, artistic delivery of the music. They are also the conditions that are apt to drive students (and their parents) to quit lessons. There are specific problems involved in using the body at the piano that may never be addressed in rhythm-specific classes; this conclusion comes after a lifetime of teaching private piano as well as college eurhythmics classes. The skeletal hinges consisting of the wrist, elbow, shoulder and hip joint all need to be trained to work together in a rhythmically coordinated manner **while seated at the piano**. This demonstration provides technical Pulse Patterning solutions based on the presenter's extensive training in Dalcroze eurhythmics, and in Alexander, Feldenkrais and Taubman techniques.

JOVANKA BANJAC (AUSTRIA) - Studied piano in Florence with Oratio Frugoni at the Rosary College, Graduate School of Fine Arts. After having graduated in piano at the Conservatory "Luigi Cherubini" in Florence, she moved to Vienna to continue her studies with Dieter Weber at the University for Music in Vienna, where she graduated with distinction in concert piano performing. She obtained her Master degree at the "Mozarteum" Salzburg. Nikolaus Harnoncourt was among others, her mentor and certified her thesis on Mozart's piano sonatas. In 1975 she was also awarded first prize at the Elena Rombro-Stepanow Piano Competition in Vienna. Jovanka Banjac has many years of experience teaching piano at different levels. Since 1995 she has been teaching piano at the Institute for Composition and Electroacoustics at the University for Music in Vienna. Jovanka Banjac has written and published various pedagogical works: Notentrainer, Children's Songs & Finger Dances, Christmas Carols for one piano four hands (Doblinger -Vienna). Jovanka Banjac regularly performs as a soloist as well as a chamber-music partner. She performed at the opening of San Lorenzo Festival in Florence and in the Grand Musikverein in Vienna.



Jovanka Banjac

Isidor Bajić (1878-1915)

Isidor Bajić was an important pedagogue, collector of folk songs, editor, composer and cultural missionary in the Vojvodina region (Serbia) at the beginning of 20th century. He studied composition at the Budapest Academy of Music with János Kössler, one of the most talented pupils of Brahms, and went on to become the teacher of Béla Bartók, Zoltán Kodály and Leo Weiner. After completing his studies Bajić returned to Novi Sad, where he worked as a passionate musician until his early death in 1915. In the largest Serbian orthodox lyceum he conducted choirs as well as string and tamburitza orchestras. In 1909 Bajić founded the first conservatory for music in Novi Sad and also worked as a piano teacher. Bajić dedicated the main part of his educational work to the elaboration of teaching programmes. He published several instructive works, including "The piano and piano teaching", "Theory of sight reading", and many articles. These were the first competent books of this kind in Serbia. His Piano Album contains eight pieces of different character. Thanks to commitment of the employees of the Serbian Library in Novi Sad, Bajić's piano works were published again 1995 and thus made more accessible to the public.



Paul Barnes

PAUL BARNES (USA) - Professor and Co-chair of Piano at the University of Nebraska-Lincoln School of Music. He teaches during the summer at the Bösendorfer International Piano Academy in Vienna and also coaches the students of Menahem Pressler, Barnes' own teacher, at Indiana University where Barnes received his doctorate in Piano Performance. In great demand as a pedagogue and clinician, Barnes has served as convention artist at several state MTNA conventions. He was named 'Teacher of the Year' by the Nebraska Music Teachers Association at their 2006 state convention. Barnes recently returned from China and Korea where he performed and taught as part of his spring 2007 sabbatical leave. Barnes also serves as head chanter at Annunciation Greek Orthodox Church in Lincoln, Nebraska where his fascination with Byzantine chant led to a commissioned piano concerto written by Victoria Bond based on an Orthodox chant. The work entitled "Ancient Keys" was premiered by Barnes with the Indianapolis Chamber Orchestra under the direction of Kirk Trevor. The world-premier recording of this concerto as well as Gershwin's Rhapsody in Blue was just released on the Albany Records label with Barnes as soloist with the Slovak Radio Orchestra, Kirk Trevor conducting.

From Einstein to Lewis and Clark: A Retrospective on Philip Glass at 70

In honor of American composer Philip Glass's seventieth year, Glass specialist Paul Barnes will perform a lecture-recital entitled "From Einstein to Lewis and Clark: A Retrospective on Philip Glass at 70." Barnes and Glass have collaborated on several projects over the last twelve years culminating in the world premier performance and recording of Glass's Second Piano Concerto (After Lewis and Clark). Barnes' transcriptions represent almost thirty years of Glass's creative output from Einstein on the Beach (1976) to Barnes' virtuoso transcription of the Lewis and Clark Concerto (2004). Barnes has recorded and published his transcriptions to great critical acclaim. New York Times critic Allan Kozinn described the world premier recording of the piano concerto as possessing "Lisztian thunder supplied with deft fluidity by pianist Paul Barnes." Barnes recently gave the world-premier performance of his solo transcription of the piano concerto at Symphony Space in New York City. Barnes will also perform the Glass Retrospective recital at the College Music Society's 50th National Conference in Salt Lake City on November 16th.

SUSAN BETTANEY (EPTA UK) - Born in Manchester, she won a scholarship at 16 to the Royal Manchester College of Music studying piano and voice. She performed extensively as solo pianist and accompanist and was a former member of the BBC Northern Singers. Susan was appointed to Chetham's School of Music Manchester in 1969 and her work as performer and teacher has taken her to many countries including Siberia, Lithuania, Austria, Norway, Belgium. She is an experienced adjudicator, speaker and has worked giving masterclasses and teaching on the Chetham's Annual Summer School. Susan is currently Vice Chair of EPTA UK and on the executive body of the European Organisation. She particularly enjoys playing the Piano Duet Repertoire and has represented EPTA UK in Cyprus and Rome. She has also attended the EPTA conferences in Budapest, Graz, Madeira. She has recently returned from an exciting and stimulating concert tour to Norway (in partnership with Elin Person, EPTA Norway) where EPTA Young Artists (UK) and those from the Bergen School of Music Norway took part in concerts in Hardanger and Troidhaugen in a celebration of Grieg's piano music.



Susan Bettaney

***British Piano Duo Recital
by Nadia Lasserson & Susan Bettaney
(For programme: please see page Nadia Lasserson)***

***Celebration of Grieg's Piano Duets
Piano Duo Recital
by Elin Persson & Susan Bettaney***

Norwegian Dances Op 35 (No 1&2)
Waltz Caprices Op 37 (No 1&2)
Deux Symphonic Pieces Op 14

Following on from a recent successful short concert tour to Bergen, Hardanger and Troidhaugen (where concerts were given by EPTA Young Artists from the UK and Norway), Elin and Susan combine their duet skills and are pleased to present this programme in this, the 'Celebratory Year' of Grieg's music.



Marcia Bosits

MARCIA BOSITS (USA) - Professor of Piano and Director of Piano Pedagogy at Northwestern University's School of Music (Evanston, Illinois). In addition to the doctorate from Northwestern, she earned an Artist's Diploma from the Warsaw Conservatory in Poland as the recipient of a Kosciuszko Foundation Fellowship. Dr. Bosits has held national positions in professional organizations including Music Teachers National Association (MTNA), the College Music Society, the National Conference on Keyboard Pedagogy and the International Fulbright Selection Committee. Her articles have appeared in such journals as *Clavier*, *Keyboard Companion*, *American Music Teacher* and *Piano Journal*. She has given master classes and appeared as a clinician in piano pedagogy throughout the United States, Canada, Europe and the Far East. Active as an adjudicator, soloist and chamber musician, she recently performed with horn player Gail Williams and tenor Richard Drews.

The Influence of the Tango in Piano Music from the 19th to the 21st Centuries

From Latin American composers of the 19th century to William Bolcom and Astor Piazzolla, the lure of this Argentine dance form has inspired some of the most appealing music written for the piano. This lecture-recital will trace the influence of the tango from traditional tango viejo style through romantic Brazilian masterpieces to 20th/21st century music that incorporates tango features in more contemporary idioms. Representative works by such respected composers as Nazareth, Stravinsky, Copland, Biscardi, Piazzolla, Bolcom and Diemer will be heard in the hopes that pianists will discover this electrifying body of teaching and performing repertoire.

ELSEBETH BRODERSEN (EPTA DENMARK) - Danish pianist and piano pedagogue. Educated in Copenhagen by Georgy Vasarhelyi, in Vienna by Bruno Seidlhofer and in Basel by Karl Engel. Numerous concerts as a soloist, chamber musician and accompanist in Europe, USA, Australia and Taiwan. As a teacher she has been working among others at The Royal Danish Academy of Music, The Music Institute of Copenhagen University, as well as larger music schools. She regularly gives courses for piano teachers. She has been the chairman of Danish Music Teachers Association and The Danish Chopin Society. She has initiated and is now the president of EPTA Denmark.



Elsebeth Brodersen

Carl Nielsen and the Piano

The poor village boy Carl Nielsen, who became the greatest Danish composer, is first and foremost well known within the two fields: song and symphony. But his piano compositions have the same irresistible force as his greatest symphonic works. Not being a pianist himself, he has been fighting to find the characteristic possibilities for expression of the piano, and you will find the same inexhaustible source of humour, drama, conflicts and imagination in his piano works as in his big symphonies. Here they will be represented by the performance of the early Humoreske Bagateller op 11, six charming pieces attractive for young people to play, and his latest piano work: Three Piano Pieces op 59.



Glen Carruthers

GLEN CARRUTHERS (CANADA) - Professor of Music History and Dean of Music and Graduate Studies at Brandon University (Manitoba, Canada). He has held the position of Dean of the School of Music since 1998 and Dean of Graduate Studies since 2007. Prior to his appointment to Brandon University, he was Chair of the Department of Music at Lakehead University (Ontario, Canada). He has delivered conference papers and guest lectures on pedagogy and interpretation in Canada, the United States, France, England, Ireland, Sweden, Australia, Malaysia, Vietnam and Spain. His articles on pianists and piano repertoire have appeared in *Piano Journal*: The European Journal for Pianists and Piano Teachers, *The Musical Times*, *Piano & Keyboard*, *Clavier* and *The Music Review* among many other journals and books. He is a contributor to *Reader's Guide to Music: History, Theory and Criticism* (Chicago), *Annäherung IX - an sieben Komponistinnen* (Kassel), *A Celebration of Canada's Arts 1930-1970* (Toronto) and *MUSICANADA 2000: A Celebration of Canadian Composers/Un hommage aux compositeurs canadiens* (Montréal). Carruthers has served on many national boards and committees and was president of the Canadian University Music Society 2001-03. A pianist as well as a musicologist, pedagogue and administrator, his teachers have included Lorne Watson, William Tritt and Ronald Turini.

Performance Studies and Studio Teaching: the Pedagogy of Interpretation

The institutionalization of music teaching and learning in the nineteenth century has resulted in a musicology and pedagogy based largely on score-study. Although performance studies grew steadily in importance in the twentieth century to become its own discipline within musicology, its relevance to performance pedagogy is still largely unexplored. Performance studies and studio teaching: the pedagogy of interpretation examines the ways and means by which interpretation is taught and learned, and focuses particularly on the discrepancy between studying music by reading it and studying music by hearing it. One conclusion is that music students are best served by considering multiple interpretations based on the study of recordings and live performances, rather than by honing a single interpretation grounded in the Urtext. The proposed teaching model contrasts markedly with the longstanding conservatoire tradition that seeks to develop and perfect an interpretation based on the scrupulous dissection of supposedly evidentiary scores. Pianists whose interpretations are discussed include Martha Argerich, Claudio Arrau, Andor Foldes, Glenn Gould, Vladimir Horowitz, Lang Lang, João Carlos Martins, Olli Mustonen, Ignacy Jan Paderewski and Krystian Zimerman. Scholars whose viewpoints are considered include José Antonio Bowen, Bengt Edlund, David Elliott, Roy Howat, Joseph Kerman, Thomas Carson Mark, William S. Newman, Charles Rosen and William Rothstein.

MARINA CHERNAYA (EPTA RUSSIA) - Born in the Crimea. Graduated from the Gorky Conservatoire in 1977, her piano teachers belonging to Neihgauz's school. She has performed regularly since her student years. Recordings include pieces by Mozart and Russian composers. She also began teaching early and by 1988 started publishing on different problems of interpretation and teaching piano, having by now more than 60 works (12 books among them). Her first thesis (Russian Academy of Music, Moscow, 1994) dealt with Mozart's polyphony in chamber music. She got the highest doctoral degree after having in 2005 the final colloquium on Ph. D. thesis "Figurative Writing in Western and Russian Piano Music from the Sources to the Middle of the 20th Century" at Moscow Conservatoire. She created a complex theory of figurative writing concerning piano facture. Had good experience in lecturing both in Russia and abroad. Working as a Professor of piano and music analysis, she teaches both students at the Tver State University and children at a music school. She was admitted to the Composer's Union of Russia after arranging several festivals and conferences in Tver, and now she is Secretary at the Tver Regional Department of this organization.



Marina Chernaya

***Interpretation of musical landscapes in Russian piano music
(from Michael Glinka to Sergey Rachmaninov)***

Russian piano music contains many picturesque pages. Russian composers masterly handled traditional genres dealing with nature such as barcarolle, nocturne, etc., but the same as in the case of Russian painters they tried to express their feelings of a landscape individually and found special structures and forms as well. The first Russian classic Glinka composed his "Barcarolle" in the style of early romanticism using rather modest facture. His followers influenced by Liszt's devices elaborated piano facture greatly. The chamber line in Russian music was supplemented with concert style of writing. Figurative devices were very popular among Russian composers in forming musical landscapes. Russian style in figurative writing means that usually Russian composers avoid using decorations, simple passages; they treat figuration artificially and like to pierce the facture through with thematically elements (especially P. Tchaikovsky, N. Medtner). Mastering in execution of Russian musical landscapes a pianist needs to work profoundly with facture peculiarities, try to find a special mood and deep volume in sounding. Some musical landscapes by A. Lyadov, S. Rachmaninov have sonority components. Analysis of figurative writing helps in aspiration for reproducing in execution the rich meaning of music because the essence of difficulties in mastering facture becomes understandable.



Dalibor Cikojević

DALIBOR CIKOJEVIĆ (EPTA CROATIA) - Pianist born in Zadvarje (Croatia) and he started to study music at the age of seven. In 1984 he graduated from the Split Music School under Jelka Bakašun. He then moved to Vienna where he graduated and got his M.A. degree from the Vienna Music University under Alexander Jenner. Essential for his further studies was working with Oleg Maisenberg and Carmen Graf Adnet. He started to perform officially at an early age at many festivals at home and abroad. In addition to his concert activities, he also worked for many years as pedagogue in Austria and lectures now at the Zagreb Academy of Music. During the past few years, Dalibor Cikojević has been dedicated to playing and recording the works of Croatian composers. His recital and the CD with the anthological works of Boris Papandopulo was especially praised. He has also published two novels: «The Legacy of the Last Composer» and «The Violin».

Influence of Jazz and Pop Music in Piano Works of Boris Papandopulo

Croatian composer Boris Papandopulo (1906-1991) is one of the most interesting musicians of his generation. He was led by his exceptional technical skill and imagination in the use of sound colors; he masterfully exploited all potentials of chosen kinds and forms. Driven by his peculiar excitement and unbridled curiosity Papandopulo inspired life in all kinds of stylistic models forming sound material in the wide range of expressiveness, from strict organization to fluttering rhythm or open rhapsodic forms stamped with charming improvisation. Summary of Papandopulo's opus should be looked for in a kind of a synthesis of all major world-music influences with rhythmical-melodic-harmonic features of Croatian folk melos. This presentation shows the influence of jazz and pop music in his piano works.

GILLES COMEAU (CANADA) - Professor in the Music Department at the University of Ottawa, coordinates the piano pedagogy and the music education sectors. Dr Comeau has received many research grants, including 1.2 million dollars from the Canadian Foundation for Innovation to set up a research laboratory in piano pedagogy. As head of this facility, he has established partnerships with 15 other research laboratories and institutes and is the director of the Piano Pedagogy Multidisciplinary Research Group, which brings together researchers from 12 different disciplines. He has authored many books, more than 20 educational kits for music and arts teachers, and has written various scholarly research papers in music education and in piano pedagogy.



Gilles Comeau

***Scientific Experimentation and New Technology:
What Do They Have to Do With Piano Pedagogy?***

Piano teaching comes from a long tradition based on teachers' intuition, informal observation, the experience of great masters and "recognized" methods. However, our understanding of the piano learning process remains rudimentary and fragmented because of the unique complexity of the activity. Recent research in cognitive sciences, psychology, neuroscience, computer sciences, biomedical engineering and health sciences provides valuable findings for teachers involved with the learning of a musical instrument, a very complex acquisition that requires motor skills as well as auditory, visual and cognitive skills. Recent studies on instrumental music learning will be presented, providing insights that could influence teaching practices and learning strategies. In recent years, new technologies have moved into the field of education and they influence almost all areas of practice. How can new technologies be integrated into instrumental teaching and to what extent are these technologies relevant to research into piano pedagogy? This presentation of the on-going activities of the Piano Pedagogy Research Laboratory will illustrate how the new facility is forging ahead with its mandate to promote multidisciplinary research in piano pedagogy.



Dominique Cornil

DOMINIQUE CORNIL (EPTA BELGIUM WALLONIE-BRUXELLES) - Pianist, graduated from the Mons Royal Conservatory (Belgium) and at 18 from the Conservatoire National Supérieur de Paris as a student of V. Perlemuter and P. Sancan. Later, she followed master-classes with G. Sebok. She was prize-winner of the Lisbon, Naples, Geneva and Queen Elisabeth (Brussels) international competitions. Her concert career spans Europe, Russia, North & Latin America, China, India, South-East Asia and Japan. She regularly performs under conductors including J. Fürst, C. Davis, Y. Levi, J. Rolla, M. Venzago, M. Shostakovitch, A. Dmitriev, E. Bergel, T. Guschlbauer,...and appeared with orchestras including Suisse Romande, Nord Deutsche Rundfunk, St-Petersburg Philharmonic, F. Liszt Chamber Orchestra of Budapest,...A much sought after chamber artist, she regularly joins forces with Amoyal, Horigome, Maïsky, Boeykens, Lethiec, Ysaye String Quartet, Nederlands Blazers Ensemble,...Her recordings, in solo and with orchestra, include works of Franck, Mozart, Haydn, Joplin, Prokofiev, Nazareth, Martinu, Martin, Wagner, Tchaikowsky. She is professor of piano performance at the Brussels' Royal Conservatory. Now and on, she participates to international master-classes, and is regularly invited as member of the jury of international piano contests.

Masterworks by Cesar Franck

Prélude, Choral et Fugue

Prélude, Aria et Final

MARCELLA CRUDELI (EPTA ITALIA) - She is considered one of the most distinguished Italian concert performers. For many years she has most successfully achieved an intense soloist career worldwide for the most important concert societies, radio and television networks and with the most prestigious orchestras directed by famous conductors. In all, she has performed over two thousand concerts in about eighty different countries of five continents. She was awarded the prizes "Il Sagittario d'Oro", "Ristori" and, for her activity as performer and her direction of the Pescara Conservatorium of Music "L. D'Annunzio" of Pescara, from 1988 to 2004. She is founder and president of the Association EPTA-Italy and founder and president of the "F. Chopin" Association which organizes the International Piano Competition for Young Pianists and "Rome". In 1999 she was nominated "Cavaliere al Merito" of the Italian Republic and in 2007 "Commendatore della Repubblica"; in 2003 she has also received the gold medal and the first class diploma for the "Praiseworthy in the fields of education, culture and art" by the President of the Republic. She is holding an advanced piano course at the Ecole Normale de Musique in Paris.



Marcella Crudeli

Gala Opening Town Hall Recital

D. Cimarosa	Two Sonatas (revision by M. Crudeli) - no. 7 g minor, no. 1 f major
D. Scarlatti	Three Sonatas - f major L. 381, d minor (Toccata) L. 422, d major L. 465
L.v. Beethoven	Sonata E flat major "Les Adieux" - <i>Adagio - Allegro</i> (L'adieu) - <i>Andante espressivo</i> (L'absence) - <i>Vivacissimamente</i> (Le retour)
S. Calligaris	Preludio, sarabanda e finale (dedicated to M. Crudeli) ----- intermission -----
F. Chopin	Variations brillantes op. 12 Ballade no. 1 g minor op. 23 Scherzo no. 2 b flat minor op. 31 Andante spianato and grande polonaise brillante op. 22



Elias Davidsson

ELIAS DAVIDSSON (ICELAND) - Born in Palestine in 1941 but has lived in Iceland since 1962. He has composed music since his early childhood and studied piano and composition in France, Germany and Switzerland. Among his teachers were Klaus Huber, Janka and Jürg Wyttenbach, Jacques Wildberger, Thomas Kessler and Roland Moser. His compositions, including experimental works, have been performed in several European countries. He plays piano, accordion and the Icelandic lithophone (idiophone composed of stone slabs). After teaching piano and theory and heading a small music school for a few years, Mr. Davidsson now dedicates his time to musical composition, mostly for young people, and human rights activities.

Presentation of my music

I intend to present my piano compositions for the lower grades. These are pieces for 2 hands, 4 hands, 6 hands and 8 hands (2 pianos). Many of these pieces were written in order to motivate my own pupils and teach them a particular technique. My ideal was to continue the tradition built by Bartok and Kabalewki, compose quality music that requires only elementary technical skills, music that inspires young people to perform musical magic through humour, rythmical variety and stories. Although I admire the great achievements of composers such as Alban Berg, Messiaen, Stockhausen, Xenakis, Henze, Ligeti and others who wrote compositions that can only be performed by highly trained musicians, I believe that traditional music forms and styles that appeal to emotions and body movement continue and will continue to play an important role in our lives and those of our children. I believe that children should be given the best nutrition available. This applies equally to literature, poetry and music. A world which cares for children will be a world of peace and justice.

DORA DE MARINIS (ARGENTINE) - Born in Argentina. She studied piano in Buenos Aires and then in Germany, where she obtained a Master's degree in piano performance. She is full-time Piano Professor at the National University of Cuyo, where she has created and conducts a Postgraduate Career in Interpretation of Latinamerican Music. She is also a Member of the National Academy of Fine Arts in Argentina. Her extensive career as a performer includes recitals as a solo pianist, in chamber music and concerto settings. She has performed in several countries worldwide. Her ongoing interest in developing a personal musical identity in harmony with the musical heritage of her country has impelled her to include in her vast classical repertoire, many works by Argentinean composers. For more than two decades she has championed this music in recordings and recitals in Argentina, and abroad. She registered fifteen CD'S of Argentinian music for piano, chamber music and Piano Concerti. Some of her recordings have been awarded several prizes, not only for their quality but for the originality of her approach as well. In addition to her artistic activity, Dora De Marinis has offered courses, seminars and masterly lectures about Latin American music of the XX Century at many universities around the world.



Dora De Marinis

Piano Concerti in Argentina
A preliminary contribution to the study of the genre in our country

Third stage of macro-project research led by Dora De Marinis and María Emilia Greco: "The interpretation of Argentine Music for piano as an outcome of the concurrence of interpretative styles and piano schools," focused on five piano concerts written by the following Argentinean composers: Alberto Ginastera, Juan José Castro, Carlos Guastavino, Luis Gianneo and Julio Perceval. The piano works written by Argentinean composers between 1912 (year in which the first ever piano piece is registered by an Argentinean composer) and 1990 are studied through a comprehensive bibliographic research. This bibliographic pursuit is completed with the search for concerti scores, the result of which is offered in a catalogue - not yet closed - about this genre. We suggest for this occasion the presentation of the above-mentioned catalogue, with an emphasis on the works by Ginastera and Perceval.



Mladen Delin

MLADEN DELIN (EPTA SLOVENIA) - Exceptional piano career. Born in 1974 in Ptuj, Slovenia. Started playing the piano uncommonly late, at 21, and a year later took up piano studies at the Pedagogic Faculty in Maribor, class of prof. Renata Neuvirt. He graduated in 2005 at the Music Academy of Banja Luka (BIH), class of prof. Nevena Popović. Since then he has appeared as soloist at concerts in Slovenia, Bosnia and Herzegovina, Italy and England. He has also performed in a number of chamber music ensembles. His music talents are versatile (composer, singer). Amongst other things, he sang the main role in the musical Joshua (M. Wittal) in Stephansplatz (society Emanuel) in Vienna. He participated in master classes held by A.Serdar, R. Proell and T. Barrett (The Royal Academy, London). Currently studying at the European institute for musical studies (IESMUS) at the Academy of St. Cecilia in Bergamo (Italy) with prof. Konstantin Bogino. In Ptuj he teaches piano at the music school, and is also the Director of The Music Society Arsana and manager of classical concerts at the castle. A member of theater group Kavazu in Maribor.

ISSTIP Forum

Interdisciplinary approach to research of tension during performance

EXORDIUM: At the beginning of my musical build-up I suffered from stage fright, which presented a huge obstacle in my performance and in my efforts to express myself. During my studies I have come across many different methods and techniques, and I will present some today. I would like to stress upon a method I consider very useful and important for anyone who deals with stage and performing.

CORE: For over a year I have been a member of an amateur theatre group KAVAZU, where I have come across the methods and techniques of Stanislavski, who set grounds of Russian theatre. His methods are based on acting as experience, not acting as description. That is where I found the first practical connection to music. Performing music is not just playing a piece through on the stage in front of the audience, even if the realization is polished out to the greatest detail, but it is about attentive and mindful though spontaneous and unconstrained experiencing. The short set of exercises below leads us first to a higher level of concentration and awareness of ourselves, then we try to achieve the state of public isolation on stage, and in the end the state of creativity, which gives each performer a specific identification.

EXERCISES: 1st: THE MIRRORS 2nd: PUBLIC ISOLATION 3rd: ATMOSPHERE GAME (what did you wear yesterday, working out mathematical equations, on the first date, at the dentist, etc.). We enter the atmosphere without set images/conceptions. They should rise spontaneously from the atmospheres. 4 ATMOSPHERES (we divide the space/room in 4 atmospheres and in the middle of the room there is EMPTY SPACE! We have sadness, enthusiasm, despair, joy. In the first exercise we walk in pairs through the atmospheres and we try to feel them. After two circles we step into the empty space! There we are separated from everything. In the second exercise we express our feelings with a gesture which should have a beginning and an ending. In the third exercise we add sound. 4th: GAME OF SHADES/CASTS Pick a simple task and carry it out with a cast of: caution, determination, slyness/cunning, irritation, peacefulness.

KATARINA DIMOV (AUSTRIA) - Graduated from high school in Belgrade (Serbia) in 2002, as top of her class. The same year she received a distinction from the Karadjordjevic royal foundation, as one of the best high school students in Serbia. While in high school, she won numerous rewards on state as well as international piano competitions in category for soloists and piano duets. From 2003 to 2007 Katarina studied piano and instrumental pedagogy at the University of Music and Performing Arts in Graz (Austria) in the class of Professor Walter Groppenberger. She graduated in June 2007 with distinction. She wrote her Diploma paper on musical giftedness under the supervision of prof. Mag. Art. Dr. phil. Adina Mornell. She has held many solo concerts up to now, as well as concerts with orchestras. Katarina has recorded for Radio and Television of Belgrade.



Katarina Dimov

A Star is Born?

A person who is practicing music, painting or some other form of arts is usually considered to be a gifted person. The same can be attributed to a person who is successful in some other field, like mathematics, economics, writing, etc. When we etymologically examine the expression of "gifted person", we come to a conclusion that this person has received a gift of some sort. But where does this gift come from? Who is giving it away? In dark mediaeval times all unusual and unexplained events were proclaimed to be a work of God. Later on people discovered why the Sun rises and sets, why people die, etc. Scientists are now also able to explain giftedness; in other words, they explain why someone is extraordinarily good in some field and the other one are not. Unfortunately, giftedness is in many schools of music still considered to be something that appears from nowhere. A lot of music teachers still wait for a "Wunderkind" to come to their classes. In this lecture, using the newest results of the neuroscientific research, I will try to explain giftedness as something that is a result of good training and not something that appears from nowhere.



Đermanović

ALEKSANDAR ĐERMANOVIĆ (EPTA SERBIA-VOJVODINA) - Born on August 14, 1991. in Vršac. In 2004 he started taking "YALE SMN INTERNATIONAL MASTERCLASSES" with professors Ninoslav Živković – Beograd, Peter Miyamoto – California, Ayako Tsuruta – Columbia, Svetlana Bogino – Novi Sad, Jovanka Banjac – Vienna, Eugen Indić – Paris, Carl Ponten – Sweden, Lidija Nikolić – Novi Sad, Yosip Yermine – Ukraine and Dorijan Leljak – Novi Sad. Each of them selected him to play in the closing ceremony of the most successful ones. In 2004 he entered the "Children Composers of Serbia and Montenegro" competition and won the first prize. He participated in a lot of public classes and concerts. In the Third "Isidor Bajić" Memorial he proceeded to the finals among the world's top 12. He was a guest at the concert of Tripo Simonuti in Vršac in 2006. In "Isidor Bajić" Music School he held his first solo concert in the same year. He entered the following competitions: Zrenjanin and Belgrade in March 2005, Šabac on March 4th 2006 where he won first prizes, and two more republic competitions in Belgrade where he won the first places, 100 points and the titles of laureate. He is currently in the 3rd grade of the Music High School.

Prize-Winner's Recital

F. Chopin

Nocturne in D flat major, op. 27 no. 2

MARIJAN ĐUZEL (EPTA CROATIA) - Born on 30 April, 1990 in Imotski, Croatia, where he started his musical education at the age of nine. He finished primary music school under the piano teacher Alenka Milano and French horn under Prof. Ivan Glibota. Currently, he is pursuing his education at the "Josip Hatze Music School" in Split, under Prof. Kosovka Čudina, attending at the same time the 3rd Grammar School in Split. In February 2006, he won the second prize on the international piano competition "Young virtuoso" in Zagreb, and few months later the first prize on the international piano competition "Zlatko Grgošević" in Zagreb. In January 2007 he won the fourth prize on EPTA competition in Osijek, as well as the first prize in March 2007 on national competition in Dubrovnik. He solo played in few towns in Croatia and Bosnia and Herzegovina. In April 2006 he performed in Croatian National Theatre in Varaždin with the Zagreb Soloists. Also, he was an active member of few masterclasses: Prof. Arbo Valdma, Karl Heinz Kämmerling and Peter Eicher.



Marijan Đuzel

Prize-Winner's Recital

S. Prokofiev

Toccata, Op. 11



Justas Dvarionas

JUSTAS DVARIONAS (EMCY, LITHUANIA) - Studied at the Moscow P. Tchaikovsky Conservatoire under Prof. Lev Vlassenko and Mikhail Pletnev for graduate and post-graduate studies, both of which he completed with highest honours. Justas has performed in solo, chamber music or with orchestras in Bulgaria, Italy, Canada, Germany, Russia, United States of America, Sweden, Norway, Czech Republic, Peru and other countries. Justas Dvarionas teaches talented young pianists at the M.K. Čiurlionis High School for Arts and in the Lithuanian Music Academy in Vilnius. He has also held many Master Classes of his own in Germany, Poland, Norway, France, Russia, Peru and Lithuania. Justas Dvarionas takes part at many international conferences, seminars, and he is an active member of the AEM (European Association of Music High Schools) and board member of EMCY (European Music Competitions for Youth), has served as jury member in many international competitions; he is also on the board of the Lithuanian Cultural Foundation, Lithuanian independence movement Sajūdis, citizens panel Santalka, as well as Executive Director of the Lithuanian Think Tank "IDĖJŲ ŠALTINIS". These days Justas also plays many concerts in Lithuania and abroad. His last engagements include concerts, master-classes and jury activities in Europe, Asia, North and South America.

World of Piano Competitions

Béla Bartók once said : "Competitions are for horses, not for artists". Are we all – students and teachers – piano contest victims, winners or spectators? How can we make this racing experience musical? Is it possible to touch real art and creativity at competitions? In our days world music competition is a necessary evil. The ideal would be no politics, no tears, no bloodshed, and no depression, but positive experience where music and artistry are the real winners. How can we make a competition a constructive valuable and healthy experience for students, teachers, all music professionals and music lovers? How to enrich through competitions the music pedagogy along with educating the audience and developing a country's cultural environment? I will share my knowledge and experience as former competition participant, teacher, organizer, jury member, EMCY (European Music Competitions for Youth) Board Member and a person who loves and cares about Music, beauty and harmony in our world.

ANDREAS EGGERTSBERGER (AUSTRIA) - He was born in Linz (Austria). From 1990 to 1995 he studied piano with Prof.G.Hemetsberger at the Bruckner-Konservatorium (today Bruckneruniversity) Linz and he made the concert diploma with distinction as her youngest student ever. He studied then with K. H. Kämmerling at the Mozarteum in Salzburg and with O. Maisenberg at the university in Vienna. He appeared in Master classes given by: P. Badura-Skoda, E.Picht-Axenfeld, R.Muraro (Paris), L.Hoffmann (Munich), A.Nassedkin (Moscow), J. O'Connor and D. Leljak (Novi Sad). He was invited by the "European Music Academy Bonn" in the master class of Prof. A. Ugorski in 1998. He won several Prizes on a national and international level: "Jugend musiziert", "Ettlingen", "Steinway Competition", the international "Yamaha Scholarship" in Vienna and the "Gradus ad Parnassum" competition. He gave his debut on stage when twelve years old and appeared at the Brucknerhaus and the Wiener Konzerthaus. He played with several orchestras like the Brucknerorchester and the Österreichische Kammersymphoniker. He gave concerts in Austria (among other things a recital with Jörg Demus), Malaysia, Singapore, Germany, Italy and Serbia. To deepen and develop his personality he also studied political science where he has a master's degree from the University of Salzburg.



Andreas Eggertsberger

Bach: Goldberg Variations BWV 988

The Goldberg Variations are a major work for piano which show the great mastery of Johann Sebastian Bach. After a statement of the aria at the beginning of the work, there are thirty variations. Bach does not follow the melody of the aria, but rather uses its bass line and chord progression to develop the variations. Every third variation in the series of 30 is a canon following an ascending pattern. Thus, variation 3 is a canon at the unison, variation 6 is a canon at the second (the second entry begins the interval of a second the first), variation 9 is a canon at the third, and so on until variation 27, which is a canon at the ninth. The final variation, instead of being the expected canon in the tenth, is a quodlibet which is a great surprise and shows, in my personal opinion, Bach's sense of humor. At the end of the thirty variations, Bach writes *Aria da Capo è fine*, meaning that the performer is to return to the beginning ("da capo") and play the aria again before concluding. Most notable recordings among a number of others for me are G. Gould, R. Tureck, A. Schiff, C. Arrau and, a new discovery S. Dinnerstein.



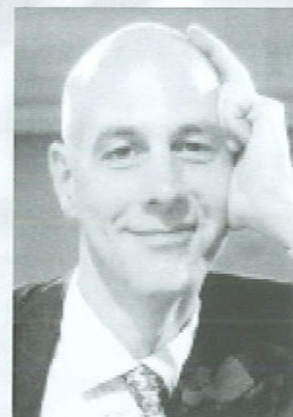
Milan Franěk

MILAN FRANĚK (CZECH REPUBLIC) - Began studying piano at the age of five in České Budějovice, Czech Republic. Five years later he started to study trombone, and continued these studies at the Conservatory in Plzeň and the Academy of performing arts in Prague. In 1994 he continued his piano education moving to Vienna, Austria, and studying at the University of Music with professor Peter Barcaba. Mr Franěk finished his piano studies at the University of Music in Graz, Austria, with professor Walter Groppenberger. Milan Franěk received several prizes in international music competitions. Milan has attended several master classes with such renowned piano teachers as Eva Solar-Kinderman, Pierre Jasmin, Willard Schulz (Canada), Peter Rogenkamp (Germany), Avo Kouyoumdian (Austria), Eugene Indjic and Livia Rev (France). Since 2003, Mr Franek has been teaching at the Conservatory and College of Jaroslav Ježek and at Charles University, in Prague, Czech Republic. Last year he taught master classes at the International Chamber Music Festival, University of Klaipeda, Lithuania, and this year at Cukurova University, Adana, Turkey. Mr Franěk has also made several recordings of classical and contemporary chamber music for Czech radio and has played concerts in the Czech republic, Austria, Great Britain, the Netherlands and France.

Jazz Etudes by Milan Dvorak (*1934): Most Popular Czech Instructive Jazz Literature for Classical Pianists

In my lecture recital I would like to present what are probably the most liked Jazz Etudes among young classical pianists written by the Czech composer Milan Dvorak. Since their first appearance in 1971 his Jazz etudes have been continuously in print by the Supraphon – Baerenreiter. The first volume of Jazz Etudes contains 25 short studies presenting different styles and techniques, such as swing, boogie-woogie, blues, latin-jazz, soul-jazz, walking base, riffs etc. This book includes also two other compositions by M.Dvorak and one transcription by B.Nikodem. The second volume, despite having the same title contains twenty etudes representing many styles of pop and dance music of the 20th century. Each etude is introduced by a short commentary in Czech, English and German concerning its interpretation. Dvoraks' etudes are written for pianists of intermediate to advanced technical level. In my presentation I would like to enable the audience to gain an overview of the etudes by playing a selection from both volumes, while focusing on the rhythmical aspects and problems concerning jazz articulation.

ALAN FRASER (CANADA, EPTA SERBIA-VOYVODINA) - Canadian pianist who has developed an approach to piano technique growing out of his in-depth analysis of hand structure and function. After completing his piano studies with Phil Cohen in Montreal, he moved to Yugoslavia in 1990 to study with Kemal Gekić and work as his assistant at the Art Academy of Novi Sad. He completed a professional training in Feldenkrais Method in 1992. In 1999-2000 he was guest professor at Wuhan Conservatory in China, and it was there that much of his landmark book, *The Craft of Piano Playing* (Scarecrow Press, USA, 2003) was written. The DVD version of the book completed in 2006 shows even more clearly how to empower one's piano sound through attention to the hand's skeletal structure and how this structure is manipulated by the neuromotor system. Alan Fraser has presented his work at ISSTIP, EPTA UK (Bath, 2004), King's College London and Trinity College, London. He teaches piano at the University of Novi Sad as well as giving recitals and master class/film presentations throughout Europe and North America.



Alan Fraser

The Craft of Piano Playing: Relating Body Organization to Musical Expression

This seminar will show excerpts from Fraser's DVD film *The Craft of Piano Playing*, then demonstrate how some of the themes from the film can apply in practical work with students. There will be some time for open discussion and questions from the floor. As Moshe Feldenkrais felt there is no mind/body split, so Fraser feels there is no division between musicianship and attention to physical organization: everything you do has an affect on your sound and expression. He will show how some of our most familiar movements at the keyboard may work against us in certain situations, and examine that ancient and seemingly unanswerable question: how to relax and yet still avail oneself of all the sonic power and colour potentially available in a concert grand piano? The short answer is a new word Fraser has coined: skeletalty – what this means will be fleshed out in the presentation. In this approach, attention to the physical aims to develop one's sound and musicianship: freedom from tendonitis etc. becomes a by-product rather than the primary goal.

ISSTIP Forum
Feldenkrais Method



HITOSHI FUJII (KAWAI EUROPA, GERMANY)

KAWAI - Perfecting the Art of Piano

At the renowned Shigeru Kawai Research and Development Laboratory, the world's finest master craftsmen strive to extend the boundaries of the piano art form. Day after day, using only traditional hand-crafted methods, these Master Piano Artisans explore new concepts, designs and materials that enable Kawai to continually transcend history's loftiest piano standards.

Since the knowledge gained in this one-of-a-kind facility becomes a part of every Kawai instrument, the Shigeru Kawai Laboratory is an essential part of the Kawai family's quest to perfect the art of the piano.

Environmental Leadership

In 1997, Kawai became the first in the piano industry to receive ISO 14001, the world's foremost certification for excellence in environmental management. Awarded first to Kawai's Ryuyo Grand Piano Facility, then to the company's Maisaka Upright Piano Factory and most recently to Kawai's Märchen Digital Piano Facility, ISO 14001 recognized exceptional achievement in reforestation, energy conservation, waste reduction and natural resource preservation. This unceasing pursuit of environmental excellence is an integral part of Kawai's commitment to the future – and to our world.

Technological Leadership

Kawai has earned a reputation as the technological leader in digital pianos with the highly acclaimed Concert Artist Series and Concert Performer Ensemble Series pianos. In addition, the celebrated ES Series and MP Series Stage Pianos continue to be top choices for performing musicians. Having received over ten prestigious international awards for technological excellence, Kawai has become the most decorated manufacturer of digital pianos in the industry.

It is this continuing vision for the future, and a diversity of fine products distributed to more than 80 countries around the globe, that has earned Kawai its place among the world's preeminent musical instrument companies.

An illustrious heritage

A never-ending quest for perfection sparked by the skills and dreams of one man, magnified by vision and passion of his son, and advanced by the steadfast determination of his grandson.

It is an illustrious heritage that finds its greatest fulfillment not in size and scope, but in quality and heart.

This is Kawai. With a history shaped by generations of commitment, and a future dedicated to the pursuit of perfection for generations to come.

KAWAI

80th

Anniversary

KATERINA GELEBESHEVA KOSTADINOVSKA & GLIGOR GELEBESHEV (MACEDONIA) - The piano duo Gelebeshev (Katerina Gelebesheva – Kostadinovska and Gligor Gelebeshev) have been working for over 6 years. In that period, they have made a number of records for the Macedonian Radio Television. They have performed at many festivals in the country: Skopje Summer Festival, Heraklea Evenings, Prilep Summer Festival, and so on. They have toured the country several times and they have also performed abroad, for example in Paris (France) on 21 June 2005 at the “Edmond Michele Hall” for the occasion of the World Music Day. Their program consists of works of all styles from different époques, such as originals for four hands, as well as orchestra works (arranged by G. Gelebeshev). The duo Gelebeshev has had many different performances in Skopje, which include the ones arranged by the German-Macedonian Association, Hungarian Embassy in Skopje, and so on.



*Katerina Gelebesheva
Kostadinovska
&
Gligor Gelebeshev*

Piano Duo Recital

C. Debussy

Petite Suite

I – *En bateau*

II – *Cortège*

III – *Menuet*

IV – *Ballet*

A. Khachaturian:

Waltz from Masquerade

F. Chopin:

Variations in D Major

E. Chabrier:

Espagna



Carol Gingerich

CAROL GINGERICH (CANADA/USA) - Associate Professor of Piano/Piano Pedagogy at the University of West Georgia. There she teaches applied piano, piano pedagogy, keyboard literature, collaborative piano, and group keyboard skills. She is a graduate of Columbia University, Teachers College, from which she received a Doctor of Education in the College Teaching of Music degree. There she studied piano with Karl Ulrich Schnabel and piano pedagogy with Robert Pace. She holds a Master of Music in Piano Accompanying and Coaching degree from Westminster Choir College, and an Honours Bachelor of Music degree from the University of Western Ontario (Canada). As a scholar Dr Gingerich's research focuses on French piano style and learning style theory, in particular Neuro-Linguistic programming. She has given presentations on these topics at EPTA Rome, the World Piano Pedagogy Convention, and the New Jersey and Georgia State Music Teachers Association Conventions, in addition to numerous teacher workshops. Her articles have been published in *American Music Teacher*, *Clavier*, *Piano Pedagogy Forum*, and *Keyboard Companion*. She is active as both a solo and collaborative pianist and has performed as a guest artist at Catholic University, Columbia University, Northern Illinois University, the University of Florida, and the University of Miami.

Pedagogy of the French Piano Style of Fauré and Debussy: A North American Perspective

Pianists are generally aware of national styles in piano performance, the three main ones being German, French and Russian. Pianists also acknowledge the importance of authentic performance practice for the various national styles. However, they have more difficulty authentically performing the French style. This was the consensus of my teachers in Canada, the US, and at the "French Piano Institute" in Paris. Fauré and Debussy, in their writings, also lament the lack of understanding of their style. During this interactive seminar I will solicit audience feedback as to whether this is still the case in Europe today. In order to perform in a stylistically authentic manner, pianists must be aware of the cultural aesthetics which produced the composition. This seminar will briefly explore the history of the French school, and the visual and literary influences which created this style. Through a demonstration of repertoire excerpts we will then examine in depth, specific pedagogical methods for performing and teaching particular style characteristics. We will conclude with audience contributions regarding the performance and teaching of the French piano style.

ANI GOGOVA (USA/BULGARIA) - Assistant Professor at the Chicago College of Performing Arts of Roosevelt University in the USA. In addition, she is at the faculty of the Interlochen Arts Camp in Michigan, USA, an intensive summer program for international students of pre-college age. As a pianist, she has appeared at different venues throughout the US, Italy, England, Serbia and Montenegro, Portugal, and her native Bulgaria. Her performances have been broadcasted by the Bulgarian National Radio, Classic FM Radio, WFMT-Chicago, and IPR. She recently finished the recording of her first CD featuring the preludes of Chopin and Shostakovich. Dr Gogova has given lectures and demonstrations for the College Music Society, the Music Teachers National Association, and the International Piano Pedagogy Forum in Novi Sad (Serbia and Montenegro). She has been an adjudicator in competitions of MTNA, the Society of American Musicians, as well as the Second Isidor Bajic International Piano Competition and the International Competition for Young Pianists "Gradus ad Parnassum". Ani Gogova earned her Doctorate from the University of Michigan and BM and Artist Diploma from the Bulgarian State Academy of Music where she studied with the distinguished American pedagogue Logan Skelton and Yovcho Krushev, a former student/assistant of the Ganevs who graduated from the Moscow Conservatory under the legendary Heinrich Neuhaus.



Ani Gogova

Chopin's piano etudes: lessons in technique

After Chopin's first concert in Paris, the audience, indulged for years by the performances of every great virtuoso of the time, was overwhelmed. Hiller affirms "there was no one in the hall who did not go into ecstasies over such an absolutely perfect technique." Chopin's understanding of piano technique crystallized in what many agree to be the first conclusive evidence of the depth of his creative talent—the Etudes. It is remarkable that the first truly mature opus to come under Chopin's masterful hand was an opus of etudes, a genre quite popular at the time, yet modest in terms of music expression. The Etudes stand as an evidence for the close relationship between Chopin's piano technique and his development as a composer—his compositions grew out of the sounds and performance idioms of the piano. Therefore, studying them offers a great opportunity for mastering the technique and style of Chopin. Furthermore, I believe that they represent a fundamental method for studying technical difficulty by means of musical expression, and can be seen as a corner stone for mastering the modern piano technique in general. What are the lessons that Chopin encoded in his Etudes and how do we use them for teaching technique par excellence?



Titos Gouvelis

TITOS GOUVELIS (GREECE) - Born in Athens, He studied at the Athens Conservatoire with Aris Garoufalis and continued his studies at the Royal College of Music (London) with Peter Katin and at the Royal Scottish Academy of Music and Drama (Glasgow) with Fali Pavri. From 1995 to 1998 he studied the organ in Athens with Nicolas Kynaston. He has won prizes in many piano competitions in Greece. He has also won first prizes in the Concerto Competition organized by the Croydon Festival (England, 1999) and in the International Chamber Music Competition in Chieri (Italy, 2004). In the 2nd "Isidor Bajic piano memorial" (Novi Sad, 2004) he was awarded the special prize "21st Century". In 2006 he was awarded the "Mykoniou" Prize from the Academy of Athens. He has performed with the Royal Scottish National Orchestra, the Athens State Orchestra, the Thessaloniki State Orchestra, the Athens Symphony Orchestra, the Armenian Philharmonic Orchestra, the Chamber Orchestra of the Greek National Opera and others. He has given recitals in Greece, Germany, Great Britain, Holland, Austria and Cyprus, and has also performed for Greek Radio. He is also an active chamber music player. He is currently teaching at the Athens Conservatoire.

Francesco Antonioni's Piano Works

Francesco Amtonioni (Italy, 1971-) is undoubtedly one of the most promising and interesting composers of his generation. His compositional output contains four major piano works; "4 Concert Etudes" (1998), "Shirtango" (1999), "Blues in memoriam Luigi Dallapiccola" (2000) and "Six small portraits" (2000). Antonioni's ability to achieve an original and very personal synthesis of different styles is evident in his piano works. He often makes use of exotic "popular" rhythms, while he explores contemporary atonal structures or classical musical roots with ease and conviction. Pianistically, his compositions are particularly virtuosic and demanding, but always sincerely expressive. His writing remains always intelligent, charming and witty, humorous in some cases, and succeeds in capturing audience's deep attention. From a teaching point of view, Antonioni's piano music could work as an ideally effective and relatively smooth introduction to the contemporary musical language for advanced piano students and would make them deal with a big variety of technical, rhythmical and expressional problems of today's music.

WALTER GROPPENBERGER (EPTA AUSTRIA) - His music education started in the Vienna Boys Choir. At the age of ten, he began to study the piano at the Vienna Conservatory of Music. As a twelve-year old, he performed the Haydn Piano Concerto in D major with the Vienna Symphony Orchestra in the Grand Concert Hall in Vienna. Countless concerts and radio performances in solo and chamber music playing followed at home as well as abroad. For example, he played Mozart's Concerto for two Pianos with Ingrid Haebler and the Vienna Symphony Orchestra under the baton of Rudolf Moralt in the Main Concert Hall of the Music Society or the Beethoven fourth Piano Concerto in the Brussels Palace of Arts in the presence of her Majesty Queen Elisabeth of Belgium. At the age of nineteen, he graduated with honours from the Vienna Conservatory of Music. In 1961 he changed from the Conservatory to the Vienna Academy of Music in the class of Bruno Seidlhofer. Since 1966, he has led a class oriented towards art performance at the Graz Music University. Invited by Prof. Sebastian Benda, head of the University, he became a co-founder of the Austrian part of the EPTA in 1994 he was voted President and in 2005 Honorary President of EPTA Austria.



Walter Groppenberger

***Piano Masterclass
Schubert and the Dancing Vienna***

There, a question poses itself: If Schubert is a classic or a romantic?



Nancy Lee Harper

NANCY LEE HARPER (EPTA PORTUGAL) - Described by music critics as a "superb concert artist" and "an extraordinarily multi-talented American musician and scholar" who possesses an "irresistible creative force", pianist Nancy Lee Harper has performed on four continents (Europe, Asia, South America, and North America). Associate Professor with Distinction at the University of Aveiro, Portugal, she has been invited to give Masterclasses and lecture-recitals at Eastman School of Music, Juilliard School of Music, Franz Liszt Academy of Music (Budapest), Berlin Hochschule für Musik, Trinity College (London), China Conservatory (Beijing), amongst others. She has also been invited to serve on several international piano competition juries. Dedicating much of her time to the study of Iberian music, she premiered Portuguese piano works (some written for her), such as those by Eurico Carrapatoso, Amílcar Vasques Dias, amongst others, in Ukraine and in Portugal. Beyond these composers, Dr Harper has made world premiere recordings of works by Tomás Henriques, Sara Carvalho, António Chagas Rosa, Isabel Soveral, Filipe Pires, Cândido Lima, Fernando Lopes-Graça, Óscar da Silva, to name a few, for the Portuguese label Numérica (please see www.nancyleeharper.com). She is the author of two books about a Spanish composer, Manuel de Falla, and many articles, in five languages, in international journals.

Panorama of Portuguese Contemporary Piano Music

tugal, by virtue of its history and geography, has traditionally been some thirty or more years behind the rest of Europe. This situation, while perhaps first thought of as being negative, actually has a very positive side to it: the preservation of the Romantic tradition. My presentation thus begins with the youthful Nocturne in Db of António Fragoso (1897-1918), written shortly before his untimely death.

llowing is the Mendelssohn-like "Passion" from Óscar da Silva's (1870- 1958) Image. Filipe Pires' (b.1934) Drie Bagatellen reflect more mainstream European currents, as well as Cândido Lima's (b. 1939) 4 peças dodecafónicas. Eurico Carrapatoso's (b. 1962) 5 viñetas para piano emocionado is inspired by the poetry and drawings of the Spanish poet Federico García Lorca and was composed for me. Amílcar Vasques Dias (b. 1945) also wrote Líríos roxas do campo for me, which depict the lush desert ablaze with early Spring colour. Sara Carvalho's (b. 1970) "from a distant mirror" portrays the fado and blues typical of the Portuguese people. Finally, João Pedro Oliveira's (b. 1959) "Looking into the Mirror" provides an excellent example of a short modern teaching piece for piano and electronics, which clearly shows that the younger generation of Portuguese composers have clearly kept stride with the rest of the world.

ISSTIP Forum
Moderator
Peak Experience

THOMAS HECHT (SINGAPORE) - He has appeared on five continents as soloist and as a member of the renowned duo-piano team of Hecht & Shapiro, winners of the Munich International Two Piano Competition. He has also performed with the New York Philharmonic, Cleveland Orchestra, Baltimore Symphony, Stuttgart Symphony Orchestra, Bavarian Radio Orchestra, Johannesburg Festival Orchestra, Singapore Symphony Orchestra and the New Zealand Symphony Orchestra. Recent performances include the Lincoln Center, the Berlin Philharmonic Hall, the Kennedy Center, and recitals in Korea, Taiwan, Vietnam, Thailand, Italy, Serbia, Montenegro, South Africa, Australia and New Zealand. Dr Hecht is the Head of Piano Studies at the Yong Siew Toh Conservatory (Singapore). www.music.nus.edu.sg. His outstanding pupils have won first prizes in competitions throughout the United States, Europe & Australasia. He has served on the jury panels of the Geneva and Bachauer International Piano Competitions and the national competitions of Japan, Thailand, Australia and South Africa. He receives regular invitations to summer piano festivals in Sydney, Beijing, Wellington, Brasov and Jakarta and is in frequent demand for classes and music conferences throughout the world. He is currently a Visiting Piano Faculty Member at the Peabody Institute (USA).



Thomas Hecht

Piano Masterclass



Gisela Herb

GISELA HERB (EPTA NORWAY) - Born and grew up in Munich, Germany. She now lives in Stavanger, Norway, where she teaches at Stavanger University, School of Arts Education. She also takes care of young talents, age 13 -19 years, administrated by the University. In addition to that she has an international career, both as soloist, within chamber music and piano duo (with Naoko Shibayama Aarnio from Helsinki). She has played with Symphony Orchestras in Europe and Latin America, and in January 2007 she performed A.Ginasteras piano concerto nr.1 with Trondheim Sympony Orchestra. In the recent years Gisela Herb focused on piano music from Latin -America. Her CDs with piano music of Alberto Ginastera and Heitor Villa-Lobos were well received in the press with descriptions like "virtuosity, rhythmical vitality, moving, wonderful treatment of sound". In 2001 Gisela Herb founded Anima, a chamber music ensemble with focus on Latin American music (www.anima-classic.com). Gisela Herb is the Vice-president in EPTA Norway and has arranged several national EPTA-weekends and one international piano-duo festival in Stavanger.

Olivier Messiaen (1908 -1992)
Les offrandes oubliées –Méditation symphonique
Réduction pour piano par l'auteur

Olivier Messiaen was one of the most outstanding and interesting composers of the 20th century. His class for composition at the Conservatoire National Supérieur de Musique in Paris attracted students from all over the world, and he played an important role in the development of contemporary music. But first of all: listening to O. Messiaen's work , we get moved by the beauty of music. *Les offrandes oubliées* was originally written for orchestra and had its premiere 19.2.1931 at Théâtre des Champs-Élysées in Paris. This early opus contains already many of the ingredients which we find in most of his later compositions, like unconventional rhythms and colours, a huge dynamic range and these touching moments of contemplation and beauty. O. Messiaen remained a devoted Catholic throughout his life. Once he wrote that his single ambition in life was "to love and to be loved". His music is a shining vision of hope, of transcendence through faith in music, love and the divine.

ANARITA HITAJ (ALBANIA) - Born on 08.04.1994 in the city of Vlora in Albania. There she began taking piano lessons by her mother Enkelejda Hitaj at the "Naim Frashëri" music school of Vlora. She has won many prizes in piano competitions such as the Special Prize of "Song of Earth I" in 2002, EPTA third prize in Durrës 2003, EPTA first prize in Tirana 2004, EPTA first prize in 2006 and so on and many prizes abroad as the First Prize in Barletta 2002, First Prize in Piacenza 2002, First Prize in Barletta 2003, First Prize at Gioia dell Colle. She has also attended many master classes by many pianists. Anarita Hitaj is currently studying at the "Naim Frashëri" Music School in Vlora.



Anarita Hitaj

Programme

Tonin Harapi	Song
Simon Gjoni	Spring Lyric
Frederic Chopin	Etude nr. 2, op. 25
Ludwig van Beethoven	Sonata op.31, nr. 2
Sergei Rachmaninov	Prelude op.23, nr.5
Johannes Brahms	Rhapsody op.79, nr 2



Marina Horak

MARINA HORAK (EPTA SLOVENIA) - Spent most of her life in Munich, Paris, Amsterdam and London, returned to Ljubljana in 2001, where she is professor at the Academy of Music. She studied in Ljubljana, Munich, Paris and London, and won many awards and prizes. Her career took her to most European countries and other continents. Marina was exposed to the best Chopin traditions. Her teacher was her Polish mother Hilda, a renowned pianist. In Paris she absorbed French influence. With Peter Feuchtwanger she learned the importance of belcanto in Chopin. Her approach to Chopin's music deviates from sentimental-virtuoso attitude and strives to give it a sense for our time. "Without the least concession, with understanding generated from composition structures, without any trace of sentimentality, pianistically eminent and precisely therefore so touching" wrote Basler Zeitung, Switzerland in 1977. "Delo", Ljubljana in 1997 stated that she removed from her playing all trace of sentimentality, expressed the lyrical poetry with narrative diction and with a firmly chiselled technique and "Glas Istre", Pula in 2007 confirmed that her recital was a unique and unrepeatable encounter with Chopin's music ... an example of explicitly intelligent musical reflection' and called her 'a piano poet of a charismatic artistic appearance.

Chopin – the Polish Essence
"...my piano is giving me nothing but echoes of mazurkas..."
(July 1831, from a letter addressed to parents in Warsaw)
The secret code in Chopin's writing
The primordial motifs and the hologram of sound
The primeval rhythmical ground and the breathing of music

Chopin's music is a vehicle for the expression of feelings par excellence. However, this can sometimes mislead us into adding a touch of superficial sentimentality. The insight into the highly intelligent background structures of his composing can prevent this. Throughout the complete work of Chopin run the same melodic and rhythmical cells, like secret runes connecting him to his Polish homeland. These sound molecules have the effect of energetic tonal centres. They are the principal carrier of the archaic and yet up-to-date statement about human freedom and love, which permeates Chopin's expression. By discovering them, we gain knowledge from which we can logically shape the sound substance and which allows us to be "carried" by the music itself, beyond our subjective emotionality. Our interpretations will gain in topicality, naturalness and depth.

ISSTIP Forum
Meditation

JON HYNES (USA) - Prizewinning pianist of several competitions including the gold medal of the Nina Wideman Competition, the Eastman Concerto Competition, and the Young Keyboard Artists' International Competition. Most recently Hynes performed in Hawaii at the International Conference on the Arts and Humanities, and in concert at Baccarelli Auditorium in St. Paulo, Brazil. He has given numerous concerts across North America, South America, and Europe, including performances in Rochester, NY, with the Eastman Philharmonia, in London (England) at St. Martin-in-the-Fields, Oxford University, Moscow (USSR), and in Paris at the United States Embassy and the Musicora International Music Festival. Hynes spent two years at the Paris Conservatory before earning his Doctoral degree from the Eastman School of Music. He is a native of Little Rock, AR, and is currently the Director of the Piano and Orchestra departments of the Arkansas Baptist School System. He is a frequent adjudicator, lecturer, and clinician throughout the United States. His piano students are equally successful having won over \$250,000 in competition prizes and university scholarships.



Jon Hynes

Reading Between the Lines: A Practical Approach to Interpreting and Teaching the Danzas Argentinas of Alberto Ginastera

Danzas Argentinas is a popular introduction to the major works of Ginastera. Students are charmed by its infectious rhythms and virtuosic flair. However, students often find these pieces very difficult to perform successfully because they find that the score does not give obvious clues in some key areas. Questions that inevitably arise include: 1) How does one handle the grouping of notes into rhythmic gestures within a phrase when there are no slurs or accents? 2) What physical approach should be taken during the early stages of learning? The third movement, particularly, presents a virtuosic challenge – students can play well at a moderate tempo, but a concert tempo (with cleanliness) often eludes them. 3) Old Ox Herder, Graceful Maiden, Wild Horseman: How do these three characters relate to each another on a musical level? What unifying elements tie all three movements together? Dr Jon Hynes will perform Danzas Argentinas prior to his discussion of how teachers can assist students in their study of this work.



Mia Hynes

MIA HYNES (USA) - She has performed as soloist and chamber musician throughout the United States, including appearances at the Aspen and Chautauqua festivals, the Library of Congress, and the Dag Hammarskjöld Library at the United Nations. Dr Hynes has performed live on National Public Radio's "Performance Today" with Scott Yoo, violinist and conductor of the Metamorphosen Chamber Ensemble, and has appeared in recital with Sam Pilafian (founding member of Empire Brass), and David Halen (concertmaster of the St. Louis Symphony). A winner of numerous competitions, Dr Hynes garnered first prize in the 1995 National Federation of Music Clubs Young Artists Auditions, and was nominated twice for the Excellence in Undergraduate Teaching Award at the Eastman School of Music. She received the Doctor of Musical Arts in Piano Performance and Literature degree from the Eastman School of Music where she studied with (and served as teaching assistant to) Nelita True. Dr Hynes also holds Bachelor and Master of Music degrees from Indiana University where she studied with Menahem Pressler. Dr Hynes has currently serves on the faculty of the University of Central Missouri as Associate Professor of Piano and Piano Pedagogy, and Director of the Music Preparatory Department.

Professional Practicing for the Beginning/Intermediate Level Piano Student

When a student is beginning piano study, it is quite common to find that the only instruction given in the area of practice strategy is "More Is Better". While it is true that a good deal of physical training is necessary to achieve proficiency at the keyboard, it is even more important to promote the idea of progress before one promotes the idea of spending multiple hours per day engaged in piano practice. The question arises: how can students be taught to accurately assess their progress when they are away from their teacher so that they can then make the most progress in the least amount of time? This lecture will explore ways in which teachers can adapt specific attitudes and approaches used by professional concert artists to maximize their students' practice efficiency.

GARY L. INGLE (MTNA, USA) - Executive director of Music Teachers National Association (MTNA). He was executive director of Phi Mu Alpha Sinfonia Music Fraternity in Evansville, Indiana. Dr Ingle's academic career spanned 10 years with Southwest Baptist University in Bolivar, Missouri. During his tenure, he attained the rank of full professor of music and served as chair of the department of music, as dean of the Casebolt School of Fine Arts, and ultimately as vice president for enrollment management. As a conductor, he directed his choirs on four international tours to continental Europe, Great Britain, and two to the Far East. While in Asia, his choirs sang for the Far East Broadcasting Company and in Olympic Stadium in Seoul, South Korea, for the Baptist World Congress. A native of Birmingham, Alabama, Dr Ingle holds the doctor of musical arts degree from the Southern Baptist Theological Seminary. He earned bachelor's and master's degrees in music at Samford University.

Dr Ingle currently serves as the president of the National Music Council. He is a member of the advisory board of *From the Top* and of the editorial advisory board for the magazine *Making Music: Better Living Through Recreational Music Making*. He served on the board of trustees of the American Classical Music Hall of Fame from 1998–2003.



Gary L. Ingle

Generational Issues for the Music Teacher

Due to advances in medicine and longevity, for the first time in the history, at least four distinct generations are living together, interacting, and, too often "clashing." Each generation has its own values, preferences, and interests. These often conflict with those of the other generations. Successful music teachers today should know the characteristics of each generation, how these differences affect the teaching processes, and how to accommodate each generation's values and preferences in the music lesson. This session will provide the attendee with insights and practical suggestions for understanding generational differences as well as ideas for utilizing the concepts in developing and implementing a successful music lesson.



Marianne Jacobs

MARIANNE JACOBS (EPTA SWEDEN) - Born in the Netherlands. She received her professional education at the Royal Academy of Music in Hague with Masterdegrees in Performance and Education. At the Royal Academy of Music in Brussels she won the First Prize in chamber music and thereafter she completed her studies at the Royal Academy in Stockholm with Masterdegrees. Marianne Jacobs also studied with Jacques Février in Paris, Maria Curcio in London, Rudolf Firkusny in Lucerne and chamber music with Andras Mihály in Budapest. After a well-received debut in Stockholm, her career took off with concert tours as soloist with orchestra and recitals as well as chamber musician in the Scandinavian and European countries, Lithuania, Armenia, Georgia, Azerbaijan, Canada, USA, Mexico and Brazil. Marianne Jacobs has made numerous recordings for the Swedish Broadcasting, becoming the Artist of the Week as well as produced many TV series with chamber music programmes, has participated in documentation of Swedish contemporary music, film music for Fanny and Alexander (director Ingmar Bergman), masterclasses in Bergen, Birmingham, Lisbon, Vienna, Vilnius. Summer courses, festivals and projects are continuously part of her life. Marianne Jacobs is associate professor at the Academy of Malmö, Head of Piano department, teaching an international class and is the director of the Nordic Piano competition in at the Academy of Music in Malmö. Marianne Jacobs is also the president of the EPTA Sweden and still finds the time to perform as soloist or with her piano trio The Trio.

Musical syntax and its significance on the art of phrasing

Syntax is a term mostly used in linguistics. The word is a connection between "together" and "order" and describes forms and rules for how to create complex structures out of small entities. Musical phrasing might in our concept be connected to articulation, bows, staccatos, non legatos etc but this will not be my issue. Musical syntax is about harmonies, cadenzas, simple and extended and their impact on our possibility to perceive phrases. By listening to tonality, harmonics and cadenzas in respect to their colours, energies and values I would like to show how natural phrasing can be conceived. The music I will use will be by Bach, Mozart, Schumann, Chopin, Brahms.

ALEXANDER JOHNSON (SOUTH AFRICA) - Studied at the University of Pretoria where he attained the degrees BMus (Performing Arts), BMus (Hons)(Performing Arts) (cum laude), MMus in Composition (cum laude) and a DMus in Composition in 2000. After being awarded two national composition prizes from the Foundation for the Creative Arts in 1993 and 1994, Johnson moved to Belgrade, Serbia, where he composed his first Piano Concerto, Niš. This was performed in Niš, Serbia, by the Croatian pianist Dorian Leljak, accompanied by the Niš Philharmonic Orchestra and conducted by Anatoli Novitski. At this time, Johnson's Sonatina for Clarinet and Piano was also performed at the International Festival of Contemporary Music at the SAVA Centre in Belgrade. Upon his return to South Africa in 1994, Johnson composed Monyanya, a Concerto for two pianos, violin, chorus and orchestra, commissioned by the Delegation of the European Union in South Africa for the first celebration of Europe Day in South Africa on 9 May 1995. In 1994, Johnson's Jazz Impromptu was the prescribed composition at the Seventh International UNISA-Transnet Piano Competition. Johnson made his concerto debut as a pianist in 1990, playing Ravel's Concerto for the Left Hand with the Natal Philharmonic Orchestra, and broadcast live in South Africa. He has since performed as soloist with various orchestras in all the major concert venues in South Africa. Johnson also made several recordings as a pianist for the South African Broadcasting Corporation, both for radio and television. 1995 to 1996, Johnson lived in Paris after receiving a scholarship from the French Government. His Sonatina for Clarinet and Piano was performed throughout Europe and South Africa by the French clarinetist Gilles Swierc. In 1999, the University of Pretoria granted Johnson a scholarship to research his newly composed ballet, Thunderbird, based on a native Canadian myth. It was first performed in 2000 at the National State Theater in Pretoria. His Suite South Africa for violin and string orchestra was given its world première by the Lucerne Festival Strings in Pretoria in 2002. Johnson is currently a senior lecturer at the University of Pretoria, teaching harmony, counterpoint, form, analysis, piano pedagogy, composition and orchestration. Johnson was also the co-founder and director of the Artium Symphony Orchestra.



Alexander Johnson

My "Serbian" (and other) compositions



Jessica Johnson

JESSICA JOHNSON (USA) - Serves on the piano faculty at the University of Wisconsin-Madison as Director of Graduate Studies in Piano Pedagogy. In 2006 she was the recipient of UW's prestigious Emil Steiger Distinguished Teaching Award. In addition to her love for the standard keyboard repertoire, Johnson frequently commissions and programs contemporary solo and chamber works. She regularly performs with Sole Nero, a piano and percussion duo with Anthony Di Sanza, percussion. An active clinician, she has given workshops and presentations at the European Piano Teachers Association International Conference (Madeira, Portugal), the World Piano Pedagogy Conference, five featured presentations at MTNA National Conferences, as well as held residencies at major universities and colleges throughout the United States, and in Canada, Europe and China. Johnson has articles published in *American Music Teacher*, *Keyboard Companion*, *Piano Pedagogy Forum*, EPTA's *Piano Journal* and *Piano Adventures Teacher Newsletter*. In 2007, she was the recipient of American Music Teacher's Article of the Year Award for "The Art of Listening with Depth, Understanding, Flow and Imagery." She received the Doctoral of Musical Arts degree in Piano Performance and Pedagogy from the University of Michigan.

Awakening Rhythmic Intuition and Flow in the Developing Pianist

One of the most distinctive, recognizable features of consummate musical artistry is imaginative pacing and rhythmic flow. Yet, playing with a sense of the larger musical beat is not reserved for artists or even advanced and gifted students. Students at any level can learn to recognize and respond to musical phrasing at the micro- and macro-levels and thereby achieve a more convincing, and musical performance. This session will demonstrate effective ways that teachers can nurture and awaken each student's innate sense of rhythmic intuition and flow.

ALJOŠA JURINIĆ (EPTA CROATIA) - Born in 1989, in Zagreb, Croatia. He began his piano lessons at the age of eight with professor Jasna Reba, and now is a student of "Music Academy" in Zagreb in the class of professor Ruben Dalibaltayan. He participated in various competitions in Croatia and abroad and won fifteen first prizes at: National Competition 2001 and 2003, International Competition "Zlatko Grgošević" 2000, 2004 and 2006, Concorso Pianistico Internazionale "Citta di Gorizia" 2001, II. Wiener Pianisten-Wettbewerb - Panmusica Austria 2002 and other. In addition, he won the first prize at "EPTA" Piano Competition in Osijek, Croatia and second prize at the competition held by the same organization in Moscow, 2007. He worked with some renowned teachers such as: M. Kandelaki, A. Portugheis, L. Baranyay, E. Indić, A. Valdma, K.-H. Kammerling, L.J. Gašparović and N. Flores.



Aljoša Jurinić

Prize-Winner's Recital

- | | |
|-----------|---|
| F. Chopin | Ballade No. 1 in G Minor, Op. 23
Nocturne in D-Flat Major, Op. 27, Nr. 2 |
| F. Liszt | Hungarian Rhapsody Nr. 12 |



Ivo Kaltchev

IVO KALTCHEV (USA) - Prizewinner of international piano competitions and a Bösendorfer Artist, Ivo Kaltchev has enjoyed a successful performing career as recitalist, soloist with orchestras, chamber musician and recording artist. "Formidable," "glittering," "impressive," "original" are words critics world wide have used to describe his artistry. He has performed in musical centers throughout the world, including Lincoln Center's Alice Tully Hall, the Kennedy Center, the Moscow Tchaikovsky Conservatory, the Beijing China Conservatory of Music, the St. Petersburg Philharmonic Hall, the Teatro Verdi (Italy), the Mendelssohn Hochschule für Musik (Germany), the Tel Aviv Recanati Auditorium, the Warsaw Philharmonic Hall, the Bulgaria Great Hall and Princeton University's Richardson Auditorium. He has been a guest artist at music festivals in Spain, Germany, Czech Republic, Bulgaria, Italy and the U.S. His Gega New label discography includes the critically acclaimed world premiere recordings of solo piano works by Florent Schmitt and Charles Griffes. Dr Kaltchev is recipient of piano pedagogy awards for teaching excellence and has presented lectures, workshops and master classes in Europe, China, the Virgin Islands and the U. S. Dr Kaltchev holds degrees and diplomas from Yale and Rutgers Universities as well as the Sofia Academy of Music in Bulgaria. Currently, he is Associate Professor of Piano and Chair of the Piano Division at the Catholic University of America in Washington D.C. He is also Visiting Piano Professor at the Beijing China Conservatory of Music.

Piano Masterclass

LAURA KARGUL (USA) - American pianist Laura Kargul who has given solo performances throughout Europe, in venues such as the Amsterdam Concertgebouw, the Diligentia Theater in Den Haag, the Schleswig-Holstein and Nordhessen music festivals in Germany, the Lisztthaus in Weimar and the Lesvos Arts Festival in Greece. She performs, lectures, adjudicates and gives master classes throughout the USA, as well as in Canada and the West Indies. She has recorded for PBS national radio and television, and also for radio in France, Germany, the Netherlands and Jamaica. Collaboration with ensembles, such as the Lark and Da Ponte String Quartets, has taken her venues such as the Aspen Music Festival in Colorado, Music Mountain in Connecticut, the Music Festival of Lucca in Italy, and the Evian Music Festival in France. Her new solo CD, "Liszt and Ravel: Transcriptions for Piano," includes the world premiere recording of excerpts from the solo piano arrangement of Ravel's "Daphnis et Chloé," as well as "La Valse." Dr Kargul received a DMA from the University of Michigan under Leon Fleisher and Theodore Lettvin, and served as an assistant to conductor Gustav Meier. She also studied with Nelita True at the National Music Camp at Interlochen. She is currently the Director of Keyboard Studies at the University of Southern Maine.



Laura Kargul

Ravel's "La Valse": Two Hands Full

Laura Kargul will discuss and demonstrate some solutions to the technical problems presented by Ravel's solo piano version of La Valse. The piano arrangement was conceived as a prototype for the orchestral version, and it is not known whether Ravel ever intended it to be taken seriously as a solo work. Although much of the score is set well enough upon two staves, in several sections Ravel added a third staff to house those orchestral lines that could not be easily accommodated by two hands already so encumbered. Glenn Gould said of the arrangement: "I found Ravel's own contribution downright unusable for at least half its length.... indeed there is simply no way in which one can incorporate the third-stave elements and simultaneously be obedient to the material on the primary staves." Perhaps Ravel never expected the pianist to incorporate the third staff, but its material is necessary as a source of color and contrapuntal interest. The only solution is to find a way to weave it into the texture. Thorough study of the orchestra score and a spirit of adventure are essential to the task. Dr Kargul will close with a performance of the work.



Katy Kastrouni

KATY KASTROUNI (EPTA GREECE) - Born on the island of Rhodes in Greece. She graduated with honours from the National Conservatory of Athens in Piano and advanced Music Theory, Counterpoint and Fugue. She also studied Singing and Choir Conducting in Greece and abroad. In 1987 she was entrusted with the directing of the National Conservatory Branch of Rhodes. In 1998 she established the 'Rhodes Conservatory'. In parallel with piano teaching she started the Early Childhood Music Education Department for infants, babies, and children based on Kodaly Orff and Dalcrose elements. She organized and conducts the Children's and the Adults' Choirs of the Conservatory.

She travelled a lot in many countries attending seminars and conferences as a member of ISME, IKS, AOSA, C. ORFF Canada, EUROPA CANTAT, EPTA etc. She organizes Seminars and Concerts by distinguished national and international artists. Among her achievements are the 1st and 2nd prizes of her students in piano and singing competitions.

Manolis Kalomiris (1883-1962)

One of the most prolific Greek composers, he considerably enriched the musical heritage of modern Greece with his work, thus creating a unique point of reference. A passionate composer, he has a personal post romantic idiom characterized by his rich harmonies and orchestrations, complex counterpoint, his long eastern melodies and the frequent use of Greek folk rhythms. His large output includes operas, vocal works, songs, piano music, as well as orchestral pieces. Irene-Rafaelia akiri, student of Prof. Katy Kastrouni will perform Manolis Kalomiris piano works for children.

PETAR KLASAN (EPTA CROATIA) - Born in Zagreb on June 24, 1992. He is currently attending the Vienna University of Music and Performing Arts (Universität für Musik und darstellende Kunst) under professor Noel do Carmo Flores. He attended numerous international seminars led by professors Marina Ambokadza, Noel Flores, Olga Cinkoburova and Karl-Heinz Kammerlig. The 1st prize of the Croatian Composers Association for best performance of a given etude of a Croatian composer at the 10th Etudes and Scales International Competition. On EPTA 2005 he won the 2nd prize. At the 43th National Competition of Music and Dance Students in Dubrovnik, he won the 1st prize. He played with the Zagreb Soloists. He won the 1st prize at the 9th European Music Competition in Turin. He performed at the opening of the 32nd International Ballet Seminar in Salzburg. On EPTA 2007, he won the 3th prize. At the 45th National Competition of Music and Dance Students in Dubrovnik, he won the 1st prize. On July 2, 2007, he held a solo concert at the Gesellschaft für Musiktheater in Vienna. On October 29, 2007, he performed for a solo concert from the "Young Musicians in Matrix Croatica" cycle in Zagreb.



Petar Klasan

Prize-Winner's Recital

F. Chopin Polonaise in F sharp minor, op. 44

B. Bjelinski Toccata



Heribert Koch

HERIBERT KOCH (EPTA GERMANY) - Lives near Aachen (Aix-la-Chapelle). Studied at the academies of Cologne and Karlsruhe and later with Peter Feuchtwanger in London. He already gave a number of lectures for different EPTA sections. In 2006 he celebrated the Schumann and Mozart Year by lectures on Schumann's friend Carl Reinecke who was equally regarded as the most important Mozart player of his time and he re published Reinecke's book *Zur Wiederbelebung der Mozart'schen Clavier-Concerte*, thus making a most important source on 19th century Mozart interpretation available for pianists and music-lovers. Also in 2006, he gave what is believed to be the first performance of Franck's *Souvenirs d'Aix-la-Chapelle* since the composer's lifetime. The concert took place in Aachen, hometown of Franck's mother, during the celebration of the International Charlemagne Price.

Music we shall never hear
César Franck's early piano piece *Souvenirs d'Aix-la-Chapelle* rediscovered

Music we shall never hear – that is the title of an article by Carl Engel, published in 1918 in *The musical Quarterly*. Engel, who was later to become chief of the music department at the Library of Congress, gives his thoughts on the evanescence of music. Among other compositions, he mentions César Franck's *Souvenirs d'Aix-la-Chapelle* and questions whether anybody is in possession of a copy of the score. For decades, the portentous title of Engel's article seemed to prove well-founded as far as this piece is concerned – although it had been printed shortly after it was composed. Recent researchers quote Franck's son Georges who "gave the only remaining copy to a person who never brought it back". Heribert Koch who finally found a copy and recently republished the piece will perform the music and give a lecture on its biographical background.

NADIA LASSERSON (UK, EPTA ORGANISING SECRETARY) - Manns Memorial Prize winner while a student at the Royal Academy of Music, Nadia is an experienced performer of concertos, lieder and chamber music, having recently performed the Emperor and Triple concerto. Nadia has a wide experience of piano teaching. She was Head of Keyboard and chamber Music at James Allens Girls School for 15 years and still teaches there as well as at the Royal College of Music and Trinity College of Music Junior Departments in London. A festival adjudicator and former examiner for the Associated Board of the Royal Schools of Music, Nadia is the founder of Piano 40 (a piano quartet of 8 hands on 2 pianos), the only group of its kind in the UK and they have had 27 works composed especially for them. A firm believer in the value of ensemble playing for pianists of all ages and standards, Nadia runs ensemble workshops in the UK and all over the world. Nadia was in India in 2006 where she gave several concerts and masterclasses.



Nadia Lasserson

***British Piano Duo Recital
by Nadia Lasserson & Susan Bettaney***

The Luton Variations (5 Variations on 'I Have a bonnet trimmed with blue')

Anthony Hopkins

Introduction, Theme & Var I

Christopher Wiggins

Var II

Christopher Brown

Var III

John McCabe

Var IV

Stephen Dodgeson

Var V

Edward Elgar

Serenade in E minor Op 20 (for String Quartet)

(Duet arrangement by Elgar)

1st mov *Allegro piacevole*

2nd mov *Larghetto*

3rd mov *Allegretto*

Peter Warlock

Capriol Suite

Basse- Danse, Pavane, Tordion, Bransles, Pied-en-l'air, Mattachins

Philip Butall (after Rossini)

The Lone Ar-ranger

Piano Ensemble Masterclass



Peep Lassmann

PEEP LASSMANN (EPTA ESTONIA) - Born in 1948, he began his music studies at the Tallinn Musical Secondary School under Professor Heljo Sepp, under whose supervision he remained until graduating from the Tallinn Conservatoire (1962-1971). Peep Lassmann is among those fortunate to have had the opportunity to improve his skills at the Moscow Conservatoire under the famous piano professor Emil Gilels (1971-73). During his university years, Peep Lassmann was awarded the second prize at the competition of pianists for the whole former Soviet Union. After years of studying, Peep Lassmann started to teach at the Tallinn Conservatoire/Estonian Academy of Music. Since 1992 he has been the Rector of the Estonian Academy of Music. P.Lassmann's repertoire is very wide-ranging, including music from different periods and styles. In recent years he performed the Estonian première of the grand cycles of O.Messiaen "Vingt regards sur l'enfant Jésus" and "Catalogue d'Oiseaux". Being an excellent accompanist and valued ensemble member, Peep Lassmann has had numerous musical collaborations, e.g. with American musicians violinist Aaron Rosand and cellist Yosif Feigelson. Concert trips have taken Peep Lassmann to the farthest corners of the former Soviet Union as well as to many countries of Europe, North America and Asia. He has participated in many international competition juries as well as given master courses in many European countries.

JANET LOPINSKI (CFMTA, CANADA) - Canadian pianist Janet Lopinski who holds an ARCT diploma from the Royal Conservatory of Music, Bachelor of Music in Piano Performance from the University of Toronto, Master of Music and Doctor of Musical Arts from the University of Cincinnati. She is currently on the faculty of the Royal Conservatory of Music in Toronto where she teaches piano, pedagogy, music history and theory. She holds the title 'Chief Examiner Emeritus' from RCM Examinations, the internationally acclaimed music certificate program, and remains active as a soloist, chamber musician, lecturer and workshop clinician. Dr Lopinski has co-authored a three-volume series entitled *Exploring Music History* published by the Frederick Harris Music Company and was the Co-Chair of the Program Committee for the 2007 Collaborative Conference of the MTNA, CFMTA and RCM. She is the Artistic Director of the Canadian Chopin Festival 2010.



Janet Lopinski

Land of the Silver Birch: A Sampler of Contemporary Canadian Piano Music

Though still a relatively young country, the vastness and diversity of the Canadian landscape is reflected in its rich and vibrant cultural fabric. This land of maple leaf, silver birch and beaver has produced a surprisingly large number of composers, and even larger number of musical compositions. In this lecture-recital, Dr Janet Lopinski will provide a glimpse into the musical life of Canada. The presentation will touch on the state of music education, pedagogy, publishing and composing, summarizing the role of national institutions including the Royal Conservatory of Music, Canadian Federation of Music Teachers' Associations, Canadian Music Centre and Canadian League of Composers. Representative works by contemporary composers will be performed, amongst them *Six Variations on "Land of the Silver Birch"* by Pierre Gallant, selections from *Music for Piano* by Alexina Louie and a recently published work by Oscar Peterson.



Zlata Maleš

ZLATA MALEŠ (EPTA SERBIA)- Born in Beli Manastir. Graduated from the Sarajevo Music Academy in 1977 as an excellent student in Matusja Blum's class, studying at the same time Russian language and literature. Being given a French government grant enabled her to go to Paris and study with the famous pianist Pierre Sancan. Their collaboration continued during extended summer masterclasses in Nice (1980-1982). After returning to Sarajevo she held recitals and concerts with orchestra, but also appeared as an accompanist and a member of various chamber ensembles. During that period she made several recordings for RT Sarajevo and RT Belgrade. Moving to Belgrade, her soloistic career soon gave way to teaching. Up until the present day, 34 students have graduated from Zlata Maleš's class, 30 of whom have entered music academies and conservatories, passing entrance examinations with flying colours. They are prizewinners of over 200 piano competitions. Her most illustrious students are sisters Lidija and Sanja Bizjak, now both world-renowned pianists with international careers. Zlata Maleš teaches masterclasses in Serbia, Bosnia and Herzegovina, Slovenia. She has been the Vice-President of EPTA-Serbia since 1999 and is a recipient of the highest national awards for pedagogy.

***Concert with a loooooooot of Hands
celebrating 30 years of artistic-pedagogic activity of Prof. Zlata Maleš
(performed by her former and present students)***

1. M. Glinka: Overture to the opera "Ruslan and Lyudmila" for 2 pianos 8 hands
Dejana Kravarušić, Ivan Đaćić Dejan Subotić, Milica Obrenović
2. S. Rachmaninoff: Romance and Waltz for piano 6 hands
Filip Čapo, Neda Aleksić, Marko Marić
3. J. C. Bach: Sonata in G-major for 2 pianos, 1st movement
Dejan Subotić, Dušan Toroman
4. A. Lavignac: Galop-marche for piano 8 hands
Olga Malević, Ivan Đaćić, Emilija Petković, Ivana Krstić
5. D. Despić: Scherzo-Tarantella for 2 pianos 8 hands
Milena Maleš, Zlata Maleš Nataša Kuzmanoski, Nevena Jankov
6. D. Milhaud: "Scaramouche" for 2 pianos, 1st movement
Ivan Poltoracki, Milica Miljanić
7. C. Saint-Saëns: Danse macabre for 2 pianos 8 hands
Sonja Lončar, Arpad Pečvari Dejana Kravarušić, Aleksandar Popović
8. G. B. Pagnoncelli: Ballata e bizzaria for 2 pianos 12 hands
Olga Malević, Filip Čapo, Neda Aleksić,
Nataša Kuzmanoski, Dalida Grmuša, Nevena Jankov
9. P. Canonica: Polka concertata for 2 pianos 16 hands
Sonja Lončar, Milica Obrenović, Milica Miljanić, Milena Maleš
Arpad Pečvari, Dušan Toroman, Marko Marić, Ivan Poltoracki

RATIMIR MARTINOVIĆ (EPTA MONTENEGRO) - Born in Kotor, Montenegro and graduated from the Art Academy of the University of Novi Sad, Yugoslavia, (class of Kemal Gekić) in 1999, playing for his graduation recital in one evening Bach Goldberg Variations, Beethoven's Hammerklavier Sonata, the four Chopin Ballades and the Prokofiev Toccata to great critical acclaim. He received his Masters degree in 2002, playing an all - Bach program. He has completed advanced studies with several pedagogues and pianists such as Karl-Heinz Kammerling, Hiroko Nakamura, Jacques Rouvier, Arie Vardi, Sergio Perticaroli and others. He has performed in over 450 recitals, chamber concerts and concerts with orchestra, playing in all the major Yugoslav concert halls as well as on podiums in Rome, Salzburg, Bonn, London, Taipei, Buenos Aires, Ushuaia, Florence, Miami, Helsinki, Warsaw, Hamamatsu, Paris, Vancouver, Zagreb, Belgrade, Ljubljana, Sarajevo, Lecce, Kansas City, Helsingborg and elsewhere. He has performed with the Berlin Symphony Orchestra, the Helsingborg Symphony Orchestra, the Miami Festival Orchestra, the Belgrade Philharmonic, the Ciudad de Juarez Symphony Orchestra and many others. Martinović has made seven classical music videos (of works by Ginastera, Prokofiev, Chopin, Rachmaninov, Bach, Brahms & Ravel) to date. Five documentary movies have been filmed of his work. He is the founder and Artistic Director of the KotorArt Music Festival and the President of EPTA Montenegro. At present, Martinović is professor of piano at the Art Academy of Novi Sad.



Ratimir Martinović

Evening Town Hall Recital

J. S. Bach - K. Tausig
M. Ravel
J. Sibelius*

Toccat and Fugue D Minor BWV 565
Pavane pour une infante defunte
Sonata Op. 12

Allegro molto
Andantino
Vivacissimo

----- intermission -----

W. A. Mozart
J. S. Bach
F. Chopin

Variations on "Ah, Vous Dirai-je, Maman" KV 265
Aria variata alla maniera Italiana BWV 989
Andante spianato and Grande Polonaise Brillante Op. 22

*marking the 50th anniversary of J. Sibelius' death (1865-1957)



Megumi Masaki

MEGUMI MASAKI (CANADA) - Award-winning pianist who has established herself as an international artist renowned for her warmth and rapport with audiences and her superb musicianship. Her multi-faceted career as acclaimed soloist, chamber musician, champion of Contemporary music, teacher and multidisciplinary researcher has taken her across Canada, the USA, Europe and Asia. Her collaborations, celebrated for her sensitivity, include partnerships with Koh Gabriel Kameda, Oleg Pokhanovski, Thomas Wiebe, Shauna Rolston and The Penderecki Quartet. She made her film debut in "Appassionata: The Extraordinary Life and Works of Eckhardt-Gramatté" for CBC's Opening Night in 2006. She is the Artistic Director of the Eckhardt-Gramatté Competition, the International Virtuosi Concert Series in Frankfurt Germany and the annual Waterford Summer Music Festival in Utah. She is the recipient of numerous awards from the Canadian Government, Canada Arts Council, Manitoba Arts Council, and British Council. She was awarded the Willi-Daume Prize NOK Deutschland for her multidisciplinary project "Music and the Olympic Games" for the 2002 Winter Olympics. Masaki studied with Leonard Isaacs, Ronald Turini, Rudolf Kehrner and Kendall Taylor. She is presently Associate Professor of Piano at Brandon University.

Training Pianists as Athletes: A Basic Training Method for Optimal Performance

"Training Pianists as Athletes" introduces a basic training methodology modelled on athletic training concepts which integrates the physical, technical and psychological components in the development of musical potential. Designing programs for optimal training of athletes is an established and extensive research area. The application of scientific methods for structuring short- and long-term athletic training result in better performance and less risk of injury (Bompa, 1963). Despite heightened concern of repetitive strain injuries and an increase of research on inner control, movement and physiological approaches to piano playing (Taubman, 1995 and Mark, 2004), many piano students continue to experience pain, unpreparedness and performance anxiety while trying to meet the extensive physical and psychological demands of competitions and concerts. Training methodologies of leading international coaches for elite competitive athletes were examined and their elite athletes were observed in training and at competitions. Based on these examinations and observations in Sport, systematic short- and long-term training plans were adapted for pianists to help them develop their potential and to achieve optimal performances.

ISSTIP Forum
Athletic Musician

FAITH MAYDWELL (AUSTRALIA) - West Australian, who has taught piano for more than 30 years. Her complementary activities have included solo recitals, concerti, accompanying, orchestral piano with the West Australian Symphony Orchestra, examining for the Australian Music Examinations Board, lecturing at the University of Western Australia and the West Australian Academy of Performing Arts in the areas of keyboard harmony, sight reading and piano pedagogy, adjudicating, and presenting papers at seminars and conferences; the latest being for the 8th Australasian Piano Pedagogy Conference Canberra, July 2007. She has published two books:
Sight Reading Skills: A Guide for Sight Reading Piano Music Accurately and Expressively
and Piano Teaching: A Guide for Nurturing Musical Independence.



Faith Maydwell

Nurturing Musical Independence

Where in present-day teaching trends can we further promote musical independence? Three variables that significantly influence the achievement of first-rate music making will be examined: Teacher weaknesses and strengths, student weaknesses and strengths and the length of lessons. The paper will illustrate how these variables can be positive factors in nurturing independence - extending the individuality of teachers, helping students to be more confident and providing a means by which time can be better used. The topic is discussed with an analysis of recently published piano pedagogy manuals.



Murray McLachlan

MURRAY McLACHLAN (EPTA UK) - He has made over forty commercial discs in a wide repertoire, including the complete sonatas of Beethoven, Prokofiev and Myaskovsky. He is Chair of EPTA UK, visiting Professor at St. Andrews University as well as Head of Keyboard at Chetham's School of Music and senior tutor at the Royal Northern College of Music in Manchester. His articles for international magazines have been widely acclaimed. His new international concerto competition for young pianists was successfully launched in Manchester this year (www.pianoconcertocompetition.com). He has received invitations to perform on all five continents and is founder and artistic director of the Chetham's International Summer School and Festival for Pianists, the largest summer school in Europe devoted exclusively to the piano.
www.murraymclachlan.com

Evening Town Hall Recital

J. S. Bach

Prelude and Fugue in C sharp minor, book one

J. S. Bach – F. Busoni

Chaconne in D minor

----- intermission -----

R. Stevenson

Passacaglia on DSCH

SHEENA NICOLL (EPTA UK) - Scottish pianist, Sheena Nicoll who graduated from the University of Edinburgh, having won the Tovey Prize and a Bucher Scholarship which led to her studying in Vienna with Prof. Czaczkes, Frau Prof. Thern and Dr Josef Dichler. She also participated in the masterclasses of Paul Badura-Skoda in Edinburgh and further studied in Brno with Prof. Vondrovic who told her "You play our music like a Czech musician". She has given many 'first performances', broadcasts and recitals worldwide and is widely praised for her imaginative and highly individual programming. Her vast repertoire contains many rarely performed and neglected works discovered during European and Scandinavian wanderings. Much sought-after as accompanist and inspirational teacher, Sheena is also an ardent exponent of chamber music and is the pianist of Trio Raro which she founded in 1985.



Sheena Nicoll

***Looking back – looking forward
A piano recital celebrating music anniversaries from the past, present and future***

This presentation is an affectionate tribute to some of the many composers whose anniversaries fall in 2007 – including Korngold, Gade, Jensen, Harald Sæverud, Agathe Backer Grøndahl, Granados, Amy Beach, Fanny Hensel and Maude Valérie White. It also looks forward to 2008 when Ronald Stevenson's 80th Birthday will be celebrated by musicians and music lovers worldwide. Sheena's recording last summer on CD with Dunelm Records, 'Lyric music of Ronald Stevenson' has received glowing reviews: "...her identification with the music is total, conveying its every nuance" – International Record Review, January 2007; "...a joy to listen to. Beautiful music, beautifully played!" – EPTA Piano Journal, Spring 2007.



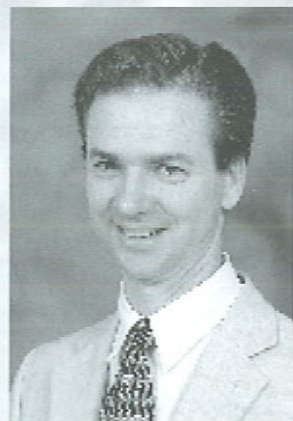
Christopher Norton

CHRISTOPHER NORTON (UK) - An established composer, arranger, pedagogue, and producer, best known for his world famous Microjazz series. Born in New Zealand in 1953, he began composing as a teenager and later earned an honours degree in music from Otago University in Dunedin. After completing his studies, he divided his time between teaching music in local high schools, freelancing as a composer and arranger, performing as a pianist with the New Zealand Symphony Orchestra, and playing keyboards in a rock band. Since coming to the UK in 1977, Christopher Norton has enjoyed a successful career as a composer, having written stage musicals, ballet scores, piano music, popular songs, and orchestral music as well as jingles and signature tunes for television and radio and ringtones for cell phones. His most recent publications are *Connections* for Frederick Harris Music in Toronto and *American Popular Piano*, with Scott McBride Smith, for Novus Via Music Group.

American Popular Piano – Traditional Skills, Contemporary Stiles

Recent research has found that most people wish they had learned to play a musical instrument. Yet the numbers of people studying music has been declining annually since the early 1980s. Why? - Too many students don't build sufficient basic skills to actually play their instrument; - The process of studying music isn't enjoyable enough to motivate sustained progress. American Popular Piano has been created to address some of these issues. It contains carefully crafted pieces by world-renowned members of the music education community. American Popular Piano provides: - a standardized curriculum, providing attainable goals to improve motivation, focus, and overall success; - a variety of popular and classical styles, all pedagogically sound and sequenced; - musicianship skills – covering ear-training, sight-reading, technique and improvisation, in user-friendly modules to ensure progress and success for all students; - technology leveraged in a deliberate mix of old and new – including instrumental backings, podcasts, and distance learning. Novus Via Music Group's founding members are: Christopher Norton, composer of the worldwide smash hit *Microjazz*; Scott McBride Smith, visionary leader in pedagogy and author of *The Well-Tempered Keyboard Teacher*; and Clarke MacIntosh, former President of the Frederick Harris Music Company.

ANTHONY OLSON (USA) - Pianist Anthony Olson who has performed throughout the United States and China and has even had live recordings broadcast on National Public Radio. Active as both a soloist and a chamber musician, he explores a wide range of solo and chamber works, including new music written especially for him. He also judges piano competitions, presents masterclasses and lectures at professional music conferences. Being an active stage director and conductor as well as a pianist, he has directed and conducted numerous operas including Samuel Barber's *A Hand of Bridge*, George Gershwin's *Blue Monday* and Mozart's *Bastien and Bastienna*. A dedicated educator, Anthony Olson is currently Associate Professor of Piano at Northwest Missouri State University and an Adjunct Online Instructor at Adelphi University. In the fall of 2005, he taught at Imperial College in London and will return to Europe next summer to teach at Teikyo University in Holland. He studied at the University of Southern California, the University of Texas at Austin, the University of Minnesota – Twin Cities, and the University of North Dakota. His principle teachers have included Daniel Pollack, Arthur Houle and Greg Allen.



Anthony Olson

Reverse Transcription: Pauline Viardot's Vocal Arrangements of Chopin Mazurkas

This lecture/recital explores vocal arrangements of Chopin mazurkas made by Pauline Viardot (1821-1910) and uses them to discuss nineteenth century performance practice. These unique works provide a "window" through which we can see how Chopin may have played the original piano solos. Numerous contemporaries of Chopin wrote about his playing, noting how he changed his pieces with each performance. Viardot was a singer of great reputation who also studied piano, her primary piano teacher being Franz Liszt. In the early 1840s, Viardot spent numerous summers with Chopin and his mistress. During these visits, Viardot began arranging Chopin's mazurkas for voice and piano. Chopin was enthusiastic about the transcriptions and collaborated with her in performances of these works. Viardot made similar transcriptions of Schubert waltzes and Brahms Hungarian dances. The changes she made to the melodic lines and the addition of cadenzas provide wonderful inspiration for pianists seeking an understanding of how Chopin may have improvised while playing the original piano solos. The original mazurkas, the transcriptions and demonstrations of improvisation are explored during this presentation as well as practical advice for teachers who wish to incorporate classical improvisation into their students' lessons.



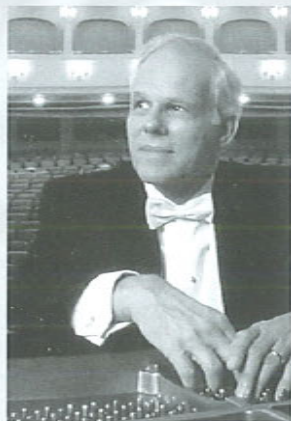
Galina Ovsyankina

GALINA OVSYANKINA (EPTA RUSSIA) - Born in Astrakhan. Graduated from Astrakhanskaya Conservatoire 1975; took a post-graduate course at Leningrad Conservatoire (her piano teachers – professors Galina Mitchell and Galina Fyodorova). From 1975 to 1991 she was a professor of piano at Astrakhanskaya Conservatoire, in 1992 she moved to St. Petersburg and became a lector on musical theory and history at Herzen State Pedagogical University of Russia. Offers a wide repertoire in piano solo, piano duo and in ensemble. In 1996 she acquainted Italian audience with piano music by composers of Shostakovich's school. She plays a lot of the premieres of modern music in Petersburg, regularly takes part in the International festival "The musical spring in St. Petersburg". Her first doctoral thesis defended in 1985 at Leningradskaya Conservatoire dealt with D. Shostakovich's work in the first years of the Great Patriotic War. In 2004 she was awarded the postdoctoral research degree after having a final colloquium at Novosibirskaya Conservatoire, her thesis dealing with piano peaces by composers of Shostakovich's school. Ovsyankina has published since 1975 having by now about 250 works on Shostakovich and other modern Russian composers, including two monographs: "Boris Tishchenko's pianoforte sonatas", "Pianoforte cycle in Russian music of the second half of the 20th century: Shostakovich's school" and "Lectures on musical psychology".

"Rainbow" by H. Okunev – "Micro cosmos" by B. Bartok: Dialogue through Decades

Herman Okunev, a talented Leningrad composer (1931–1973) was one of the last pupils of Schostakovich. He was influenced a lot only by Schostakovich but by Bartok as well. Bartok's ideas and work became a subject of his composer's and scientific reflection. Studying of "Micro cosmos" mirrored in Okunev's work: in 1972 he composed "Rainbow" – a cycle of pieces for children. Okunev decided ter Bartok to "educate young musician's ability to perceive thoughtfully some peculiarities of modern music" (as written in composer's annotation). Unlike Bartok Okunev added commentaries addressed to teachers to many pieces of his album. "Rainbow" does not repeat ideas of "Micro cosmos" exactly. There are no very simple pieces, usually one miniature contains several cognitive tasks. The composer points out in the titles not constructive but picturesque features of music understandable to a child (for example, "Juggler", "Merry-round"). Some pieces let a child be acquainted with peculiarities of sonata, variations. Okunev took in "Micro cosmos" and used in ainbow" the idea of piano position – a combination of the simplest piano device with mastering a mode thinking. Okunev found in icro cosmos" three ways of arranging folklore and used one of them – the most characteristic – in his "Rainbow". But he did not take archaic folklore and concentrated his ideas on Russian folk music of the 20th century. Polyphony is taken by Okunev as a significant ature of music. After Bartok, Okunev makes pieces in two variants, too.

JOHN OWINGS (USA) - Herndon Professor of Music and Division Chair of Piano Studies at Texas Christian University (TCU), received his Bachelor's degree from the University of Texas, his Master's degree from The Juilliard School, and studied at the Royal College of Music on a Fulbright Scholarship. His mentors have included Géza Anda, Martin Canin, Dalies Frantz, Wilhelm Kempff, Karl Leifheit, and Rosina Lhevinne. Gold Medallist of the 1975 Robert Casadesus International Piano Competition, he has performed in recitals and with orchestras in major cities throughout the United States, Latin America, Europe, and the Far East and has served on the juries for many national and international competitions. In 1993, TCU conferred upon him its highest honor – the Chancellor's Award – in recognition of his performances of the 32 Beethoven Piano Sonatas. A CD of six of the sonatas from the series is available. He has received outstanding reviews for his CD recordings of works by American composers for Koch International Classics, piano works by Robert Casadesus for Opus Millésime, and the piano works by Julius Reubke for Pro Organo.
www.johnowings.com



John Owings

Polyphony in the Chopin Préludes, Op. 28

The strong influence of J.S. Bach can be heard very clearly in the Préludes of Chopin. In developing his unique style as a composer and pianist, Chopin frequently turned to the music of Bach as his model. This presentation will explore some of the parallels between the keyboard writing of the two composers, with a focus on Chopin's use of polyphonic or multi-voiced textures in the Préludes. Pedagogical and performance considerations will be integrated into the discussion, as well as a performance of selected Préludes.



Desiree Paulsen Bakke

DESIREE PAULSEN BAKKE (EPTA NORWAY) - Born in Norway, started her formal music studies at the School of Music in Hannover, Germany. At 24 she gave her piano recital-debut in Oslo. Two years later she received her Master of Music Degree at the Academy of Music in Oslo, Norway. Both as a soloist and as an accompanist she has performed at Music festivals and concerts in Sweden, Norway, Germany, Switzerland and USA. She also did recordings for radio and television. As a young girl she won first prize twice in the Norwegian Youth Piano Competition, and she received scholarship from prestigious Norwegian Funds. She also played with the Philharmonic Orchestra in Oslo and the Symphony Orchestra in Bergen. Her teachers are Eline Nygaard, Einar Steen-Nøkleberg and Jens-Harald Bratlie, Norway, Albert Ferber, London, and Malcolm Bilson, Cornell and Milan. Desiree Paulsen Bakke has been collaborating with Dr.Saida Kafarova at concerts in San Antoni, San Marco and Austin, Texas. They also gave lecture-recitals in Oslo, at the Academy of Music. In January 2007 Centaur Records, USA, released their Duo-CD with Rachmaninoff and Medtner. Desiree Paulsen Bakke is currently an accompanist and pianoteacher at the Academy of Music in Oslo.

Edvard Grieg (1843-1907)

Norwegische Volksweisen, op.66

Lockruf und Kinderlied

Klein war der Bursch

Morgen darfst Du sie heimführen

Ranveig

Gedankvoll ich wandere

Ballade, op.24

MILOŠ PAVLOVIĆ (EPTA SERBIA) - Born in Belgrade, in 1967, graduated piano at the Belgrade Faculty of Music, in a class of Prof. Igor Lazko (Russia), and achieved Master's Degree at the Novi Sad Academy of Arts, a class of Prof. Vladimir Ogarkov (Russia). He completed his piano specialisat studies at the State Conservatory "Giuseppe Verdi" in Torino, Italy, in a class of Prof. Remo Remoli (a student of Arturo Benedetti Michelangelli's), and the specialist studies at the Belgrade Faculty of Music's Department of Chamber Music, in a class of Prof. Olivera Đurđević. Miloš Pavlović perfected his education with piano master courses, taught by Leonid Brumberg, Lev Natocheny, Arbo Valdma, Konstantin Bogino, Siavush Gadjiev and Paul Gulda. Miloš Pavlović has won several awards and international competitions. He performed both as a soloist and chamber musician in Serbia, Montenegro, Croatia, Italy, Poland and United Kingdom. Quite a number of his performances have been recorded on different radio and TV stations. His interpretation of Josip Slavenski's Yugoslav Suite was recorded on a CD consisting of integral piano work of J.Slavenski. He is a Secretary General of the European Piano Teachers Association in Serbia. Since the year 2000, Miloš Pavlović has been teaching at the Belgrade Faculty of Music.



Miloš Pavlović

The Pianistic and Pedagogically-didactic Aspects of Josip Slavenki's piano work

Miloš Pavlović's concert-lecture "The Pianistic and Pedagogically-didactic Aspects of Josip Slavenki's piano work" is a result of the author's research of the concrete aspects of Slavenski's piano works, initiated by his concert-lecture named "Josip Slavenski's piano work", held at 27th Conference of European Piano Teachers Association, which took place at the Royal Northern College of Music in Manchester, two years ago. Baring in mind that than it was the first time, for most of the colleagues present in the audience, to come into acquaintance with Slavenski's music, Pavlović based his lecture on the explanation of the main entries that make Slavenski's piano opus so unique. However, throughout this concert-lecture, Pavlović will focus on problems particularly connected with pianistic and pedagogical aspects of composer's piano opus. Also through numerous sound illustrations, fragments, as well as whole compositions, Pavlović answers the questions how to replace "monotonous" with creative; how to establish flashing communication between a student, i.e. a young pianist, and musical content, how to become closer to the final goals of pianistic and musical pedagogy in general; in other words, Pavlović explains why Slavenski's piano music gives us the impression of something already familiar, appointing to the ceaseless and constant connection to pre-origin of music, to the most elementary ways of expressing through music.



Eva Peng

EVA PENG (USA) - Lyric soprano Eva Peng who served, for many years, as the resident soprano soloist for the Guangzhou Symphony Orchestra and Chorus in her native China. During her tenure with the company, she was able to sing and study under the direction of numerous world-famous conductors including the late Herbert van Karajan. She was the subject of a cover story in China's TV Guide following a nationally televised concert at Guangzhou's Friendship Theatre and appeared in a special command performance for former Chinese premier Jiang Zemin. In the United States, Ms. Peng has appeared in many recitals and concerts with orchestras. Equally at home on the theatrical stage, she has starred in numerous productions, most recently as "Maria" in *The Sound of Music* and as "Bastienna" in Mozart's *Bastien and Bastienna*. Ms. Peng currently teaches voice at Northwest Missouri State University and at North Central Missouri College. She studied at the University of Southern California, the University of Nebraska at Omaha and at the Wu Han Conservatory of Music. Her primary teachers have included Natalie Limonick, Bard Suverkrop and Xiao Yan Zhou.

Reverse Transcription: Pauline Viardot's Vocal Arrangements of Chopin Mazurkas

This lecture/recital explores vocal arrangements of Chopin mazurkas made by Pauline Viardot (1821-1910) and uses them to discuss nineteenth century performance practice. These unique works provide a "window" through which we can see how Chopin may have played the original piano solos. Numerous contemporaries of Chopin wrote about his playing, noting how he changed his pieces with each performance. Viardot was a singer of great reputation who also studied piano, her primary piano teacher being Franz Liszt. In the early 1840s, Viardot spent numerous summers with Chopin and his mistress. During these visits, Viardot began arranging Chopin's mazurkas for voice and piano. Chopin was enthusiastic about the transcriptions and collaborated with her in performances of these works. Viardot made similar transcriptions of Schubert waltzes and Brahms Hungarian dances. The changes she made to the melodic lines and the addition of cadenzas provide wonderful inspiration for pianists seeking an understanding of how Chopin may have improvised while playing the original piano solos. The original mazurkas, the transcriptions and demonstrations of improvisation are explored during this presentation as well as practical advice for teachers who wish to incorporate classical improvisation into their students' lessons.

ELIN PERSSON (EPTA NORWAY) - Born in Oslo, Norway. Studies in music education, piano and choral conduction in Oslo (Music Academy). Later specialized in piano-ensemble. Director of Regional School of Music and Art 1985-2001. Director of Choir and Piano Department at the Regional Opera House since 2001. Member of the executive board "The Norwegian Council of Schools of Music and Art" 1997-2002. Member of the board of EPTA-Norway since 1996. Beside teaching and playing her favourite subject piano ensemble, she is a popular lecturer in piano-ensemble all around Norway and Northern Europe. Several of her ensemble students have been playing in National and International Concerts. She has served as a juror in both piano- and choral-competitions. She is regularly plays and conducting at the Regional Opera House, and has toured Scandinavia and Europe both as pianist and as conductor.



Elin Persson

Norwegian Impressions – Grieg For Four Hands

The great Norwegian composer Edvard Grieg died 100 years ago. He was an important person in Norwegian cultural-life of his time, both as a composer, a pianist and one of those who really made the Norwegians, in their young nation, proud of their own culture. Edvard Grieg is the most important composer in Norway - not only in his own time, but also for the decades to follow. He also was a significant composer internationally, whose influence can be found by several other composers. There is always a lyric and poetic part in all Grieg's music, vocal or instrumental. These aspects should never been taken away when playing – or some essentials in his beautiful music simply will die. Edvard Grieg was a concert pianist himself, with a love for the Miniatures, and folk-music inspired melodies. His works for four hands were composed with two purposes in mind – performing and education. In this programme the pianists Susan Bettaney (EPTA-UK) and Elin Persson (EPTA-Norway) are bringing together their love of playing duet repertoire and connecting the two member countries of EPTA.



Miroslava Lili Petrović

MIROSLAVA LILI PETROVIĆ (EPTA SERBIA) - The grande dame of Yugoslav piano pedagogy for children. She studied with Emil Hajek in Belgrade, then completed post-graduate studies at the Paris Conservatoire with Lazar Levy and Yvon Lefebvre. In Paris she also studied child pedagogy with Alfred Cortot and accompanying with Nadia Boulanger. Many of Serbia's finest pianists, composers and conductors received the foundation of their musical formation from Lilika, and no fewer than 18 pianists now teaching at the University level. She has given numerous seminars on pedagogy, and is the author of seven books that provide a comprehensive method for the preparatory, beginner, and elementary levels. They include her own compositions as well as a rich body of well-known children's songs both Serbian and international, and a systematic presentation of much valuable information on body organization, solfege, rhythm, and proper use of the hands.

***A Return to the Natural in Music and Piano for Young Children in the
Twenty-first Century***

Book 1: Multimedia book: Introduction to Music and Playing the Piano with the Teacher
(2 CDs, Grand Staff aligned to the keyboard)

Book 2: The Child's Fingers on the Piano Keys – and the Piano's Soundscape

Book 3: Little School of Piano Level A

Book 4: Little School of Piano Level B

Book 5: Little School of Piano Level C

Book 6: The Virtuoso Pianist – Hanon Adapted for Children

Book 7: The Joy of Playing Together – Piano Duets

JOHANNA MARIA ROELS (EPTA BELGIUM FLANDERS-BRUSSELS) - Teaching piano at the Academy of Heist op den Berg and Piano-Methodology & Collective Creations at the Royal Flemish Music Conservatory of Antwerp, Belgium. She is the author of the book 'Kinderen op vleugels' (Children on wings). Her innovating work is getting attention in several European countries; in the field of music education as well as research in music education. Johanna has given lectures and workshops in Belgium, The Netherlands, Norway, Sweden, Estonia, Portugal, Hungary, Russia, invited by EPTA-colleagues and other colleagues such as: Daan Manneke, composer, teaching at the Conservatory of Amsterdam, the Netherlands and György Kurtág, Hungarian composer; Maria Apagyi and Lantos Ferenc, directors of the Free School of the Arts of Pecs, Hungary; Jon Roar Bjorkvold, Professor of Musicology at the Institutt for Musikkvitenskap of Oslo, Norway; -Carl Axel Dominique, Professor at the Royal Academy of Stockholm, Sweden; Ralf Sandberg, Professor at the University of Music and Head of the Centre for Research in Music Education in Stockholm, Sweden; Bertil Sundin, Psychologist, Professor in Music Education, Universiteit of Lund, Sweden; Steven de Batselier, Professor emeritus, Psychologist at the University of Leuven, Belgium; F. Laevers, Professor, Education Psychologist at the University of Leuven, Belgium.



Johanna Maria Roels

Children on Wings: Piano Playing and Composing As a Unity

Children on wings is an elaborate illustration of an education philosophy based on research and play: a manual to learn to play the piano in a compositional way and to learn to compose while playing in order to make music in general. As starting point: children compose by transforming drawings into music. In the second phase: children make abstraction from the drawing and understand the absolute character of music. Children develop a personal music language and in the process of composing they use the same strategies as those employed by professional composers. Children are able to compose individually and in group in a musical- architectural way. Students are involved in the process of composing by analysing the children's inventions and by composing-improvising in the same manner as the children do. Examples from children and students playing their own compositions/improvisations will be given on video and CD, and a detailed explanation about the composition process and the strategies children use.



Tatiana Samsonova

TATIANA SAMSONOVA (EPTA RUSSIA) - Graduated the Leningrad State Conservatoire named after N. A. Rimsky-Korsakov in 1971. She has performed regularly since her student years. In 1978 she finished her post-graduated studies at Gnesin Musical-Pedagogical Institute, class chamber ensemble. In 1990 defended a dissertation on the thesis «Musical education in St. Petersburg in the 18 century» and got a scientific degree in arts knowledge. From 1971 till 1989 she worked as a concertmaster and a teacher of piano at the Institute of Culture in Leningrad. From 1989 to 2001 she was a professor of piano at the Herten Pedagogical University and lectured of the courses «The history of musical education», «The history of piano music», «The musical aesthetic and therapeutics», «Modern Russian composers», «Russian romance from 18 to the 20 century», «Italian composers in St. Petersburg in the century». Since 2001 Tatiana Samsonova has been a professor of Art Faculty and the Head of the Musical Chair at the Leningrad State University named after A. Pushkin. Tatiana Samsonova published regularly articles, essays; she has two monographs: «Sonority in piano music in the 20 century» and «Musical education in St. Petersburg in the 18 century».

«Seven Haiky» by John Cage: Poetic Symbol and Embodiment in Piano Sound

John Cage is outstanding American composer of the 20 century. As a philosopher Cage has begun a studying of Easter philosophies with Gita Sarabhai and of Zen Buddhism with Daisetz Suzuki. A little composition for piano solo «Seven Haiky» was composed in 1960 in New York. This piano piece is inspired by philosophies of Zen Buddhism. It is very interesting for a piano player. It makes a performer to look for a new way to touching keys and seeking magic of hidden meaning. This piece has very interesting notation in «time- bracket-technique», by which the composer is suggesting to read different «focuses». The title of the piece «Seven Haiky» has many aspects of Easter culture: philosopher, poetry, graphic arts. The music material is full of color sounding.

EEVA SARMANTO-NEUVONEN (EPTA FINLAND) - Lecturer in piano and piano pedagogy at the Sibelius-Academy (Helsinki) since 1976. Began studying in the Junior Department of the Sibelius-Academy 1962 with Inkeri Siukonen. Qualified as a piano teacher and piano diploma from the Sibelius-Academy 1977. Piano studies with Margareth Chaloff, Robert Pace and Richard Hauser. Studied also piano and piano pedagogy in New York at the Columbia University and at San Diego University. Piano teacher at West Helsinki Music School 1976 -77, at Helsinki University 1977 -82 and at the Eira Music School founded by her 1983. Lectures on and appearances at courses and festivals in Finland and abroad. Vice President of EPTA Finland 1977. Chairman of the Sibelius-Academy association of teachers 2000. Publications (WSOY): Finnish Piano School 1-4, Happy Animal Pictures, Seapearls, 100 etudes, Piano method for adults, Sonatas and Sonatinas and so on.



Eeva Sarmanto-Neuvonen

Finnish Piano Music based on the Finnish Piano School

Finland experienced an intense musical flowering near the end of the 19th century, accompanied by a spate of new piano music. Indeed, most of Finland's most popular music for the piano dates from the "golden age" around the turn of the century, including the well-loved miniatures of Jean Sibelius, Oskar Merikanto, Heino Kaski, Selim Palmgren and Erkki Melartin. In the Finnish Piano School you can find works also by Ilmari Hannikainen, Carl Hirn, Tauno Marttinen, Usko Meriläinen, Heikki Sarmanto, Harri Wessman, Tapio Tuomela, Lauri Kilpiö, Jarkko Kantala and Tuomas Kesälä. The piano school consists of four successive parts that challenge the student gradually with exercises of increasing difficulty. The four parts also cover the three stages of the basic course level at Finnish institutions of music education. Since its introduction, the piano school has been very popular in Finland and its teaching materials has aroused a great deal of interest in international seminars.

Three first volumes are translated into English, Swedish and Japanese. The Authors are Ritva Lehtelä, Anja Saari and Eeva Sarmanto-Neuvonen and the publisher is WSOY.



*Jakob Bjørn
Schwerin*

JAKOB BJØRN SCHWERIN (EPTA DENMARK) - Graduated from the Royal Danish Academy of Music, where he studied piano with Professor Anne Øland. He was also a student of Professor Günter Ludwig in Cologne, Germany. In addition to teaching, he is an active chamber musician, accompanist, soloist and lecturer.

Carl Nielsen and the Piano

The poor village boy Carl Nielsen, who became the greatest Danish composer, is first and foremost well known within two fields: the song and the symphony. But his piano compositions have the same irresistible force as his greatest symphonic works. Not being a pianist himself he has been fighting to find the characteristic possibilities for expression of the piano, and you will find the same inexhaustible source of humour, drama, conflicts and imagination in his piano works in his big symphonies. Here they will be represented by the performance of the early Humoreske Bagateller op 11, six charming pieces attractive for young people to play and his latest piano work: Three Piano Pieces op 59.

DAVID SHARPE (CANADA/USA) - Originally from Prince Edward Island, Canada. Holds a Doctor of Musical Arts in Piano Performance, with a concentration in Piano Pedagogy from Arizona State University. Previous study included music and education degrees from the Royal Conservatory of Music (Toronto) and Mount Allison University in Canada, where he was Valedictorian. Dr Sharpe has performed throughout the USA and Canada as both soloist and chamber musician. Past affiliations include programs at Interlochen, Michigan, Las Vegas, Nevada, and Adamant, Vermont, USA, and Deutscher Tonkünstlerverband in Münster. He is a past winner of the Atlantic Young Artist Competition in Canada. While studying in Arizona, he was three-time state collegiate piano winner in the MTNA performance competitions, and awarded several honors for the performance of contemporary music. Dr Sharpe currently is a senior examiner for the Royal Conservatory of Music (Toronto), judges throughout the USA and Canada, and is a publications reviewer for the Frederick Harris Music Company. His students have won awards in local and national programs. In addition to his musical pursuits, Sharpe is currently completing a degree in law.



David Sharpe

Memory and Piano Playing: Building Solid Foundations

Playing the piano from memory is an issue confronting virtually every solo pianist, from the seven-year-old who is thrust onto the stage for his first piano recital, to the professional concert artist who puts her reputation on the line every time she takes the stage to present a challenging program. As scientific studies continue to shed light on the brain and how memory works, and educational and music psychologies refine ideas on memory teaching strategies, applications to piano pedagogy and performance become increasingly valuable. While much remains to be learned, recent research has suggested many avenues for building memory. There are those who are highly visual in the way they learn information, and those that rely more on aural cues. Kinesthetic memory is essential for pianists, and perhaps most fundamental is a conceptual understanding of the information. Each of these categories for memory—visual, aural, kinesthetic, conceptual—is addressed in this presentation. Given a plethora of strategies provided throughout the learning process, a student can deepen his or her foundation for memorizing the music, resulting in a more secure performance. This presentation explores strategies related to the building of memory and piano playing based on the four categories above.



Logan Skelton

LOGAN SKELTON (USA) - A much sought after pianist, teacher and composer whose work has received international critical acclaim. He has concertized widely in the United States, Europe and Asia and has been featured on many public radio and television stations including NPR as well as on radio and national television in Romania. He has recorded numerous discs for Centaur, Albany, Crystal and Naxos Records. An international figure in the piano world, Skelton regularly appears in such festivals as Gina Bachauer, Eastman, Tunghai, MTNA National Convention, Chautauqua Institution, New Orleans, American Romanian, Indiana University, Hilton Head Island, Poland International Music Festival, and the Prague International Piano Masterclasses. Moreover, he has given countless performances and masterclasses at colleges and conservatories throughout the world. He is a frequent juror for international piano competitions. Skelton balances his busy career with an international class of prize-winning students at the University of Michigan. He was honored recently with the prestigious Harold Haugh Award for excellence in studio teaching. He has served on the faculties of Manhattan School of Music, Missouri State University, and is currently Chair of the Piano Department and Director of Doctoral Studies in Piano Performance at the University of Michigan.

The Brotherhood of Peoples: Folk Styles in the Piano Music of Béla Bartók

This lecture/recital presents performances of selected piano music of Béla Bartók in combination with recorded excerpts of actual folk music, some of them taken from original Bartók cylinder recordings. Many pianists can hear that folk influences abound in Bartók's music, but relatively few can identify anything in particular, for instance a dance rhythm, or even a distinctive style of performance. The focus is on highlighting and naming specific folk elements that Bartók used in his own compositions. By so doing, Bartók's own creativity, imagination and artistic transforming power in synthesizing folk and fine art becomes increasingly clear and apparent. Such a compositional approach was more than just a matter of interest for Bartók. Rather, it was an expression and celebration of his fundamental vision of humanity, what he referred to as "The Brotherhood of Peoples."

JENNIFER SNOW (USA) - An accomplished performer who has appeared as a solo and collaborative pianist throughout Canada, the United States, Asia, and Europe. She currently teaches piano, chamber music, and pedagogy at the University of California Los Angeles. She has taught piano pedagogy at the Glenn Gould Professional School in Toronto and is a senior examiner for the Royal Conservatory of Music. Jennifer has also served on the collaborative piano faculty at the prestigious Music Academy of the West in Santa Barbara, California. She is an active member of MTNA, EPTA and the Canadian Adjudicator's Association. She has presented workshops and participated in panels throughout Canada, the United States and England. A passionate teacher, Jennifer currently resides in Los Angeles where she is active internationally as a performer, teacher, guest lecturer, and adjudicator.



Jennifer Snow

***Sparking the Musical Imagination:
Interdisciplinary Approaches to Encourage Creativity in Piano Study***

Exploring the musical imagination and engaging creative thinking are the core of music teaching and communication. The focus of the presentation explores ideas of extra musical connections to musical concepts, discovery learning techniques, direct application to teaching music, and the benefits of incorporating such approaches in piano pedagogy. The presentation will address the creative process and how it can be fostered in our piano teaching. Ideas on how to incorporate discovery learning techniques and practical application in piano study will be presented. Through a series of activities, musical and teaching examples, the session will delve into how we can be more effective in nurturing and inspiring creativity in music. The session explores ideas of extra musical connections and the benefits of such approaches in piano pedagogy.



Steven Spooner

STEVEN SPOONER (USA) - Critics have hailed the powerful performances of pianist Steven Spooner and noted that the "American had everything: polished technique, musical intelligence, innate sensitivity, and a personality that reaches across the keyboard." He has performed at a host of prestigious venues such as the Salle Cortot, Holland's Vredenburg Centre, Budapest's Great Hall of the Liszt Academy, Geneva's Fête de la Musique, Carnegie Recital Hall and numerous halls across Europe, Latin America, South America, and the United States. Steven is a top prize winner at both the Hilton Head International Piano Competition and the Artlivre International Piano Competition. He also holds prizes from the New Orleans International Piano Competition and was awarded First Prize and recipient of the Niekamp career grant as most outstanding pianist at the Paris Conservatory. Steven has studied at Loyola University, Paris Conservatory, Moscow and Tbilisi Conservatories in the former Soviet Union, and has completed his doctorate at Indiana University, Bloomington. He has served as guest artist-in-residence at the Paris Conservatory Summer Sessions and currently serves as Assistant Professor of Piano at the University of Kansas and specializes in workshops and lectures on piano literature, great pianists of the past, and practice rehabilitation.

Sviatoslav Richter, Portrait of an Artist

The great Ukrainian pianist Sviatoslav Richter was a pianist of such comprehensive gifts that even during his lifetime he was considered one of the greatest instrumentalists of western art music of any era. The son of German and Russian parents, Richter created a legacy of performance and recording that still fascinates and informs ten years after his death in August of 1997. No pianist before or since has embraced the expansive piano repertoire with such stylistic mastery-- Schumann's passionate ruminations, Debussy's layered originality, Schubert's monumental poetry, and Prokofiev's uncompromising energy are redefined and allowed to speak without the usual varnish of inherited pianistic tradition. The presentation will explore the facets of Richter's evolving stylistic trajectory from his fire-brand days of the 40's and 50's, to the artistic synthesis of the 60's, and finally to the increasingly removed and ascetic proclivities of the 70's and 80's. Chopin's Polonaise-Fantasy provides a perfect vehicle with which to view this artistic metamorphosis as do several other interesting and rare recordings, video footage, and diary entries.

CHRISTIAN SPRING (EPTA SWITZERLAND) - Born in 1939, in Wetzikon (near Zürich). First piano lessons at the age of five. Studies in Winterthur, diploma as a piano teacher in Winterthur, "diplome de virtuosité" Conservatoire de Genève. Studies with Guido Agosti, Carlo Zecchi, Hans Leygraf, Bruno Maderna, Paul Badura-Skoda, Gerald Moore and Pierre Boulez. Teaching at the College of Education in Kreuzlingen, than many years at the Conservatory of Schaffhausen. Member of the committee of EPTA Switzerland since its foundation 1984. Recordings: Chopin Préludes, Works of Fr. Th. Fröhlich, Works of Dieter Bäumle, CD with Lullabies, CD Spring Music, 2CD Birds-Oiseaux-Vögel (with 48 Works of 41 different composers). "It is my aim to understand compositions in more and more dimensions (the interactions of different voices, different harmonies, different motifs, different emotions). This means much more to me than to play many concerts."



Christian Spring

Metronome?

Human beings are very complex, good music as well. Cognitively we understand only a small part of a musical work, while we can feel very deep. When sight-reading we are often concentrated on playing the right notes in a constant tempo and ignore many small, but very important relations. Under stress we continue to practise the same way, the result is boring. We are not satisfied and work harder and harder. The aim of my lecture is to show the importance of the smallest elements of a composition. Every sound has relations in different levels. A small motif of three sounds has a hierarchy, one sound is the most important. If we present this short motif more clearly, even too espressivo or kitschy, we gain time to relax and to feel bigger contexts. Rhythm yes, metronom no. We are less under stress.



Tea Stojšić

TEA STOJŠIĆ (EPTA SERBIA-VOJVODINA) - Born on November 24, 1997 in Novi Sad (Serbia). Her piano education started at the age of seven at the "Isidor Bajić" School of Music, studio of Professor Tatjana Vukmanović. During her second year of studying, she won two first prizes: at the piano competition "International Festival of Young Pianists" (Šabac, Serbia), and at the "Competition for Young Pianists" (Zrenjanin, Serbia). In 2006 Tea participated in three competitions and won the following prizes: First Prize, Special Award, and Lawrence Award at the "11th International Competition for Young Pianists" (Šabac, Serbia); First Prize and Special Award at the Competition of Music School "Davorin Jenko" (Belgrade, Serbia); First Prize, Special Award and Lawrence Award at the "Republic of Serbia Competition of Schools of Music and Ballet" (Belgrade, Serbia). Tea has performed and recorded for TV station Channel 9.

Prize-Winner's Recital

R. Schumann

Bunte Blätter, op. 99
Drei Stucklein I (nr. 1)
Albumblätter, op. 124
Walzer
Wiegenliedchen

Bunte Blätter, op. 99
Albumblätter III (nr. 6)

IRENE-RAFAELIA TSAKIRI (GREECE) - Born on July 15, 1998 in the island of Rhodes in Greece. When she was three and a half years old she started her music studies at the Early Childhood Music Education Department with Prof. Katy Kastrouni at the Rhodes Conservatory. In parallel one year later she started piano lessons with the same professor. In the year 2006, when she was 8 years old, she participated at the National Piano Competition in Athens and won the 1st Prize. At the age of 9 she participated in the National and Cypriot Piano Competition for ages 8-13 in Athens and she won the 2nd Prize. Furthermore Irene-Rafaelia Tsakiri sings "solo" in the Childrens' Choir of the Conservatory and accompanies the choir of her school.



Irene-Rafaelia Tsakiri

Manolis Kalomiris (1883-1962)

One of the most prolific Greek composers, he considerably enriched the musical heritage of modern Greece with his work, thus creating a unique point of reference. A passionate composer, he has a personal post romantic idiom characterized by his rich harmonies and orchestrations, complex counterpoint, his long eastern melodies and the frequent use of Greek folk rhythms. His large output includes operas, vocal works, songs, piano music, as well as orchestral pieces. Irene-Rafaelia Tsakiri, student of Prof. Katy Kastrouni will perform Manolis Kalomiris piano works for children.



Andriy Tsygichko

ANDRIY TSYGICHKO (GERMANY) - Born in 1980 in Odessa, Ukraine. He attended a special music school in Kharkov, Ukraine with professors Gary Gelfgat and Leonid Margarius. In 1998 - Graduating recital with Mention of Honour and awarded the Gold Medal. From 1998 he has studied piano under the teaching of Professor Viktor Siryatskiy at the Kharkov State Kotlyarevsky University of Arts, Ukraine. 2003 - Bachelor and Magister degree with distinction. In 2004 - Bachelor and 2007 - Masters from the Leipzig University for Music and Theatre F.Mendelssohn Bartholdy, Germany, under the training of Professor Dr Herbert Sahling and Professor Gerald Fauth. He is a Prize-winner of National and International Piano Competitions in Ukraine, Russia, Germany, Lithuania and Spain. He has given concerts and performed as a soloist with various Orchestras in Ukraine, Poland, Russia, Lithuania, Spain, USA, Japan, Bosnia and Herzegovina and Germany. Master classes with Karl-Heinz Kämmerling, Vladimir Krainev, Amadeus Webersinke, Eric Larsen, Gitti Pirner. Since 2004 he has been on the Faculty of Conservatory of Music G.F.Händel in Halle/Saale and Music School J. S. Bach in Leipzig, Germany. He is a jury member at the Open Festival of Young Accompanists "Amadeus" in Kharkov, Ukraine.

Masterclass-Recital "Specific distinctiveness of stylistic and articulation in Mozart's sonatas for piano"

Recital:

W.A. Mozart Sonata in F Major, KV 547a
 Allegro
 Allegretto. Theme and 6 Variations
 Allegretto

Masterclass:

Aesthetic aspects of interpretation and articulation within Mozart's Sonatas for Piano.
Applicatory realization on the basis of the two different movements of Mozart's Sonatas.

ANNE-LOUISE TURGEON & EDWARD TURGEON (CANADA/USA) - Canadian pianists Anne and Edward Turgeon who have been performing together since 1996. Critical praise for Duo Turgeon includes "world class"; "on the path of the greats"; "among the top four or five piano duos of our time" (La Scena Musicale; 2001 and 2004). Performances have included the Concertgebouw of Amsterdam, Carnegie Hall, Music Toronto, Norfolk Festival and a 12-concert Russian tour, to name a few. Duo Turgeon recordings on EMI, Marquis, Albany, and Vanguard labels received five stars from CBC's "Sound Advice", and "La Scena Musicale", with classical top-10 listings from CBC's "Galaxie". Broadcasts include NPR's "Performance Today" and a PBS television documentary. The Turgeons are the only North American duo to have won first prize in both the International Schubert and Murray Dranoff International Two Piano Competitions. The Turgeons received DMA degrees from Yale University. Anne's teachers included Marietta Orlov, Boris Berman, and Marek Jablonski. Edward's teachers included James Anagnoson and Peter Frankl. Four-hand coaches included Karl Ulrich Schnabel, Peter Frankl and Peter Serkin. The Turgeons have taught at Algoma University, Mount Holyoke College, and the HARID Conservatory. They are currently keyboard faculty and ensemble-in-residence members at Florida Atlantic University.



Anne & Edward Turgeon

"Two Pianos – One Passion"

Since the time of J.S. Bach, great composers have embraced the intimate genre of four-hand chamber music for one or two keyboards. Duo Turgeon will explore the four-hand realm through performance and discussion of the following repertoire:

- The classic, momentous "Sonata for Two Pianos in f minor", Op. 34b, by Johannes Brahms.
- The lyrical, undeservedly neglected work "Tres Romances Argentinos" for two pianos, by Argentinean composer Carlos Guastavino.
- A trio of virtually unknown works: "Travesso", "Valsa de Esquina #2", and "Valsa Choro No. 11" for two pianos, by Brazilian composer Francisco Mignone.
- World premiere performance of "Acadian Journey" for two pianos by Anne Louise-Turgeon, based on folk melodies from Canada's Maritime region.



Anton Voigt

ANTON VOIGT (EPTA AUSTRIA) - The Austrian pianist who owes his training to celebrities such as Yvonne Lefebure in Paris and Wilhelm Kempff. His major teacher was Margot Pinter. Voigt has imbibed in direct line the spirit of the German/Austrian tradition, French piano music and Second Viennese School. He has performed in many European countries with a wide range of repertoire from Mozart to contemporaries, giving first performances of piano works by Strawinsky, Haubenstock-Ramati, Webern, and participating as soloist at Festivals as Cardiff Music Festival, Oxford Wellesz Centenary Festival, Carinthian Summer, Klangbogen Vienna, Gmundner Festwochen, ars electronica festival Linz. The archives of many broadcasting corporations contain recordings with the artist, e. g. BBC, BRT Belgian, ORF Austria, SRG Zurich and Lausanne. Voigt has performed with orchestras as Spoleto Festival Orchestra, L'arpa festante Munich, Harmonices mundi and Bruckner Orchestra Linz. His interpretation of Paul Hindemith's *Ludus tonalis* in many major European capitals, as Vienna, London, Warsaw, Valencia, Bolzano, etc. has been widely appraised by audiences and critics. Professor Voigt teaches at Anton Bruckner University Linz, where in the past he also served as Dean of Performance Studies (1997 – 2006) and Rector (2006/07), and is President of EPTA Austria since 2006.

Paul Hindemith: Ludus tonalis

Hindemith's monumental cycle of 12 fugues and 11 interludes, opened by a prelude and closed by a postlude, which is the inverted retrograde, is seldom performed in its entirety. The subtitle being "Exercises in composition, harmony, and piano technique", the work presents a 20th century equivalent on Bach's Well-tempered Clavier. The order of fugues – tonal but not in either major or minor key – follows Hindemith's series I, set forth in "The Craft of Musical Composition" (or, to give the precise translation of the German original title, *Treatise on Tone-Setting*): C – G – F – A – E – E flat – A flat – D – B flat – C sharp – B – F-sharp. All fugues are set for three voices. The interludes to an extent remind of the practice to improvise from one piece to another, as was common e. g. with Chopin's Preludes op. 28. *Ludus tonalis* has been composed in the American exile in 1942. In 1950 Hindemith – himself being a passionate draughtsman – illustrated a copy of the work as a present for his wife. These illustrations shed invaluable light on the interpretation of the pieces and should be studied carefully by pianists. To celebrate Hindemith's 100th birthday in 1995 a facsimile of this copy appeared in print. After a historical sketch as to the genesis of the work and touching aspects of interpretation by referring to Hindemith's drawings, Anton Voigt is going to perform *Ludus tonalis* integral.

IRINA VORO (USA/RUSSIA) - A Russian-Canadian pianist, Artist/Teacher and Associate Professor of Music at the University of Kentucky (USA). As artist, she is committed to bringing new audiences to the classical music. In her signature piano "l'Excital" (which was officially unveiled at Carnegie Hall in 2000) listeners first hear the poetic story of the performer's vision of the piece and then see how that story takes musical form. Because such solo recitals sometimes incorporate lighting, video, and sound effects, Voro's performances have a distinct theatrical feel. To date, Dr Voro has performed l'Excitals at over 50 venues across North America, Russia and Europe, always to the most enthusiastic audience response. Dr Voro's teaching method is built upon Russian and French traditions of her teachers, and reflects her philosophy of seeking poetry in music. She stresses the link between the performer's touch, the quality of sound and musical story-telling that makes playing feel effortless and full of charm. Performance awards of her students and her own awards for teaching excellence testify that this method works well. Not surprisingly, Dr Voro is frequently invited to present at music teacher conferences, including the College Music Society and the Music Teachers National Association (USA).



Irina Voro

Teaching the Joy of Practicing

Students often like playing their music, but dread the boredom of practicing. However, they can learn to enjoy practicing by developing the tactile-tonal connection and by integrating story-making into their homework. First, students are encouraged to learn by listening with their whole bodies for the timbre/color of sounds. Soon they begin to feel, viscerally, the link between the way they caress or strike the key and the quality of sound that comes out. When students' ears and fingertips become sensitive to instinctively guide their music-making, they naturally feel the sense of being "one" with the piano; the addictive feeling of playing "effortlessly". Also, students are taught to always imagine: "What does this sound, this harmony and this phrase say?" When imagination is awake, all boredom disappears. From their own fragmented images students later weave wonderful stories that bond them to the music emotionally, allowing them to better memorize it and to "own" it while performing. Although teaching the joy of practicing may take a few weeks, once students grow enchanted with this creative process, their mastering of the music occurs much faster. Overall it is easier and far more enjoyable for students and the teachers, and what could be better than that?



David Westfall

DAVID WESTFALL (USA) - He has concertized in solo performance throughout the United States, Canada, Spain and Brazil. He regularly gives masterclasses for the Young Artists Performance Academy at the Royal Conservatory of Music in Toronto. He also frequently teaches at various festivals in Spain, the Festival of Arts in Itu (Sao Paulo) and the International Liszt Festival in Rio de Janeiro. He is an active chamber musician, having recently performed with the American String Quartet, and has served on the international Fulbright Scholarship Search Committee for the past four years. He has received performance degrees from Indiana University and the Juilliard School in New York, and has studied with renowned concert pianists Abbey Simon, Gyorgy Sebok, and Luiz de Moura Castro. He is currently Chair of the Keyboard Department and the Accompanying Department at the Hartt School of Music at the University of Hartford in Connecticut, USA. He was a presenter at the 2007 MTNA Collaborative Conference in Toronto, where he lectured on technical solutions for the intermediate student.

Sonata in B-flat Major, D.960 by Franz Schubert

The middle and late period sonatas of Franz Schubert are generally regarded as masterpieces of the piano sonata literature. This is particularly amazing since this prolific composer, never primarily known as a specialist in any one medium, was considered an accomplished, but by no means extraordinary, pianist. His unique contribution was a legacy of works whose strengths were derived from their Classical traditions, but whose essence was that of Romanticism. Overshadowed by Beethoven for more than a century, Schubert did not receive universal recognition for his piano sonatas until the mid-twentieth century. The monumental Sonata in B-flat Major, D. 960, was written during September of 1828. It stands as the final major representation of the Viennese classical sonata, even though Schubert lived in a transitional period between Classicism and Romanticism. His style is a convergence of these two forces. The brief lecture will conclude with a performance of the Sonata in B-flat Major.

DALE WHEELER (CANADA) - He has taught at the post-secondary level for over twenty years and is currently on faculty at Red Deer College where he teaches piano and related subjects. In addition he serves as Chair of the Performing Arts Division. He holds the doctorate in piano performance and pedagogy from the University of Oklahoma as well as degrees from the University of Saskatchewan and Trinity College of Music, London. Dr Wheeler has appeared as a recitalist, accompanist, adjudicator, and workshop clinician from coast to coast in Canada and throughout the U.S. He also serves as a senior examiner with the Royal Conservatory of Music. He is on the Advisory Board for Clavier and is a regular columnist for the magazine. His articles have also been published in Music Alberta, American Music Teacher, and The Journal of the American Liszt Society. His hobbies include mountain hiking, classic cars, and collecting vintage piano recordings. Dale and his wife have twin five-year-old sons.



Dale Wheeler

Proactive or Reactive: What Kind of Teacher are You?

Too often, our daily routine of teaching bounces from crises to crises and it seems as though our best intentions are often thwarted by the tyranny of the unexpected. As a result, we may feel frustrated and unfulfilled. Although our teaching methodology must adapt to each student there are some underlying principles that allow us to maintain the flow and direction of lessons so that we remain in control. While we cannot always control what our students bring to the lesson in terms of preparedness and mental engagement there are two critical areas over which we can exercise control – our Attitudes and our Actions. By examining several critical elements that encompass the global scope of teaching this lecture will present concrete strategies to ensure that our teaching experience is intentional rather than haphazard. In so doing, we become proactive rather than remaining reactive.



Eri Yoshimura

ERI YOSHIMURA (USA/JAPAN) - Born in Osaka, Japan, Eri Yoshimura earned a music education degree from Shinshu University before moving to Denton, Texas in 1998. There, she obtained a second bachelor's and a master's degree in piano performance from the University of North Texas. She is currently pursuing a Doctorate of Musical Arts degree in piano performance under Dr Pamela Mia Paul with a related field in Music and Medicine under Dr Kris Chesky. Eri Yoshimura's scholarly research has focused on understanding and preventing piano-related medical problems. Her first major research effort involved extensive upper-extremity evaluations of 35 college-level piano majors. A scientific paper titled: "Risk Factors for Piano-related Pain among College Students" has been published in the Medical Problems of Performing Artists journal in September 2006. Her research interest is ongoing and focused on reducing piano-related pain among pianists and the possible application of a smaller keyboard for small-handed pianists. Eri Yoshimura has performed recitals in the USA, Japan, Mexico, Italy, and Hungary (October 27, 2007 in Franz Liszt International Festival). In addition to performance, she teaches one of the wellness classes at UNT, Occupational Health, as a teaching fellow.

Health Promotion in School of Music in the United States: Recommendation to Practice

Recognizing that many musicians experience health problems associated with learning and performing music, the National Association of School of Music (NASM), the accrediting organization for over 600 schools of music in the US, recently upgraded its standards by recommending that schools of music assist students in the prevention of performance injuries. The Performing Arts Medicine Association (PAMA) together with the University of North Texas responded by developing the Health Promotion in Schools of Music (HPSM) project. The purpose of this presentation is (1) to introduce the HPSM project as a national effort to guide schools of music in the US, (2) to demonstrate the impact that the HPSM is having on music organizations, and (3) disseminate related publications and resource from this project, and (4) to encourage the preemptive role of music instruction towards the prevention of all medical problems associated with learning and performing music.

IRENEUS ZUK (EPTA CANADIAN CORRESPONDENT) - A graduate of the Conservatoire de Québec and McGill University (Montreal), the Royal College of Music (London), the Juilliard School (New York), and the Peabody Conservatory of Johns Hopkins University (Baltimore), Ukrainian-born Canadian pianist Ireneus Zuk has performed throughout Canada, the USA, Europe and the Far East. Winner of many prizes and scholarships, he held teaching fellowships at the Juilliard School and Peabody Conservatory. He combines teaching with an active concert career. Professor and Chair of the Keyboard Area at Queen's University (Canada), he was previously Director of its School of Music. He also performs in a piano duo with his sister, Luba. The duo has made frequent tours, particularly in Europe, more recently in Ukraine including seven international festivals, and last year completed a very successful tour in China. The duo has commissioned and premiered many works by Canadian composers. Ireneus Zuk served as jury member of various international competitions including Horowitz (Ukraine), Eckhardt-Gramatté (Canada), Klasinc (Slovenia), Rencontres des Jeunes (Belgium), 1000 Islands (USA) and the IBLA Grand Prize (Italy). He was named "Merited Artist of Ukraine" and awarded the Shevchenko Medal in recognition of his artistic activity.



Ireneus Zuk

Music for Two Pianos by Canadian Composers - an overview

Canadian composers have written a considerable number of works for piano duo - both four hands and two pianos (at one or two pianos). This output can be explained at least partially by growing interest in the genre and also by the existence of fine Canadian duos available to perform such works over the years: e.g. Bouchard-Morissette, Morel-Nemish, etc. Among the professional duos, the Zuk duo has earned a reputation for particular devotion to repertoire by Canadian composers. Throughout its concert activity, the duo has commissioned and premiered a significant number of works by Canadians. The works for two pianos span a variety of styles, which parallel closely the development of classical music in Canada - from folk-inspired idioms to the most experimental genres. The Zuk duo has performed and recorded a large number of Canadian works and selected examples of these will be presented.



Damjana Zupan

DAMJANA ZUPAN (EPTA SLOVENIA) - Studied piano at the Academy of Music in Ljubljana (1991); obtained a PG Certificate in Piano Accompaniment (1995), became a Master of Music (1997) and obtained a certificate as a Music Medicine Therapist (2004) at the London College of Music and Media. She is one of the founders of EPTA Slovenia and a member of its committee. She gave lectures at International EPTA Conferences in Budapest (2000), Berlin (2001), Rome (2004), Manchester (2005) and Madeira (2006). In May 2007, she gave a lecture for piano pedagogues in Croatia and presented Music Medicine at the Slovenian Medical Society Congress. She is a coordinator of the ISSTIP Slovenia, founded in December 2006; she presented its work at the ISSTIP International Conference in London, June 2007. Her special interest is a research on stage fright and body awareness in music making, an issue on which she wrote a number of articles and introduced it at various occasions at the national TV programme. She is well sought after to give lectures and workshops throughout Slovenia. Damjana Zupan is very active as a piano teacher, pianist and chamber musician. Her place of residence is the Secondary Music School in Ljubljana.

ISSTIP Forum

Moderator

Grindea Technique

No pain – no gain? Put no strain! Relaxed – un-relaxed? Without any tension or with particular tension? Do or un-do? Six and more hours a day sitting at the piano or – a lifestyle with balanced activities? Which is appropriate and which is not? What makes a performer healthy and successful? “Musical instruments were designed to produce beautiful sounds without due regard to human anatomy” is one statement which Prof. Earl Owen has been making in all his Music Medicine workshops over the past 35 years. Awkward positions while playing, repetitive motions, wrong technique, sudden increase in practise and, as a big factor, psychosensoric stress can cause many anxieties leading to physical injuries and psychophysical illnesses and conditions in musicians. In order to avoid that musicians have to carefully obey their practising routine and look for the strategies to balance their body, mind and spirit in a healthy lifestyle. There are various strategies to develop body, mind and spirit towards our life goals. Some of the strategies to achieve peak performance will be presented and discussed in this forum.

ISIDOR BAJIC
PIANO COMPETITION
MARCH 7 - 17, 2008

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MARCH 7 - 17, 2008



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