

WPC

3rd WORLD PIANO CONFERENCE

June 27 to July 03, 2011, Novi Sad, Serbia



EPTA

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

Friedrich Nietzsche, Morgenröte

WORLD PIANO CONFERENCE NOVI SAD



Radmila Rakin-Martinović
Executive Director



Dorian Leljak
President



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



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. In 2007, EPTA Vojvodina organized the 29th European Conference of EPTA Associations in Novi Sad. First World Piano Conference was organized in 2009 and has since been organized annually. President of EPTA–Vojvodina is Dr. Dorian Leljak.

EPTA VOYVODINA SIGNIFICANT AWARDS

Significant Contribution to the Music Profession Award (2009)

Radmila Rakin Martinović



Lifetime Achievement Awards (2007)

Lidija Nikolić ~ Lidija Gvozdanović ~ Ivana Branovački ~ Svetlana Bogino



Honorary Membership (2004)

Diane Andersen



WORLD PIANO CONFERENCE RETROSPECTIVE



The **First World Piano Conference**, organized by EPTA Voyvodina (European Piano Teachers' Association), and Isidor Bajić Music School, was held in Novi Sad, May 4 – 8, 2009. Novi Sad thus served as host to a gathering of over one hundred pianists and piano teachers from 33 countries: Germany, Great Britain, Austria, Switzerland, Holland, Denmark, Sweden, Romania, Poland, Norway, Finland, Greece, Portugal, Hungary, Croatia, Canada, USA, Argentina, Brasil, New Zealand, Republic of Ghana, Republic of South Africa, Estonia, Russia, Australia, Hong Kong, Japan, South Korea, Italy, Belgium, Estonia, Republic of Cyprus, and Serbia. 33 Concerts (including solo recitals, piano duo performances, lecture-recitals, and performances for soloists and orchestra) and 65 Presentations (lectures, master classes, presentations) were featured.



The **Second World Piano Conference**, organized by EPTA Voyvodina (European Piano Teachers' Association), and Isidor Bajić Music School, was held in Novi Sad, August 26 – 31, 2010. Novi Sad thus served as host to a gathering of over one hundred pianists and piano teachers, who gave their contribution to the further advancement of the standards of piano performing and teaching, addressing all aspects of piano performance and piano pedagogy, from beginner level to professional, and forming a strong bond between pianists and piano teachers from all over the world. The program of the Second World Piano Conference was comprised of lectures, recitals, master classes, and seminars, encompassing a diverse set of piano pedagogy related topics as well as those focused on the performance of piano literature masterpieces. Among those who

took an active part in the Conference were a number of current national EPTA (European Piano Teachers Association), members of Music Teachers National Association (American based organization), Asian Piano Teachers Association, Australian Piano Teachers Association, and a number of artists and pianists from the USA, Europe, Australia, New Zealand, South Africa, and Asia.

FOURTH WORLD PIANO CONFERENCE

EPJA

WPC

NOVI SAD, SERBIA
27 June – 3 July, 2012
www.wpta.info

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

WORLD PIANO TEACHERS ASSOCIATION HONORARY PRESIDENTS



GRIGORY SOKOLOV (Russia)
TAMÁS VÁSÁRY (Hungary)
PETER FRANKL (USA)
JOHN O'CONOR (Ireland)
ANGELA HEWITT (Canada)



Isidor Bajic
MUSIC SCHOOL

ISIDOR BAJIĆ (1878-1915)

His great gift for music was evident from an early age, and Isidor Bajić started to compose and to conduct the school choir at grammar school. In 1897 he enrolled law faculty in Budapest because it was his father's wish, but two years later he left and started studying composing at the Academy of Music with H. Koesler. As a composer, Bajić was interested in various music forms, ranging from solo songs to opera and from piano miniatures to symphonies. Main features of his music expression are romanticism, simplicity and strong reliance on folk models, which gave certain freshness to his works and made them popular. Closeness to the folk spirit is so strong that some of his songs from theatre plays were later sang and considered to be traditional folk songs (*Jesen stiže, dunjo moja, Zračak viri, Srpkinja*). In 1910 Bajić wrote one of the first Serbian operas, *Knez Ivo od Semberije (Prince Ivo of Semberia)*, which is also his major work. Although he was a prolific composer, Bajić's greatest contribution to Serbian music lies in the area of music education and promotion of music culture in this part of the world. Having completed his studies in Budapest, he returned to Novi Sad and started intensive and diverse music activities: with the choir and orchestra of Velika srpska pravoslavna gimnazija (Great Serbian Orthodox Grammar School, today "Jovan Jovanović Zmaj") he organised famous concerts of the time Svetosavske besede; in 1903 he initiated periodical *Srpski muzički list (Serbian Music Magazine)*, the only Serbian magazine on music at the time; in 1902 he initiated edition *Srpska muzička biblioteka (Serbian Music Library)*, where he published his own music works and the works of his contemporaries; in 1909 he founded a school of music, which carries his name today. Apart from these activities, he wrote music textbooks, articles for his magazine, for *Letopis Matice srpske*, and other magazines, dealt with teaching piano and singing, collected traditional folk melodies, and so on. Due to his dedicated work and outstanding contribution to expansion of music culture, which was extremely important for Serbian culture in general, particularly in very difficult social and political circumstances he lived in, Bajić deserves a prominent position in Serbian history of music.

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

Miloje Milojević, *Isidor Bajić – on the occasion of the tenth anniversary of Isidor Bajić's death (1825)*



SIXTH ISIDOR BAJIC PIANO MEMORIAL COMPETITION

NOVI SAD, SERBIA
MARCH 9 - 19, 2012

MEMBER OF THE ALINK-ARGERICH FOUNDATION

jury sessions are open to the general public
3 categories 13 - 16 years * 17 - 20 years * up to 35 years

total prize money 10600 €

application deadline december 15, 2011

Isidor Bajic Piano Memorial / Njegoseva 9 / 21000 Novi Sad, Serbia
telephone: +381 63 8382988 / fax: +381 21 524580
e-mail: office@pianomemorial.rs / web: www.pianomemorial.rs

ACCREDITED BY THE WORLD PIANO TEACHERS ASSOCIATION



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

Antonii Barishevskiy (Ukraine)
the young Ukranian pianist, the Laureat in C category of the Fourth Isidor Bajić Piano Memorial

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

Dr. Baruch Meir (Israel/USA)
Jury member of the Fifth Isidor Bajić Piano Memorial

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

Teresa Lavers (Australia)
Jury member of the Fifth Isidor Bajić Piano Memorial

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

Tori Stødle (Norway)
Jury member of the Fifth Isidor Bajić Piano Memorial

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

Tijana Andrejić (Serbia)
First Prize Winner in B category at the Third Isidor Bajić Memorial competition

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

Bojan Sudić (Serbia)
Conductor of the RTS-s Symphony Orchestra

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

Arthur Greene (USA)
Jury member of the Third Isidor Bajić Piano Memorial

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

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

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

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

Novi Sad

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

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

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

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

Despite destruction in 1848, Novi Sad regained its power and continued to be the cultural and economic center. In 1864 Matica srpska, the oldest cultural and scientific institution of Serbs, was moved to Novi Sad from Budapest, where it had been founded in 1826. Its task was to educate Serbian people and to spread Serbian literature. Periodical *Letopis Matice srpske*, published by this institution, is considered to be the oldest periodical for literature in the world as it has been issued continuously since its founding. Some time before moving Matica srpska to Novi Sad, in 1861, Serbian National Theatre was founded. It was the first professional Serbian theatre, created from amateur theatre troupes and since its founding has been the main cultural institution, whose work was a pillar of Serbian population, especially at the time of Habsburg monarchy. Today's Theatre building was completed in 1981 and consists of three theatres – big, small and chamber stage, as well as three ensembles – opera, ballet and drama.

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

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

Monday, June 27th 2011

Synagogue

8:00 pm

GALA OPENING CEREMONY

CAMERATA ACADEMICA (SERBIA)

J. S. Bach

Concerto No. 7 in G Minor, BWV 1058

Allegro

Andante

Allegro assai

Soloist: Pavle Krstić (Serbia)

F. Chopin

Piano Concerto No. 1 in E Minor, Op. 11

Allegro maestoso

Romance–Larghetto

Rondo–Vivace

Soloist: Aleksandar Đermanović (Serbia)

W. A. Mozart

Piano Concerto No. 12 in A Major, K. 414

Allegro

Andante

Allegretto

Soloist: Iris Kobal (Serbia)

Conductor: Aleksandar Kojić (Serbia)

WPC

3rd WORLD PIANO CONFERENCE NOVI SAD SCHEDULE

ΕΡΤΑ

27th JUNE, 2011 (MONDAY)

ISIDOR BAJIĆ MUSIC SCHOOL

- 10,00 CONFERENCE OPENING
Dr. DORIAN LELJAK, WPC President
Prof. RADMILA RAKIN-MARTINOVIĆ, WPC Executive Director
Prof. TATJANA VUKMANOVIĆ, WPC Secretary General
- 10,15 TERENCE DENNIS (NEW ZEALAND)
Liszt Year 2011: Liszt-Busoni "Ad nos, ad salutarem undam": A Masterwork Revived
- 11,15 JOCELYN HAWKINS (AUSTRALIA)
Music on the Brain
- 12,15 MEISHA ADDERLEY (USA)
The Three Piano Duo Works of William Grant Still
- 13,00 WOJCIECH WISNIEWSKI (AUSTRALIA)
National Piano Schools in the 21st century, Introduction to Research
- 14,00 MARIA DEL PICO TAYLOR (CUBA/USA)
The Taubman Approach to Healthy Technique and Musicianship
- 15,00 *Intermission*

THE SYNAGOGUE

- 15,45 ANASTASIA ANTONACOS (USA)
Piano Recital: A Celebration of the Music of Franz Liszt 200 Years After His Birth
- 16,30 ELIZAVETA GORDEEVA (RUSSIA)
Piano Recital: The Anthology of Piano Sonata: From Scarlatti to Barber
- 17,15 TERESA TREVISAN/FLAVIO ZACCARIA (ITALY)
Piano Duet Recital: The Bach-Reger Brandenburg Concertos for Piano Duet, Revised by Filippo Trevisan
- 18,00 VIKTOR RADIĆ (SERBIA)
Piano Recital - Young Concert Platform (Bach, Beethoven, Schumann, Rachmaninoff)
- 18,45 WILLIAM LIPKE (USA)
Piano Recital (Beethoven, Schubert, Lipke, Debussy)
- 19,45 *Intermission*
- 20,00 GALA OPENING: EVENING OF PIANO CONCERTOS
IRIS KOBAL/PAVLE KRSTIĆ/ALEKSANDAR ĐERMANOVIĆ (SERBIA)
ALEKSANDAR KOJIĆ (SERBIA)/CAMERATA ACADEMICA
Piano Concertos (Bach, Chopin, Mozart)

28th JUNE, 2011 (TUESDAY)

ISIDOR BAJIĆ MUSIC SCHOOL

10,00 JOANN MARIE KIRCHNER (USA)

A Prescription for Musical Performance Anxiety

10,45 IAN JONES (UK)

Piano Master Class

11,45 PAMELA PIKE (USA)

Behind Closed Doors: A Case Study of Piano Majors' Practicing Techniques & Cognitive Strategies that Could Help to Improve Efficiency

12,30 VERONICA GASPAR (ROMANIA)

Language of Angels: A Self-sufficient "Logic" of the Musical Performance?

13,15 MIŠA CVIJOVIĆ (SERBIA)

Composer's Profile

THE SYNAGOGUE

14,00 OLIVERA TOMAŠEVIĆ/KOSTA MILANOVIĆ (SERBIA)

Piano Recital - Young Concert Platform (Bach, Haydn, Chopin, Grieg, Brahms)

14,45 PAUL HOFFMANN/KARINA BRUK (USA)

Symphonic Dances: American Music for Two-Pianos (Bernstein, Copland)

15,30 BILJANA DABIĆ (SERBIA)

Celebrating Thirty Years of Pedagogic Activity of Prof. Biljana Dabić – Concert Performed by Her Former and Present Students

17,30 NÉLIDA SÁNCHEZ (ARGENTINA)

Piano Recital: Argentinian and Spanish Music (Guastavino, Aguirre, Piazzolla, Soler, Jacinto, Granados, Rodrigo)

18,15 KATHLEEN SOLOSE (CANADA)

Piano Recital (Prokofiev)

19,00 ILIA RADOSLAVOV (BULGARIA/USA)

Piano Recital (Beethoven)

19,45 *Intermission*

20,00 MIHAJLO ZURKOVIĆ (SERBIA)

Piano Recital (Schubert, Liszt)

29th JUNE, 2011 (WEDNESDAY)

ISIDOR BAJIĆ MUSIC SCHOOL

- 10,00 **WILLIAM LIGON (USA)**
Amateur's Concert Platform (Mozart)
- 10,30 **CHI-CHEN WU (USA)**
Beat Unit Discrepancies between Meter and Metronome Markings in Schumann's Instrumental Music as Cues for Performance
- 11,15 **JOVANNI-REY VERCELES DE PEDRO (USA)**
Play Piano Play: The Pedagogy of Friedrich Gulda
- 12,00 **MATTHEW EDWARDS (USA)**
The School of Velocity: Early 19th Century Technique in a Modern World
- 12,45 **WOJCIECH WISNIEWSKI (AUSTRALIA)**
Piano Master Class
- 13,45 **GEOFFREY BURLESON (USA)**
Saint-Saëns' Piano Études and Le jeu perlé: Antecedents and Consequences
- 14,30 **SOPHIA GILMSON (USA)**
The Perfect Lesson: Inspiration, Discipline, and Independence
- 15,15 **DAVID WESTFALL (USA)**
Piano Master Class
- 16,00 **Intermission**

THE SYNAGOGUE

- 16,15 **VLADIMIR ŠOVLJANSKI/DRAUTIN VUČIĆ (SERBIA)**
Piano Recital - Young Concert Platform (Bach, Haydn, Beethoven, Chopin, Liszt, Rachmaninoff, Muszyinski)
- 17,15 **SIMON BOTTOMLEY/DAVID SCHOFIELD/CHRISTOPHER ELLIS/SAMUEL FOSTER (UK)**
From Ireland to Hogwarts via Russia (Harry Potter Transcriptions, Kapustin, Rachmaninoff, Ireland)
- 18,45 **BRANKA ŽIRAVAC JEREMIĆ (SERBIA)**
Piano Recital (Schubert, Schubert - Liszt, Brahms)
- 19,45 **Intermission**
- 20,00 **DINA HADŽIOMEROVIĆ/SARA VUJADINOVIĆ (SERBIA)**
Piano Duo Recital (Schubert, Brahms, Milhaud, Ravel)
- 21,00 **INGMAR PIANO DUO - SLOBODANKA STEVIĆ/ALEKSANDAR GLIGIĆ (SERBIA)**
Piano Duo Recital (Maksimović, Nešić, Kovačević, Jovanović, Vrebalov)

30th JUNE, 2011 (THURSDAY)

ISIDOR BAJIĆ MUSIC SCHOOL

- 10,00 **TEREZIJA CUKROV (CROATIA)**
Folklore Elements in Art Music: Piano Works by Ivan Matetić – Ronjgov (1880-1960)
- 10,45 **VELJKO GLODIĆ (CROATIA)**
The Croatian Composer Dora Pejačević (1885.- 1923.) - Her Life and Piano Music
- 11,30 **GREGOR VIDOVIĆ (GERMANY)**
The Limits of Notation
- 12,15 **JUN MATSUO (USA)**
Carl Czerny: Friend or Foe?
- 13,00 **ANNE-LOUISE TURGEON & EDWARD TURGEON (CANADA/USA)**
Piano Master Class
- 14,00 **SOPHIA GILMSON (USA)**
Piano Master Class
- 14,45 **Intermission**

THE SYNAGOGUE

- 15,15 **SANJA RADULOVIĆ/ALEKSANDRA VOJNAK (SERBIA)**
Piano Recital - Young Concert Platform (Chopin, Liszt, Scriabin, Ravel, Prokofiev, Debussy, Brahms, Milhaud)
- 16,00 **SANG-HIE LEE (USA)/JIHYUN KIM (SOUTH KOREA)**
Piano Duo Recital (Lee, Floyd, Paterson)
- 16,45 **ELA BANKOVIĆ (SERBIA)**
Piano Recital - Young Concert Platform (Beethoven, Liszt)
- 17,45 **MIRA LEE (SOUTH KOREA)**
Piano Recital - Young Concert Platform (Bach, Scriabin, Schumann)
- 18,15 **JANE SOLOSE (USA)**
Piano Recital: In Celebration of Liszt's Bicentenary
- 19,00 **MICHAEL NAMIROVSKY (RUSSIA)**
Piano Recital (Brahms, Schubert, Hindemith)
- 19,45 **Intermission**
- 20,00 **ANNE-LOUISE TURGEON & EDWARD TURGEON (CANADA/USA)**
Piano Duo Recital (Ravel, Liszt-Saint-Saëns)

1st JULY, 2011 (FRIDAY)

ISIDOR BAJIĆ MUSIC SCHOOL

10,00 MICHAEL NAMIROVSKY (RUSSIA)

Piano Master Class

10,45 IAN HOMINICK (USA/CANADA)

Lecture-Recital: "Forgotten Titans of the Romantic Age"

11,30 EVREN KUTLAY-BAYDAR (TURKEY)

Piano Literature in Ottoman Era

12,15 ANNE-LOUISE TURGEON & EDWARD TURGEON (CANADA/USA)

Ravel's Two-Piano Version Of La Valse & Saint-Saëns' Two-Piano Transcription Of Liszt's Sonata In B Minor For Piano

13,00 KATHRYN FOUSE (USA)

'Clusters and Dots' or 'Sounds and Colors': What are they? What do I do with them? A Pedagogical Look at Interpreting "Newer" Music

13,45 HEDI SALANKI (USA)

Ornamentation From the Baroque to the Romantic Period

14,30 JASON PAUL PETERSON (SWITZERLAND)

Musical Mnemonics: How the Ancient Greeks Can Help Us Memorize Piano Music

15,15 EZRA BARTZ (USA)

Class Piano, or Pianos in the Classroom? Reintegrating the Undergraduate Curriculum

16,00 *Intermission*

THE SYNAGOGUE

16,15 IAN ROY (UK)

Piano Recital – Amateur Concert Podium (Chopin, Liszt)

17,00 BRANKA PARLIĆ (SERBIA)

Piano Recital: John Cage and The New Music (Cage, Skempton, van Veen, Glass)

17,45 NINA ARANDELOVIĆ (SERBIA)

Piano Recital - Young Concert Platform (Faure, Debussy, Messiaen, Ginastera)

18,45 TERESA LAVERS (AUSTRALIA)

Piano Recital (Beethoven, Rachmaninoff)

19,45 *Intermission*

20,00 NICHOLAS ROTH (USA)

Piano Recital: Franz Liszt: Années de pèlerinage – Deuxième année: Italie

21,00 Majamisty Trio - MAJA ALVANOVIĆ/IŠTVAN ČIK/ERVIN MALINA/ALEKSANDRA DROBAC ČIK (SERBIA)

Mistyland

2nd JULY, 2011 (SATURDAY)

ISIDOR BAJIĆ MUSIC SCHOOL

- 10,00 **ROBERT SATTERLEE (USA)**
Programmatic Elements in the Liszt Sonata in B Minor
- 11,00 **ELENA CHOLAKOVA (BULGARIA/USA)**
Chopin Preludes, Op. 28 - A Comparison of Modern Performance Editions
- 11,45 **AGNIESZKA HEJDUK-DOMAŃSKA (POLAND)**
Competition Versus Festival
- 12,30 **WENDY FAUGHN (USA)**
An Exploration of the "Promenades for Piano" by Francis Poulenc
- 13,15 **HERIBERT KOCH (GERMANY)**
"Feel It!" - An Approach to Interpreting Tonal Music
- 14,00 **MARCIA BOSITS (USA)**
Contemporary Piano Pedagogy: Training Artistic Teachers
- 14,45 **CAROL GINGERICH (USA)**
The "Intermediate" Label: Balancing Technique and Interpretation
- 15,30 **SUZANNE COOPER (AUSTRALIA)**
Piano Concerto in A minor Op. 7 – Clara Wieck (Schumann)

THE SYNAGOGUE

- 16,15 **GALINA NIKOLIN/DINA STOJILKOVIĆ (SERBIA)**
Piano Recital - Young Concert Platform (Bach, Haydn, Berkovich, Clementi, Chopin, Liszt, Tchaikovsky, Mokranjac)
- 17,15 **MATTHEW KIPLE (USA)**
Piano Recital - Young Concert Platform (Chopin, Copland, Rachmaninoff, Franck)
- 18,15 **ANI GOGOVA (USA/BULGARIA)**
Piano Recital (Beethoven, Rachmaninoff, Chopin)
- 19,45 *Intermission*
- 20,00 **DAVID WESTFALL (USA), NOÉMI GÖRÖG, SRĐAN PALAČKOVIĆ, IVAN MARJANOVIĆ (SERBIA)**
Chamber Music Gala Recital (Schumann, Bartók)

3rd JULY, 2011 (SUNDAY)

ISIDOR BAJIĆ MUSIC SCHOOL

- 08,30 MARGARET BRANDMAN (AUSTRALIA)
The Geography of the Piano and the Symmetry of the Hands - New Ways with Old Scales!
- 09,15 LAURA AMORIELLO (USA)
Addressing Learners' Needs in the Secondary Piano Class
- 10,00 SOCK SIANG THIA (AUSTRALIA/MALAYSIA)
The Piano Music of Fanny Hensel and Clara Schumann
- 10,45 ANTHONY OLSON (USA)
Exploring the Melodrama
- 11,30 HADASSAH GUTTMANN (USA)
Excerpts from my Book "The Music of Paul Ben-Haim". First Chapter: "Ben-Haim and the Music of Israel"
- 12,15 GILLES COMEAU (CANADA)
Music Reading and the Piano Method Books
- 13,00 ELLEN RENNIE FLINT (USA)
Thematic and Tonal Imagery in the Ballade in D Minor, Op. 10, No. 1 ("Edward") by Johannes Brahms
- 13,45 JEONGWON HAM (USA)
Sonata in C Minor by W. A. Mozart (KV457) and Réminiscences de Don Juan by F. Liszt
- 14,30 CHARLES ASCHBRENNER (USA)
Intractable Tension and Rhythmic Incoordination: Chicken Or the Egg?
- 15,15 SHEENA NICOLL (UK)
Theodor Kirchner (1823-1903) – Great Master of the Miniature
- 16,00 *Intermission*
- 16,30 "POM-COM" COMPETITION IN PERFORMING MUSIC MINIATURES
- 18,15 *Intermission*

THE SYNAGOGUE

- 18,30 SUSAN CHAN (USA)
Piano Recital: East West Encounter (Bach, Schubert, Zhou, Satoh, Lam)
- 19,45 *Intermission*
- 20,00 NEIL RUTMAN (USA)
Closing Piano Recital (Rameau, Liszt, Prokofiev)
- 21,30 CONFERENCE CLOSES
- 22,00 Banquet

WPC

3rd WORLD PIANO CONFERENCE NOVI SAD
PRESENTERS

EPTA



MEISHA ADDERLEY (USA)

Claffin University (Orangeburg, South Carolina)

MTNA

CMS



Meisha Adderley has established herself as one America's leading young pianists acclaimed for her "calm restraint" and "tempestuous and stormy" pianism. Her virtuosity has led to performances across the United States and abroad including Australia, the United Kingdom, Italy, and France. An accomplished pedagogue, Dr. Adderley has presented her research and instructional methodology at music conferences and symposia across the globe. She was awarded the "Lois Bailey Glenn Award for Teaching Excellence" from the National Music Foundation and has received numerous grants from arts commissions and foundations for innovative music initiatives. Dr. Adderley earned the DMA and MM degrees in Piano Performance and Pedagogy from the University of South Carolina, a Performance Diploma from the University of Sydney Conservatorium of Music (Australia) and the BM degree in Piano Performance from Indiana State University. Her compact disc of piano duo works will be released by Albany Records in the spring of 2012.

The Three Piano Duo Works of William Grant Still

The piano duet has been an important genre since the early Classical period with the first duet recital performed by nine-year old W. A. Mozart and his sister Maria "Nannerl" on May 13, 1765. In recent years, piano duo works have become increasingly popular, as scholars, teachers, pianists, and concertgoers have begun to realize their value. To date, piano duo works by Afro-American composers have never been professionally recorded. Dr. Meisha Adderley will release the first of a series of these works with Albany Records in the spring of 2012, and included in the first compact disc are Kaintuck, Summerland, and Scherzo, the three piano duo works by William Grant Still. A description, analysis and full performance of the three works will be provided for session attendees to expectantly spark an interest in not only these but other seldom-played piano duo works of Afro-Americans. Although a considerable amount of Afro-American piano duo works have been written, further research is needed to document their value. As we move farther into the twenty-first century with a transformed interest in the music of Afro-Americans, these and other piano duo works by Afro-American composers will become veritable treasures for listening, analysis, future study, and performance.

MAJA ALVANOVIĆ (SERBIA)
Academy of Arts (Novi Sad)



Maja Alvanović, author of the music and leader of Majamisty TriO, is teaching piano on Art Academy of Novi Sad (Serbia), where she completed piano studies in the class of maestro Kemal Gekić, in 2000. She has rich experience in performing with different chamber ensembles, instrumentalists and vocalists. Piano duo “Majrina”, with recorded CD album “Tangomania” –tango nuevo compositions of Argentina composer Pablo Ziegler, is also among her actual projects. Turnover on her music path began with exploration of Portuguese fado music within ensemble “Agora”. It was a sort of “wind in the back” for more daring approach to improvisational, authoristic way of music expression. Admiration for great music models (Keith Jarreth, Pat Metheny, Aziza Mustafa Zadeh), and getting familiar with modern flow on the Jazz Scene of the world, awoke the inspiration for presenting her own music to the public—the idea that waited for years to be realised. “The pianist Maja Alvanović is great refreshment in genre with her appearance at Vojvodinian jazz stage, both in her artistic and performing intensity. She is a indication that the world is just a step close to us” – Anđelko Maletić, RTV NS.

Majamisty TriO’s Mistyland

The Majamisty TriO’s music synthesizes classical and jazz elements, and judging by audience reaction it’s a refreshing addition to the jazz music scene. The cooperation of pianist Maja Alvanović, leader of the trio, with the fantastic musicianship of Ištvan Čik (drums and percussion), Ervin Malina, (double bass) and Aleksandra Drobac Čik (guest vocalist) gives wings to this idea and brings it to full fruition. The appearance of Majamisty TriO in 2010 was followed by concerts in Studio “1” of Radio Novi Sad within “Jazz Appreciation Month” organized by the American Corner, also the 26th Jazz Festival in Valjevo and IX International Jazz & Blues festival Geza Balaz Gari in Kikinda, as well as several clubs in Novi Sad. Their first album “Mistyland” with twelve tracks (eleven originals and the cover of jazz standard “Misty” by Errol Garner) invites lovers of new jazz sound in the walk through the wideness of Mistyland, imaginary world of acoustic paintings.

LAURA AMORIELLO (USA)

Rider University–Westminster Choir College (Princeton, New Jersey)

The College of New Jersey (Ewing, New Jersey)



Laura Amoriello is Adjunct Assistant Professor of Piano at Westminster Choir College of Rider University and Adjunct Instructor of Keyboard Skills at The College of New Jersey. She teaches secondary piano courses for music and non–music majors and has contributed to revising the group keyboard curricula at both institutions. Most recently, Dr. Amoriello’s research in education led to the design and implementation of an undergraduate seminar entitled, “Learning How to Learn”. Her workshops have been presented at the 2007 EPTA Conference and 2009 and 2010 World Piano Conferences. Dr. Amoriello’s writing has appeared in Piano Pedagogy Forum and Clavier Companion. An active pianist, she regularly presents recitals of solo and chamber music at Westminster Choir College, most recently performing a lecture recital on the music of Prokofiev. Dr. Amoriello’s principal teachers include Mary DeTurck, Ingrid Clarfield, and Dr. Timothy Shafer. She holds bachelor’s and master’s degrees in Piano Performance and Pedagogy from Westminster Choir College and The Pennsylvania State University and a Doctor of Education degree in college music pedagogy from Teachers College of Columbia University.

Addressing Learners’ Needs in the Secondary Piano Class

This session examines a phenomenon of undergraduate secondary piano curricula: the requirement that students of varied skill levels and career goals master a similar outcome–the piano proficiency examination. The session is based on a crucial question: How can we balance institutional expectations with the quest to meet learners’ needs in the secondary piano class? Perspectives of the researcher, students, and teachers will be presented and compared. Additional topics are institutional expectations for piano proficiency, students’ needs for proficiency, and pedagogical implications of participants’ perspectives. Several themes are discussed: balancing one–on–one teaching and group activities, the central role of music–making, the importance of student responsibility for their learning, connecting piano and music theory studies, advantages and disadvantages of the proficiency exam, and the need for clearer definitions of piano proficiency. The session concludes by identifying needs and expectations of today’s secondary piano students and their pedagogical implications for group piano teaching.

ANASTASIA ANTONACOS (USA)

Indiana University of Pennsylvania (Indiana, Pennsylvania)

MTNA



Dr. Antonacos has played in Greece, Russia, France, Belgium, and the Netherlands, as well as various places in the USA, including Alice Tully Hall and Capitol Hill, where she testified for funding for the National Endowment for the Arts. She won First Place at the International Young Artist Music Competition in Bulgaria, and she holds Prizes from the Capdepera International Piano Competition in Mallorca and the Indianapolis Matinee Musicale Competition. Antonacos has made solo appearances with the Midcoast Symphony Orchestra, the Portland Symphony Orchestra, and the Bangor Symphony Orchestra. She has collaborated with violinist Joseph Silverstein, and with members of the Vermeer, Cassatt and DaPonte Quartets. She was a chamber music coach at Bay Chamber Concerts' Next Generation program for many years, and she regularly serves as a masterclass teacher and adjudicator. She holds a Doctorate in Piano Performance from Indiana University in Bloomington, and she is a member of the full-time piano faculty at Indiana University of Pennsylvania.

Piano Recital: A Celebration of the Music of Franz Liszt 200 Years After His Birth

F. Liszt	Hungarian Rhapsody No. 3 in B-flat Major Hungarian Rhapsody No. 10 in E Major, "Preludio" Hungarian Rhapsody No. 11 in A Minor
F. Schubert–F. Liszt	Ständchen, from Schwanengesang, No. 4, D. 957 Frühlingsglaube, D. 686 (Op. 20 No. 2) Auf dem Wasser zu singen, D. 774 (Op. 72)
F. Liszt	Les jeux d'eau a la villa d'Este, from Années de pèlerinage–Troisième année
F. Liszt	Legend No. 2, St. Francis Walking on the Waves

NINA ARANĐELOVIĆ (SERBIA)

Academy of Arts (Novi Sad)

Isidor Bajić Music School (Novi Sad)



Nina Arandelović was born in Kragujevac in 1981, where she finished elementary and secondary music school in the class of Professor Sanja Jovanović. When she was just under seventeen years of age, she entered the Academy of Arts in Novi Sad, Subsection for Piano, the class of Professor Iris Kobal, where she graduated as an honour student in 2003. She is currently on the second year of her Postgraduate studies at the Academy of Arts in Novi Sad in the class of the same professor. She has participated in a number of national and international competitions, where she was granted the highest of awards, performed at numerous concerts in Serbia, Montenegro and Republika Srpska and worked at the Academy of Arts as a demonstrator for the subjects: piano and chamber music, and as an accompanist with the string instruments section and the wind instruments section. The experience she has accumulated through her pedagogical work and through playing accompaniment, as well the collaboration with many Distinguished Professors and also her participation in numerous seminars, have led to further engagements and various concert activities. As of 2005 she is employed as an accompanist in the Isidor Bajić Music School in Novi Sad.

Piano Recital – Young Concert Platform

G. Faure	Nocturne No. 1 in E-flat Minor, Op. 33
C. Debussy	Pour le piano
	Prélude
	Sarabande
	Toccata
O. Messiaen	Le baiser de l'Enfant-Jésus, from "Vingt Regards sur l'Enfant-Jésus"
A. Ginastera	Sonata No. 1, Op. 22
	Allegro marcato
	Presto misterioso
	Adagio molto appassionato
	Ruvido ed ostinato

CHARLES ASCHBRENNER (USA)

Hope College (Holland, Michigan)



Charles Aschbrenner is 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.

ELA BANKOVIĆ (SERBIA)

Academy of Arts (Novi Sad)



Ela Banković was born on 12th of November 1990. in Kikinda, Serbia. She began to learn piano at 8 years at Music School “Slobodan Malbaški” in Kikinda in the class of Professor Danica Boronka. Music High School “Josif Marinković” ended in Zrenjanin in the class of Professor Dobrila Kovačević. During her primary and secondary studies she won awards at state festivals and competitions. Standing out are: Second Prize in a competition of young pianist in Zrenjanin (2009) and Third Prize at the Republic Competition (2009). Ela Banković is also achieved as a chamber musician in various instrumental ensembles and choirs accompanist to the lower and middle music schools. She is currently a second year of undergraduate studies in piano at the Art Academy in Novi Sad in the class of Professor Biljana Gorunović.

Piano Recital – Young Concert Platform

L. van Beethoven	Variations and Fugue in E-flat Major, Op. 35, “Eroica”
L. van Beethoven	Bagatelles, Op. 126
	No. 2 in G Minor
	No. 5 in G Major
	No. 4 in B Minor
F. Liszt	Ballade No. 2 in B Minor

EZRA BARTZ (USA)

Texas State University–School of Music (San Marcos, Texas)



Currently the coordinator of the class piano program at Texas State University, Dr. Bartz is a versatile musician with a multifaceted career. He graduated magna cum laude from the University of Oregon, where he was a Prize Winner in the University Concerto Competition and the Petri Scholarship Competition, and was named Outstanding Performer in Keyboard and Outstanding Performer in Music. He received his masters and doctoral degrees from the University of Texas at Austin, where he won the Sidney Wright Presidential Endowed Accompanying Competition. As a collaborative pianist, Dr. Bartz has performed with many world-class musicians, including low-brass virtuosi Patrick Sheridan, Steven Mead, and Michael Grose; flutists Adah Jones, David Weschler and Jasmine Bartz; and saxophonist Todd Oxford. With pianist Gregory Allen, he made a world-premiere recording of Stravinsky's two-piano/four-hand arrangement of his Septet for a BBC radio broadcast special. As a composer and arranger, Dr. Bartz has worked with academy award-winning director Terrence Malick on the film *Tree of Life* (release date May 28th, 2011), and as a pedagogue and music theorist Dr. Bartz has been an annual presenter at the World Piano Conference in Novi Sad, Serbia, since its inception in 2009.

Class Piano, or Pianos in the Classroom? Reintegrating the Undergraduate Curriculum

In the United States, the undergraduate musicianship curriculum for music majors has been divided into three areas: music theory, aural skills, and class piano. Segregated from the others, each section has developed its own methods separately from the others. This is problematic, particularly because concepts introduced in music theory are not immediately applied, either vocally or instrumentally. The modern class piano setting, with its particular technological advantages, can serve as a remedy for this situation. An integrated approach, in which music theory would taught, and then immediately applied both vocally and instrumentally, would facilitate greater understanding by the student of the concept matter, and would also allow music schools to reintegrate core components of the undergraduate curriculum that have become unnecessarily separated. Following an initial investment in expanding and updating facilities, university programs will become more efficient, students will learn better, and teachers will find their roles more engaging, challenging, and fulfilling.

MARCIA BOSITS (USA)

Northwestern University–School of Music (Evanston, Illinois)

MTNA

CMS



Marcia Bosits is Associate Professor of Piano and Director of Piano Pedagogy at Northwestern University's Bienen School of Music (Evanston, Illinois). She received her Doctor of Music degree from Northwestern where she studied piano with Wanda Paul and Arthur Tollefson. The recipient of a Kosciusko Foundation Fellowship, she also earned an Artist's Diploma from the Warsaw Conservatory in Poland. 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 also the International Fulbright Selection Committee. Her articles have appeared in such respected journals as *Clavier*, *Keyboard Companion*, *American Music Teacher* and *Piano Journal*. Active as an adjudicator, soloist and chamber musician, she serves as a clinician in piano pedagogy and performance throughout the United States, Canada, Europe, and the Far East.

Contemporary Piano Pedagogy: Training Artistic Teachers

Conservatories and music schools have well-deserved reputations in providing thorough training for young artists. Developed programs of study, technical regimens and repertoire lists guide the transition of young pianists into secure performers. Yet, in reality, almost all of these pianists will also become teachers. Are we giving them adequate training to be successful piano teachers in the future? The purpose of this session will be to share repertoire, materials, approaches and ideas for providing structured guidance in pedagogy to university pianists. Based primarily on the established curriculum developed at Northwestern University, the audience will become acquainted with fresh repertoire that can inspire young teachers, obtain samples of appropriate assignments and projects designed to develop teaching skill, see useful evaluation tools, and explore the idea that piano students also have a responsibility to the larger musical community.

SIMON BOTTOMLEY (UK)

Chetham's School of Music (Manchester)



With numerous Prize Winning students starting from just eight years old, Simon Bottomley is renowned for helping pianists develop their talents to the full, achieving both technical and musical levels they previously thought impossible. His pupils have performed at Carnegie Hall and the Royal Festival Hall and have also won major awards internationally including Prizes at the Royal Overseas League Competition (London), Ludmilla Knevkova Hussey International Piano Competition (Canada), the Horowitz International Piano Competition (Kiev) and several pupils being awarded first place at the EPTA UK piano competition. More recently Simon had one of his youngest pupils gain first place at the “Les Rencontres internationales des Jeunes Pianistes” held in Belgium. Simon has given recitals as a soloist and accompanist, and has broadcast live on radio, but now devotes his professional career to teaching. He has been a member of the full time piano staff at Chetham's School of Music for over 20 years, as well as teaching privately. His teachers were David Hartigan and Ryszard Bakst. Over the coming months two of Simon's youngest pupils will be debuting at the Royal Festival Hall alongside Lang Lang.

From Ireland to Hogwarts via Russia

Chethams School of Music has been referred to as the musical equivalent of Hogwarts on many occasions due to the old buildings and the boarding facilities, partnered with the focus and passion of both the students and faculty. In this concert, students past and present from the prestigious music school, under the teaching and guidance of Simon Bottomley, have flown over to perform at the WPC 2011, granted not on broomsticks, but the next best thing...a Swiss Air flight. Samuel Foster, Christopher Ellis and David Schofield have performed and had competition success' across the globe. Collectively they have had performances at Carnegie Hall, the Royal Festival Hall, had their work broadcast on TV and radio and received praise from some of the best concert pianists in the world. In this not to be missed event, these three award winning students will be giving performances of the John Ireland Concerto, Kapustin Concert Etude, Rachmaninoff Sonata No. 2 and a selection of rare, virtuosic transcriptions including a very magical arrangement of Harry Potter.

MARGARET BRANDMAN (AUSTRALIA)



Margaret's career in music as composer, pianist, music educator, arranger and writer on music education spans more than 35 years. She has combined her compositional interests with her interest in accelerated learning techniques for music. Margaret has composed a range of pieces for a variety of instruments. Her concert works for piano, voice, instrumental combinations and orchestra receive both live and recorded performances internationally. Margaret is also writer and publisher of many music education materials in her contemporary series of education materials, which range from books for junior students, to text books for high school and tertiary study. Her investigation of keyboard topography, musical patterns and the gestalt approach to fingering of the scales, is published in *Pictorial Patterns for Keyboard Scales and Chords*. With over 75 published books and compositions, selling in Australia, England, Europe and North America, much of her time is spent composing, lecturing, performing, conducting Professional Development courses for music teachers and speaking on music in education.

The Geography of the Piano and the Symmetry of the Hands – New Ways with Old Scales!

Topics for discussion in this paper include: The application of right brain faculties of “spatial relationships” and “visualisation” and “gestalt” to learning the keyboard geography; The interval approach which assists the performer combine the visual, aural and tactile aspects of music allowing a pianist to feel the space and the topography of the keyboard; The symmetry of the hands and fingering commonality—the main clues and sub-clues for fingering scales and arpeggios; The application of these concepts to scale patterns, modal patterns and transposition; Making connections between scale and chord shapes using the concept of photographic negatives; The demonstration of speed learning techniques for major, minor and modal scale patterns; The demonstration of a piece inspired by the symmetry of hands and their connection to the keyboard layout. Reference: “*Pictorial Patterns for Keyboard Scales and Chords*” (Margaret Brandman Jazzem Music, Newtown, NSW Australia, Second Edition 2008). www.margaretbrandman.com

KARINA BRUK (USA)

Rutgers University–Mason Gross School of the Arts (New Brunswick, New Jersey)

Newark School of the Arts (Newark, New Jersey)

Piano Teachers Society of America



Karina Bruk, pianist, holds degrees from Manhattan School of Music and Mason Gross School of the Arts, Rutgers University. Her principal teachers have been Marc Silverman and Paul Hoffmann. She has performed solo, chamber music and lecture recitals both in United States and abroad, as well as presented Master Classes and Workshops on performing and auditioning at the New Jersey Performing Arts Center and throughout the local area. Currently she concertizes with pianist Paul Hoffmann as a Bruk–Hoffmann duo. Dr. Bruk has been a recipient of numerous awards; among them the Genia Robinor Award for Teaching Excellence presented by the Piano Teachers Society of America. She has articles published in DSCH Journal and the Musicians and Composers of the 20th Century Encyclopedia. She is currently Director of Chamber Music and Coordinator of Piano Lab at Mason Gross School of the Arts, Rutgers University, and Chair of the Piano Department at the Newark School of the Arts.

Symphonic Dances: American Music for Two – Pianos ***Leonard Bernstein – Symphonic Dances from “West Side Story”*** ***Aaron Copland – El Salon Mexico***

In 1960, three years after the premiere of his West Side Story, Leonard Bernstein created an orchestral suite of 8 sections that he called Symphonic Dances. Influenced by Jazz and Latin–American dance rhythms he easily fuses them with such classical technique as a fugue. The premiere of the suite occurred on February 13, 1961 with Lukas Foss conducting the New York Philharmonic. Aaron Copland composed his orchestral suite El Salón México inspired by his visit to the dance hall in Mexico City in 1932. The work is based on several folk tunes from collections that were given to him during the trip. The work begins with an introduction followed by four alternating tempi segments (slow–fast–slow–fast). In the last section Copland creates polytonality by a simultaneous presentation of folk themes in their original keys and rhythms. Very shortly after the orchestral premiere in 1937, Copland’s close friend, Leonard Bernstein, made arrangements of the piece for solo piano and for two pianos, four hands.

GEOFFREY BURLESON (USA)

City University of New York–Hunter College (New York, New York)

Princeton University (Princeton, New Jersey)



Equally active as a recitalist, concerto soloist, chamber musician, and jazz performer, Geoffrey Burleson, pianist, has performed to wide acclaim throughout Europe and North America. In 2010, Naxos released Mr. Burleson's latest solo recording, *Roy Harris: Complete Piano Music*. Other recent recordings by Burleson include *Vincent Persichetti: Complete Piano Sonatas* (New World Records), which was accorded high acclaim from the BBC Music Magazine ("BBC Music Choice"; 5/5 stars), Gramophone and elsewhere. Current projects include *Camille Saint-Saëns: Complete Piano Music*, on 4 CDs, for Naxos, and to be released 2011–2015. Mr. Burleson is a core member of Boston Musica Viva, and the New York Art Ensemble, and is a frequent duo partner with violinist Mary Rowell and cellist Matt Haimovitz, with whom he has also recorded. He holds degrees from the Peabody and New England Conservatories, and Stony Brook University, where he studied with Gilbert Kalish. He teaches piano at Princeton University, and is Associate Professor of Music and Director of Piano Studies at Hunter College–City University of New York.

Saint-Saëns' Piano Études and Le jeu perlé: Antecedents and Consequences

Camille Saint-Saëns wrote three sets of piano études at different stages in his career: *Six Études*, Op. 52; *Six Études*, Op. 111, and *Six Études pour la main gauche seule*, Op. 135. Several of the études incorporate technical and textural idioms found in specific Chopin études, but end up exploiting similar materials in quite different ways, implying goals for the pianist that are distinctive from Chopin's. Other études foreshadow later developments by Claude Debussy, and Saint-Saëns' pupil Isidor Philipp. This lecture–recital will highlight precedents for the technical areas and textural idioms explored by specific études, as well as manifestations of these idioms in later piano music. Special attention will also be given to the *jeu perlé* style in French piano music and performance, its usefulness both technically and musically within the études, and its limitations.

CAMERATA ACADEMICA (SERBIA)

Camerata Academica is a professional chamber orchestra of the Academy of Arts in Novi Sad. Members of the orchestra are the best musicians of the Academy of Arts—Assistants, Professors and the most talented students. Some of the past members are now established as soloists and players in the prestigious European orchestras (Julija Hartig, Peđa Milosavljević, Dejan Bogdanović, Zorica Stanojević and others). Camerata Academica has collaborated with reputable Serbian and international artists. Under the guidance of cellist Ištvan Varga, the orchestra successfully performed in the former Yugoslavia area, Germany and the Netherlands, and participated in the important music festivals (BEMUS, NOMUS, Ohrid Summer Festival, International Composers' Forum, City—Theatre Budva). Also, the Orchestra has produced a significant number of radio and TV recordings. Camerata Academica maintains a spectrum of works by domestic composers. After a period of closure starting in 1999, in 2007, upon the initiative of cellist Marko Miletić, the Orchestra is again performing. The guidance is now under Dejan Mladenović, the renowned violist, performing some of the most significant works of the repertoire. Again, the orchestra works with important international soloists such as Stefan Milenković, Žerar Kose, Imre Kalman, Peđa Milosavljević, Boštijan Lipovšek, Aneta Ilić. Concerts are readily accompanied by positive reviews that underline the orchestra's beauty of tone and impressive expression. "Besides the obvious musicality and enthusiasm, one thing that separates this orchestra is the enormous love and enthusiasm by which the musicians are performing. This is a quality that is rarely seen even within reputable European orchestras" (quoted from Isidora Žebeljan, important Serbian composer and an Academia member). The orchestra is supported by the Radio–Television Vojvodina in form of a guaranteed studio recording of every work performed.



Gala Opening Ceremony

J. S. Bach	Concerto No. 7 in G Minor, BWV 1058 Allegro Andante Allegro assai
F. Chopin	Piano Concerto No. 1 in E Minor, Op. 11 Allegro maestoso Romance–Larghetto Rondo–Vivace
W. A. Mozart	Piano Concerto No. 12 in A Major, K. 414 Allegro Andante Allegretto

SUSAN CHAN (USA)

Portland State University (Portland, Oregon)

MTNA



In her second recital in Weill Recital Hall at Carnegie Hall in September 2007, the New York Concert Review described Susan Chan as “a thoughtful musician and a sensitive player”, and The New Yorker called her “an energetic advocate for contemporary music”. The Fanfare magazine and the BBC Music Magazine praised her “great technical finesse” and “conspicuous refinement” respectively. An active soloist and chamber musician, Ms. Chan promotes music from Asia and that written by women composers in addition to traditional repertoire. She has performed, conducted masterclasses, adjudicated, and presented in conferences in the US, Canada, Europe, Australia and Asia. Her CD discography includes East West Encounter I and East West Encounter II released by the MSR label featuring music by western and contemporary Asian composers. Ms. Chan holds a Doctor of Music degree from Indiana University, and M.Phil. and BA degrees from the University of Hong Kong. She also pursued postgraduate studies at Yale University and holds the Fellowship and Licentiate Performance Diplomas from Trinity College of Music, London, UK. Her major piano teachers include György Sebök and Menahem Pressler. Ms. Chan is Assistant Professor of Music and Piano Area Coordinator at Portland State University.

Piano Recital: East West Encounter

This recital features works by contemporary Asian composers Zhou, Satoh and Lam, and European composers Bach and Schubert.

J. S. Bach–L. Godowsky	Andante in C Major, from Sonata in A Minor for Solo Violin, No. 2, BWV 1003
J. S. Bach–E. Petri	Sheep May Safely Graze, from Birthday Cantata, BWV 208
J. S. Bach–W. Kempff	Jesu, Joy of Man’s Desiring, from Cantata, BWV 147
F. Schubert	Sonata in A Major, D. 664 (Op. 120)
	Allegro moderato
	Andante
	Allegro

Zhou Long (1953)
Somei Satoh (1947)
Doming Lam (1926)

Mongolian Folk–tune Variations (2009)**
Incarnation II (1978)
Lamentations of Lady Chiu–Jun, Op. 12a (1979)

** World Premiere performance at Novi Sad, Serbia

ELENA CHOLAKOVA (BULGARIA/USA)

Emory University (Atlanta, Georgia)



Pianist Elena Cholakova was born in Plovdiv, Bulgaria, where she made her debut with the Plovdiv Symphony Orchestra at the age of 18. An active performer, Dr. Cholakova has given solo recitals at the Liszt Academy, USA Embassy in Budapest, Bulgaria Hall, Sofia Conservatory, and Museum of Unification, Bulgaria, Aosta Concert Hall in Italy, Fellbach Musicschulle in Germany, as well as numerous concert halls around the USA. She has toured the United States with live broadcast performances on TV and radio stations in the USA and Bulgaria. Dr. Cholakova is the recipient of the Rislov Foundation Scholarship Award of University of Michigan and holds Prizes from the 2nd International Competition for French Music, Bulgarian National Chamber Music Competition, Thaviu–Isaac Competition. An active chamber musician, Dr. Cholakova gave the Bulgarian debut of the Malcolm Arnold's Sonata for Viola and Piano and has also collaborated with members of the Orchestre de la Suisse Romande, Murcia Symphony Orchestra, Iceland Symphony Orchestra, Sofia Solists. Dr. Cholakova holds a MMus and DMus from Northwestern University and is currently on the faculty of Emory University in Atlanta, Georgia.

Chopin Preludes, Op. 28 – A Comparison of Modern Performance Editions

The works of Fryderyk Chopin have been studied, admired, and analyzed during his lifetime and beyond. The depth of expression, mystery and unpredictability of harmonic language are all qualities that have drawn many admirers to his style of writing and composition. Chopin's Preludes Op.28 are difficult to be characterized as twenty-four self-sufficient, independent pieces and very often the Preludes are deemed a cycle, suggesting a type of co-existence relationship among the pieces, which is only recognized if the work is played in its entirety. In this lecture recital I will focus and demonstrate problematic issues of pedaling, tempo, dynamics and articulation, and compare Cortot's, Debussy's, Ganche's and Mikuli's editions to the New Critical Edition of Preludes, Op.28 by Jean-Jacques Eigeldinger. I will also focus on performance choices that exist in association with the Preludes that can possibly facilitate the learning and research process of the piece. I believe that the importance and value of the editions listed above stems from the fact that they are performance editions and address issues that are left behind in autograph studies, and critical editions.

GILLES COMEAU (CANADA)

University of Ottawa–School of Music (Ottawa)



Gilles Comeau, Professor at the School of Music of the University of Ottawa, co–ordinates the piano pedagogy and the music education sectors. Dr. Comeau has been the beneficiary of many research grants, including a large grant from the Canadian Foundation for Innovation to set up a 1. 2 million dollars research laboratory in piano pedagogy. As head of this infrastructure, he has established partnership with 15 other research laboratories and research institutes and is the director of the Piano Pedagogy Multi–disciplinary Research Group which gathers researchers from 12 different disciplines. He has authored many books, over 20 education kits to be used by music and arts teachers, and has written various scholarly research papers in music education and in piano pedagogy. His recent teaching experience has involved the integration of new technology into the piano studio, the combination of research and practice in the training of piano teachers, and the supervision of new researchers in the field of piano pedagogy.

Music Reading and the Piano Method Books

It is well known that the ability to read music notation is at the core of the music learning process. In the early years of piano lessons, music teachers rely extensively on piano method books to introduce and develop this skill. However, little research has been done to find out how musical symbols are introduced, sequenced and reinforced. The impact of the colourful illustrations found on every page of a piano method book is rarely discussed. And although method books usually value the development of good sight–reading skills, little is known about the perceptual span of young pianists or the importance of pattern recognition. In spite of the recognized importance of music reading, there exists no reliable tool to measure and quantify this skill in relation to piano music. Yet measuring this ability is essential for evaluating the impact of the various teaching strategies used in the different method books. This presentation will provide an overview of the multidisciplinary research approach used at the Piano Pedagogy Research Laboratory to examine each of these questions and provide insight on key aspects of music reading in the context of piano method books.

SUZANNE COOPER (AUSTRALIA)

Emu Plains Piano Workshop (Sydney)

UMT (New South Wales)

MTA (New South Wales)



Suzanne studied at Sydney Conservatorium of Music under Alexander Sverjensky as young girl. On his retirement, she continued her piano studies with Dallas Haslem and Marjorie Hesse, later winning a scholarship to further her studies majoring in Composition at Sydney University with Peter Sculthorpe and Eric Gross. Suzanne has held the position of Head of Music at the McDonald Performing Arts College (Sydney) and was awarded a Masters Degree in Piano Performance (Australian Institute of Music 2004). Suzanne has contributed to several conferences including the International Symposium on Clara Schumann (Vienna 1996); the National Women in Music Festival (A.N.U. Canberra 2001); The Eighth Australasian Piano Pedagogy Conference (A.N.U. Canberra 2007); the Winter Festival for Piano Teachers (Sydney Conservatorium of Music 2007); the First & Second World Piano Conference (Novi Sad Serbia 2009 & 2010.) Suzanne maintains a teaching studio where she holds regular Performance Workshops for young pianists and Lecture Recitals for adults.

Piano Concerto in A Minor Op. 7 – Clara Wieck (Schumann)

Sketched with a bold hand on a large tonal canvas that only youth would dare conceive as a “Business Card” so to speak, of introduction, the Piano Concerto in A Minor by the fourteen year old Clara Wieck (Schumann) has all the hallmarks of the early nineteenth century romantic piano concerto. The notes almost leap off the page into the pianist’s hands demanding to be played and the music to be given audience. Bursting with vitality and creative imagination within an unconventional form, the music weaves its inevitable magic while demonstrating its command of the piano as explosive octaves alternate with sensitive, lyrical melodies over a wide pitch and dynamic range. This is not a concerto of great emotional depth but it is a concerto that has great emotive capacity. There is no intense, introspective enquiry here but there is a wonderful extrovert energy that seems to sweep all care away. It promised much for the future, but a work of this scope was destined never to be repeated by the composer. The purpose of this Lecture Recital is to discuss and present this concerto as a unique and worthy contribution to the musical canon while exploring the notion that it is in this work, that we encounter the composer’s authentic creative sound and style.

TEREZIJA CUKROV (CROATIA)

A native of Croatia, pianist Terezija Cukrov has been heard across Europe and North America, as well as in Hong Kong, in venues such as Weill Hall at Carnegie, Steinway Hall, Goethe Institute, Museum of Modern Arts among others. Equally at home as a soloist, chamber musician and pedagogue, she divides her time between New York, where she is based as a much in demand freelance artist and adjunct faculty of the Montclair State University, and Croatia where she is a program director and faculty of the well-established Terra Magica Music Festival, that she founded with her sister, pianist Martina Cukrov in 2004. The Festival takes place in Poreč, Croatia every summer. Praised by critics as subtle yet passionate performer, with degrees from University of Zagreb, Croatia, Mannes College and Rutgers University in the USA, Ms. Cukrov successfully combines experiences and knowledge of both Europe and the USA.



Folklore Elements in Art Music: Piano Works by Ivan Matetić – Ronjgov (1880-1960)

This lecture is about the influence of Croatian folklore on Croatian art music and focuses on works by one of the most significant composers of the genre: Ivan Matetić Ronjgov. Matetić worked mostly in the western part of Croatia, the region called Istria. Istria is the largest peninsula on the Adriatic Coast located at the head of it, between the Gulf of Trieste and the Bay of Kvarner. Since the traditional songs and instruments of the region don't belong to a known tempered system, Matetić made a compromise and defined a system of four series (scales) that he found closest to what he called "the natural music". His inventions allowed musicians to transcribe the characteristics of traditional tunes into established classical progressions and save the music from disappearing. In his compositions, Matetić imitates either traditional two-voice singing, called "thin and thick", either one of traditional non tempered instruments, or simply arranges or writes down a traditional dance. The lecture focuses on his most demanding piano works: "Istarska Suita" (Istrian Suite), "Nani-Nani, Uspavanka" (Lullaby) and "Tičji pir" (Bird's Wedding).

MIŠA CVIJOVIĆ (SERBIA)

Faculty of Musical Art (Belgrade)

Miša Cvijović, was born on 21th of December 1984. in Belgrade, Serbia. Completed Elementary and High School “Kosta Manojlović” in Zemun. 2003. started at Academy of Art in Novi Sad, department for piano with Professor Dr. Dorian Leljak. 2009. At Academy of Art in Novi Sad completed Masters Degree in Piano under the Professor Vladimir Ogarkov’s guidance. Participated in many concerts in the country as solist and chamber music performer. Attended many master classes with Distinguished Professors from Serbia and abroad: Dorian Leljak, Rita Kinka, Svetlana Bogino, Ninoslav Živković, Paul Barnes, Ian Jones, etc. 2007. started Faculty of Music University in Belgrade, department for composition in Professor Vlastimir Trajković class. In the third year of studying she attended in Professor Isidora Žebeljan class. Now, she is finishing her studies in Vlastimir Trajković class and getting ready for her Master Degree. Attended many master courses of eminent Professors from Serbia and abroad: Aleksandra Vrebalov, Edvard Ficklin, Michael Rose, Dan Sonenberg, Zoran Erić, Isidora Žebeljan, etc. Performed her own compositions at many festivals and tribunes with the composers around the globe. As a composer and pianist deals with improvisational music, music for theatre, and contemporary music. Theatre shows: “Les Miserables” (Theatre Madlenianum) in Zemun, “Festen” (Atelje 212) in Belgrade, “Hair” (Atelje 212) in Belgrade, “Brecht theatre” (Bitef Teatar) in Belgrade, From 2009. works as a piano Professor at the Music School “Kosta Manojlović” in Zemun.



Composer's Profile

Piano Suite “Odrazi”

Andante

Vivo

Tenebroso

Allegro

Miša Cvijović, Piano

“Vreteno” for Piano

Miša Cvijović, Piano

“Carpe diem” for Violin and Piano

Mia Kovačević, Violin

Miša Cvijović, Piano

“Senka moje duše” for Soprano,
Flute and Piano (On F. Lorka Text)

Jana Jovanović, Soprano

Jasmina Živić, Flute

Miša Cvijović, Piano

“Poželeti Mesec” for Clarinet and Piano

Nino Felbab, Clarinet

Miša Cvijović, Piano

“Gargojli” for Oboe, Viola and Piano

Borislav Čičovački, Oboe

Nataša Stanojević, Viola

Miša Cvijović, Piano

IŠTVAN ČIK (SERBIA)



Since his first appearance on the Jazz Scene of Novi Sad (Serbia) in 1995, Ištvan Čik has attracted attention by his prominent individuality and creativity, being predestined from the beginning for the music genre which expresses his personality and creativity the best way—jazz and other forms of improvisational music. In his hands drums cease to be only rhythmic instrument, he plays and shapes music melodiously. Closely cooperating with the composer Boris Kovač, as a member of LADAABA orchestra and La Campanella quintet, he realises a great number of exceptional performances in the country and abroad. He also cooperates with the composer Mezei Szilard in Mezei Szilard Trio, quintet, octet, as well as in a number of theatre performances The Mirror, Tamings, Length of 100 Needles. He recorded a great number of CD albums as an ensemble member, published by record labels in Germany, England, Hungary, Canada, Portugal, Poland...Another important cooperation is with the Serbian National Theatre in Novi Sad. He plays the drums in modern ballet The Language of Walls and in drama The Doll Ship, for which the music was composed by Darko Rundek.

Majamisty TriO's Mistyland

The Majamisty TriO's music synthesizes classical and jazz elements, and judging by audience reaction it's a refreshing addition to the jazz music scene. The cooperation of pianist Maja Alvanović, leader of the trio, with the fantastic musicianship of Ištvan Čik (drums and percussion), Ervin Malina, (double bass) and Aleksandra Drobac Čik (guest vocalist) gives wings to this idea and brings it to full fruition. The appearance of Majamisty TriO in 2010 was followed by concerts in Studio "1" of Radio Novi Sad within "Jazz Appreciation Month" organized by the American Corner, also the 26th Jazz Festival in Valjevo and IX International Jazz & Blues festival Geza Balaz Gari in Kikinda, as well as several clubs in Novi Sad. Their first album "Mistyland" with twelve tracks (eleven originals and the cover of jazz standard "Misty" by Errol Garner) invites lovers of new jazz sound in the walk through the wideness of Mistyland, imaginary world of acoustic paintings.

BILJANA DABIĆ (SERBIA)

Isidor Bajić Music School (Novi Sad)

EPTA Vojvodina



Biljana Dabić graduated from The Academy of Arts in Novi Sad. She studied under Professor Evgenij Timakin, Jokuthon Mihailović, Arbo Valdma and Andreja Preger. She received Master of Arts degree in methods of piano teaching at The Academy of Arts in Novi Sad. She is one of the founders of the Special Group for young talents at the Academy. She has often participated as a member of jury in both domestic and international competitions (Serbia, Montenegro, Ukraine, Italy). She has also taken part in international piano conferences. She is a delegate of an international association named “Art and Education in 21. Century”. She is a longtime participant in the activities of expert piano sections within the Community of Music and Ballet Schools of Serbia, The Association of Music and Ballet Pedagogues of Serbia, as well as The Awarding committee. She is recipient of the highest national awards for pedagogy. She has tutored a significant number of Prize Winning students in both domestic and international competitions (Serbia, Montenegro, Taiwan, Czech Republic, Italy, Ukraine, France). She has conducted seminars in the country as well as abroad (Serbia, Ukraine, Italy). Biljana Dabić is Professor of piano at the Isidor Bajić School of Music.

Celebrating Thirty Years of Pedagogic Activity of Prof. Biljana Dabić – Concert Performed by Her Former and Present Students

F. Chopin	Andante spianato et grande polonaise brillante, Op. 22	Soloist: Duško Švonja
F. Chopin	Barcarolle in F-sharp Major, Op. 60	Soloist: Marko Pavlović
R. Shchedrin	Basso Ostinato	Soloist: Bojana Sovilj
F. Schubert–Bal	L’Abeille	Soloist: Julija Bal
H. Villa–Lobos–Bal	Etudes	Soloist: Julija Bal
F. Chopin	Mazurkas, in F Minor, Op. 7 No. 3, in A Minor, Op. 17 No. 4, in D Major, Op. 33 No. 2	Soloist: Maja Repić
S. Kovačević	Hungarian Fantasy	Soloist: Bogdan Đorđević
S. Rachmaninoff	Preludes in B Minor, Op. 32 No. 10, in E Minor, Op. 32 No. 4	Soloist: Maja Pantelić
F. Poulenc	Sonata for Piano, four hands	Soloists: Jovana Dabić/Radmila Stojšić
A. Scriabin	Preludes, Op. 16 No. 1, 4	Soloist: Sandra Kočović
R. Schumann	Fantasy Pieces, Op. 73	Soloists: Sara Čačić/Irena Josifoska
F. Chopin	Etude in C Minor, Op. 25 No. 12	Soloist: Luka Jovanović
F. Liszt	Le Rossignol (Alyabiev)	Soloist: Ana Bursać
P. Harvey	Rumba toccata	Soloist: Ana Bursać
J. S. Bach	French suite in C Minor, BWV 813, Allemande	Soloist: Olga Mandić
K. Babić	Prepletum mobile	Soloist: Olga Mandić
K. Krombholc	Toccata diatonica	Soloist: Borislav Jovanović
D. Krdžić	Balkan dance, Craying of Magdalena	Soloist: Jelena Jovanović
M. Palmer	Variations “La Folia”	Soloist: Vuk Ognjanović

JOVANNI–REY VERCELES DE PEDRO (USA)

University of Michigan–School of Music (Ann Arbor, Michigan)

MTNA

CMS



Filipino–American pianist Jovanni–Rey Verceles de Pedro enjoys a performing career that has brought him to concert venues in Asia, across North America and Europe. Recent engagements include concerto appearances with the Vienna Residenz Orchester and the Santa Monica Symphony, solo recitals at London’s St. Martin-in-the-Fields and a tour of Ireland performing Messian’s Quartet for the End of Time. Jovanni is a laureate of numerous competitions such as the United States Open, Ibiza (Spain), Pacific (Canada), Fidelio (Austria) and Beethoven (England). Because of his dedication and love for teaching, Jovanni has served on the staff at City University London and the New Ross Chamber Music Festival (Ireland). Jovanni is visiting instructor of piano at Munster Music Academy (Ireland) and a summer faculty member of Interlochen Arts Camp (USA). Jovanni holds degrees from the Vienna Conservatory in Austria and Trinity College of Music in England, and is currently a teaching assistant at the University of Michigan where he also pursuing doctoral studies in Piano Pedagogy and Performance.

Play Piano Play: The Pedagogy of Friedrich Gulda

After winning the Geneva Competition at age 16, Viennese pianist Friedrich Gulda (1930–2000) was exposed for the first time to jazz music on a visit to the United States in 1950. Fascinated by its rhythms and harmonies, this event marked the beginning of a lifelong passion to combine the classical and jazz genres. Although Gulda met great (albeit controversial) success as a crossover pianist, his piano compositions failed to receive the attention deserved though there is growing interest among pianists and piano students in online communities and piano blogs. “Play Piano Play–10 übungsstücke für Yuko” was composed in 1971 as a series of etudes for the late–intermediate and advanced pianist that served a dual purpose: first as “practice/preparatory pieces” intended to help pianists achieve one of the steps within what Gulda called the “long road to freedom”, and secondly as “fun” pieces for the performer and audience. Unlike the works of other “jazz–styled” composers such as George Gershwin and Nikolai Kapustin, Gulda’s set requires moments of improvisation and encourages interpretational liberties. This lecture–recital will examine Gulda’s contribution to crossover piano pedagogy by highlighting their technical and creative demands.

TERENCE DENNIS (NEW ZEALAND)

University of Otago, (Dunedin)

Australian Piano Pedagogy Conference Committee

New Zealand Registered Music Teachers Institute



Professor, Head of Classical Performance at the University of Otago, Dunedin, New Zealand, Terence Dennis' performing and teaching have been afforded high international accolades. Graduate of University of Otago and the Staatliche Hochschule für Musik Cologne, Germany. Honoured by the New Zealand Order of Merit, Fellow of the New Zealand Academy of Humanities and Fellow of the Royal Society of New Zealand. He has performed and given masterclasses in Europe, Australia, the United States and Asia, and frequently partners leading performers in recital, with such world-renowned artists as soprano Kiri te Kanawa, with whom he also gives recitals this year in Australia and Hawaii, the Welsh bass-baritone Bryn Terfel and German cellist Maria Kliegel. Pianist of the Otago University Piano Trio; CD recordings include the Piano Works of Wagner and Liszt (on which he gave a lecture recital at the 2009 Novi Sad Conference), and a Naxos 7-CD set with violinist Takako Nishizaki; official pianist for seven international string competitions, guest adjudicator for regional finals of the USA Metropolitan Opera Competition, and Trustee of the Kiri Te Kanawa International Foundation.

Liszt Year 2011: Liszt–Busoni “Ad nos, ad salutarem undam”: A Masterwork Revived

In 1850 Franz Liszt composed one of the mightiest organ works of the nineteenth century, the Fantasie and Fugue on “Ad nos, ad salutarem undam”. The haunting theme chosen for such massive musical treatment was the Trio of Anabaptists from Meyerbeer's then recently completed Grand Opéra “Le Prophète”. Liszt was doubtless inspired to explore the music's unusual harmonic implications in an extraordinary way. It is far less known, however, that Busoni, celebrated pianist, composer, and King of Piano Transcriptions, made a remarkable version for piano solo, formidable in its pianism, yet fully reflecting the majesty and colour of the original. This piano solo version, lasting almost thirty minutes, was once deemed by the celebrated Liszt pianist John Ogden to be one of the most remarkable piano works of the grand romantic period. To celebrate the Liszt Bicentenary Year Terence Dennis presents a lecture recital of this work, which he has recorded.

ALEKSANDRA DROBAC-ČIK (SERBIA)

Aleksandra Drobac Čik graduated Biology and she has been working in the water protection sector of Ministry of environment and spatial planning. She has also performed and improved her singing from her early childhood. Aleksandra presents unique phenomenon at Serbian music scene because of her sophisticated sensibility. She has also shown wide spectrum of transformation in different music genres (fado, jazz, evergreen) and she brings authentic personal expression, originality of interpretation and splendid musicality. Aleksandra is well known by her work in various ensembles especially her performing with trio SEM. Excellent critics were the result mainly of her performing with AGORA ensemble at festivals like “Dani Evrope” in Novi Sad and “Mermer i zvuci” in Arandelovac, where she introduced Portuguese fado music and the art of Madredeus group to Serbian audience. Interaction and further work with pianist Maja Alvanović has originally started from performing in AGORA ensemble. Furthermore, Aleksandra has also recorded various CD albums as the guest vocalist, among others: CD with Majamisty TriO, composer Nemanja Nešić’s album and Milan Nenin’s album.



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ALEKSANDAR ĐERMANOVIĆ (SERBIA)

Academy of Arts (Novi Sad)



Aleksandar Đermanović was born on 14th of August 1991. in Vršac, Serbia. He finished lower and middle Music School “Isidor Bajić” in Novi Sad in the class of Professor Tatjana Vukmanović between 2003 and 2008. Now he is a third year student of the Academy of Arts of Novi Sad, in the class of Professor Dr. Dorian Leljak. During studies, he was working with Professors Ninoslav Živković, (Belgrade), Peter Miyamoto (California), Ayako Tsuruta (Columbia), Svetlana Bogino (Novi Sad), Jovanka Banjac (Wiena), Eugen Indić (Paris), Carl Ponten (Sweden), Lidija Nikolić (Novi Sad), Yosip Yermin (Ukraine), Ian Jones (London), Michael Baron (SAD), Emanuel Krasovsky (Tel Aviv). Competitions and recitals: In 2004 he won the First Prize on the “Child composers of Serbia and Montenegro” competition. In 2005 he won First Prizes in the Country competitions in Zrenjanin and in the Republic competition in Belgrade. In 2006 he won the First Prize in Šabac on an international competition. In the Republic chamber music contest in Beograd, he won the First Prize with maximum number of points and the title of a Laureate. He was a guest at the concert of Tripo Simonuti in Vršac, after which he held a recital at “Isidor Bajić” ceremonial hall. In 2007 he participated in the Republic competition in Beograd, and again won maximum number of points and the Laureate title. In 2008 he competed in the 4th International competition “Isidor Bajić Memorial” and won the First Prize. In the same year he attended the Republic competition of chamber music, won the First Prize with maximum number of points and the title of a Laureate. In the same year he won the title of the laureate of the Second degree on the Moscow international festival of slavonic music and was the only competitor awarded in the entire competition in all categories. The award enabled him to play in the “Rachmaninoff” hall within the “Tchaikovsky” conservatory. In 2009. he attended the Aleksandra Vrebalov’s composer’s course, and his composition was played in a concert and broadcast on the RTV Novi Sad radio. In 2010. he held a recital in Novi Sad’s Synagogue within the 2nd World Piano Conference.

Gala Opening Ceremony

F. Chopin

Piano Concerto No. 1 in E Minor, Op. 11

Allegro maestoso

Romance–Larghetto

Rondo–Vivace

MATTHEW EDWARDS (USA)

Missouri Western State University (St. Joseph, Missouri)



Matthew Edwards is a musician of many facets. As a pianist, he has been hailed by critics for his “considerable talent honest musicianship and a formidable technique”. His performances have taken him throughout the United States, appearing as recitalist, guest artist, concerto soloist, and collaborative artist. He has performed in South Korea, and led masterclasses at Yonsei University, and the Seoul Arts High School. Winner of the Grand Prize in the Stravinsky Awards International Competition, and First Prize in the Music Teachers National Association National Collegiate Finals, he received his Doctor of Musical Arts degree from the Peabody Conservatory in Baltimore, Maryland, studying with Robert McDonald. Currently, he is Associate Professor of Music and Director of Keyboard Studies at Missouri Western State University. His students have won numerous Prizes, in competitions such as the National Association of Christian Schools National Competition, the Delta Symphony Orchestra Competition, and the Missouri MTNA Collegiate and High School Competitions. He has lectured at the National Conference of the Music Teachers National Association, and the World Piano Pedagogy Conference. He is also an editor for the Schirmer Classics Performance Editions, published by G. Schirmer Publications; seven books are available internationally, with more planned.

The School of Velocity: Early 19th Century Technique in a Modern World

In the early 1800’s, the piano was at a crossroads, and so too was piano technique. Hundreds of works were written to instruct young students in their pursuit of this changing instrument. As a result, the names of Czerny, Hummel, Cramer, Heller, Clementi, Henselt, and others were well-known not only for their musical compositions, but for their contribution to the technical study of the piano through books of etudes and exercises. Yet over time, many of these works have fallen out of fashion, or have been discarded in favor of newer and more modern methods. In this lecture, many works covering a wide variety of abilities and techniques will be examined, with demonstrations of how they can serve as excellent works to draw out the best technique—still applicable for today’s teaching.

CHRISTOPHER ELLIS (UK)

Royal Academy of Music (London)



Having had his work praised by Vladimir Ashkenazy at an early age for a performance of Prokofiev's 5th piano concerto, Christopher Ellis has made his name for his precise mastery of the piano repertoire, "breathtaking" performances and his "unbelievable technical skill". Since graduating from the Royal Academy of Music with honours in 2004, Christopher has engaged audiences across Europe with his "amazing" performances with his signature respect and passion for the piano repertoire. At fifteen years old, Christopher had his Royal Festival Hall where he performed Gershwin's Rhapsody in Blue. More recent concerto performances include Tchaikovsky's 1st, Brahms 1st, Grieg Piano Concerto in A Minor and Rachmaninov's 2nd –all of which were received with great enthusiasm by capacity audiences. Christopher's competition success' include the "Les Rencontres internationales des Jeunes Pianistes", "Musica Aeterna" International Competition, Royal Overseas League and when he finished his studies at Chethams School of Music in Manchester, he was awarded the Keyboard Prize. Currently based in Manchester, UK, Christopher has returned to studies with Simon Bottomley and maintains a busy performance schedule across the UK.

Piano Recital – Young Concert Platform

N. Kapustin

S. Rachmaninoff

Concert Etude No. 1, Op. 40

Sonata No. 2 in B-flat Minor, Op. 36

Allegro agitato

Non allegro

Allegro molto. Presto

WENDY FAUGHN (USA)

Jacksonville State University (Jacksonville, Alabama)

MTNA



Dr. Wendy Faughn is Associate Professor of Music at Jacksonville State University in Jacksonville, Alabama where she teaches piano and music history. She received her degrees in Piano Performance from Florida Atlantic University and the University of South Carolina, where she studied with Heather Coltman and John Kenneth Adams. She is Vice President of the Alabama Music Teachers Association, state chapter of the Music Teachers National Association. She directs the annual “Foothills Piano Festival” in Jacksonville, and coordinates the JSU Music Preparatory Program. Dr. Faughn enjoys performing as soloist and collaborative artist, and is a member of Phi Kappa Lambda, Sigma Alpha Iota and the American Matthey Association.

An Exploration of the “Promenades for Piano” by Francis Poulenc

In this seldom–heard work, Poulenc captures the fascination for mobility and exploration felt by mankind in the early twentieth century. Written in 1921, these ten miniatures depicting modes of transportation show his wonderfully descriptive musical language. He conveys the essence of seasickness in his depiction of a boat, and the anxiety of being in a fast–moving car or bus. He suggests the joy felt in anticipating a train trip, and the awkwardness of a big–engine airplane soaring through the sky. Influences of the artistic movements Cubism, Futurism and Dadaism are apparent in his musical colors, shapes of gestures, and piquant, questioning phrases. The piano alone is used in this twelve–minute, most dissonant creation. Imbedded in these daring pieces are occasional glimpses of Poulenc’s lovely and sometimes melancholy melodies.

ELLEN RENNIE FLINT (USA)

Wilkes University (Wilkes-Barre, Pennsylvania)

MTNA



Ellen Rennie Flint is currently Associate Professor of Music and Director of Undergraduate Education at Wilkes University in Wilkes-Barre, Pennsylvania. She holds the BM in Piano Performance from Virginia Commonwealth University in Richmond, Virginia, where she studied with Melissa Wuslich Marrion. She also holds the MM in Music Theory from the Shepherd School of Music of Rice University and the Ph. D. in Music Theory from the University of Maryland at College Park. Her dissertation, “An Investigation of Real Time as Evidenced by the Structural and Formal Multiplicities in Iannis Xenakis’ *Psappha*”, was researched and written under the direction of Thomas DeLio. Flint is active as a published scholar, guest lecturer, and as a solo and collaborative pianist and has presented papers and lecture-recitals at regional, national, and international conferences. Her articles and book and music reviews have appeared in *The Musical Quarterly*, *Perspectives of New Music*, *Contemporary Music Review*, and *American Music Teacher*. Her paper, “The Experience of Time in *Psappha*”, was published in January 2001 by Montpéllier Press in the *Proceedings of the Colloque: Présences de Iannis Xenakis*.

Thematic and Tonal Imagery in the Ballade in D Minor, Op. 10 No. 1 (“Edward”) by Johannes Brahms

One rarely associates the term “programmatic” with the instrumental works of Johannes Brahms, yet, in 1854, he composed the intensely compelling *Ballade in D Minor, Op. 10 No. 1*, to which he appended the subtitle “Edward” in recognition of the medieval Scottish ballad upon which it is based. “Edward” is a gripping tale of tragedy that unfolds in dialogue between a mother and her son. Brahms’ short masterpiece for piano solo stands as a setting of the poem without text (a kind of *Lied ohne Worte*), in which the form, structure, and content of the medieval ballad guide nearly every formal and structural element of the musical composition. This lecture-recital begins with a dramatic recitation of the medieval ballad, in translation, and a performance of Brahms’ setting. The recitation and performance are followed by an integrated analysis of the poem and the musical composition, and the presentation concludes with a second performance of the ballade. The analysis focuses on a detailed discussion of Brahms’ use of thematic material, key schemes, and complex contrapuntal devices to depict the pathological interaction of the two characters and project the chilling drama of the medieval tale of coercion, intrigue, and murder.

SAMUEL FOSTER (UK)

Chetham's School of Music (Manchester)



Samuel Foster is a 17 year old, English pianist from North Manchester. He has attended the world renowned Chetham's School of Music since he was 9, where he receives piano tuition from Professor Simon Bottomley. He regularly performs in concerts, and takes part in the school's competitions. Last year he reached the finals of the Richard Bakyst Chopin competition. He has also participated in Music Festivals around the country. He was the overall winner of Hazel Grove Music Festival which earned him a place in this year's Emmanuel Competition. He has benefited from playing in masterclasses with Valerie Tyron and Philippe Cassard. Samuel has always enjoyed 20th Century English music, and has greatly enjoyed playing the Ireland Piano Concerto.

John Ireland's Piano Concerto in E-flat Major

In Tempo Moderato

Lento espressivo

Allegretto giocoso

KATHRYN FOUSE (USA)

Samford University–School of the Arts (Birmingham, Alabama)

MTNA



Kathryn Fouse is Professor of Music and Associate Dean, Chair of the Division of Music at Samford University in Birmingham, Alabama. In addition to her commitment to education, she continues to maintain an active performing career as evidenced by recent appearances in such venues as Carnegie Hall and the Royal Academy of Music in London. She holds degrees in Piano Performance from Baylor University, Southern Illinois University at Edwardsville and the University of North Texas. Her principal teachers included Eugenia O'Reilly, David Albee, and Ruth Slenczynska. Having developed a strong interest in “new” music, Dr. Fouse frequently presents lecture–recitals in an effort to bring greater understanding of this music to audiences. Her special interest in the study and performance of American piano music of the Twentieth Century has resulted in invitations to present her research in lecture–recitals at such prestigious institutions as the University of Illinois, Baylor University, the Dallas Art Museum, Gothenburg University (Sweden) and the Norwegian State Academy of Music (Oslo).

‘Clusters and Dots’ or ‘Sounds and Colors’: What are they? What do I do with them? A Pedagogical Look at Interpreting “Newer” Music

“New” music can be intimidating—both for the eyes and the ears. This session examines the challenges of newer works by exploring aspects of visual interpretation and aural realization from a pedagogical perspective. Common aspects of notation will be addressed—from clusters to spatial notation. We will examine the way this music looks on the page and what the various symbols mean. Examples will be used to demonstrate the sounds achieved through the “new” notational practices and we will discuss the musical elements which guide our interpretation as we play these newer works. We recognize the stylistic changes from Baroque to Classical to Romantic music and we understand there are subtle changes that account for these differences. We generally understand the principles of sound production, articulation, phrasing, etc. as we perform “traditional” works; but do we really treat “new” music differently—with its own set of appropriate stylistic features? How should this music sound? How do we know this? Examples will be performed to demonstrate the validity of the ideas presented. Literature recommendations will be made for stretching the eyes and the ears of students of all levels.

VERONICA GASPAR (ROMANIA)

National University of Music (Bucharest)



Veronica Gaspar, Associate Professor in the Piano Department, National University of Music held her Ph.D. in Musicology in 1997 with a Thesis about musical reception, followed by a M.D. in Cultural Management in 2002. The field of researches broadened from piano pedagogy to researches on perception/communication and psychology of Music. Her activity comprises recitals, lectures–recitals, 3 books, several articles, and more than 40 presentations in international conferences (symposia). Some titles: “Enchantment–Exorcism”, “Polyphony after J. S. Bach”, “Artistic Performance from Magic to Aesthetic”, “Mozart, the Nonconformist”, “Béla Bartók and the new Musical Frontier”, “Musical Performance and cognitive approach of the expression” etc. She led or participated in research projects, some under governmental support. Her linguistic skills involve French, English, German and Japanese. Member of the Union of Composers and Musicologists in Romania and of several international associations: I.S.M.E., E.P.T.A., E.S.C.O.M., S.E.M.P.R.E., S.M.A., InSEA, ISSTIP etc.

Language of Angels:

A Self – sufficient “Logic” of the Musical Performance?

The dilemma of musical expression went along with the developing of the instrumental music, trying to replace the traditional references gradually lost. It brought about important discussions—from Hannslick to Adorno, from Brelet to the Cognitive Scientists—and numerous attempts to establish objective rules. However, we have to notice that the request for expression concern principally what is called “the average concert repertoire”. We are trying to analyze some poignant issues putting into discussion whether the musical expression has a specific logic and rules or it borrows them from some associated language by means of the contemporary music, currently out from the usual performance rules.

SOPHIA GILMSON (USA)

University of Texas–Butler School of Music (Austin, Texas)

MTNA

Texas Music Teachers Association



Sophia Gilmsen, Russian–born pianist, graduated cum laude from the Leningrad (St. Petersburg) Conservatory in Russia where she studied with Vitaly Margulis. Among her awards are The First Prize in the Young Artists Competition in New York City, Teachers Grand Prize in the Piano International Recording Competition, Austin Critics Table Mount Everest Award; and an array of Teaching Excellence awards, including Collegiate Teacher of the Year. She has concertized extensively to high critical acclaim. “...brilliant, driving performance”, wrote the Houston Post. Her performance of Bach’s Goldberg Variations on harpsichord and piano in one evening was hailed as “one of the most refreshing and thought–provoking performances this season” by Austin American Statesman which ranked it as one of the top 10 arts events of 2001, calling it “unforgettable”. In the celebration of its 20th anniversary, Austin’s Performing Arts Center included this concert in the list of twenty most memorable programs of its history, one per year. Her students won major Prizes on national and international levels. She presented papers, workshops, and master classes internationally; has been published in Keyboard Companion. Presently she holds the position of Associate Professor of Piano Pedagogy at the University of Texas School of Music.

The Perfect Lesson: Inspiration, Discipline, and Independence

What is the perfect lesson? a.) The one that is filled with joy! b.) The one that leaves the student wanting more! c.) The one to which the student comes prepared. d.) The one that contributes to developing the student’s independence. e.) The one that models efficient practicing. f.) The one that produces result. A perfect lesson should teach independent thinking, develop imagination, excite, and provide a model for efficient practicing. As we all know the most important learning happens not at the lesson but between the lessons. How can we develop the students’ independence so that they would use their time between the lessons productively? How can we ensure that the students leave the lessons knowing what and how needs to be done and most importantly wanting to get it done? How do we make them want to practice? The workshop will discuss these questions as well as technique, ear–training, reading, expressiveness and interpretation integrated into every lesson and suggest the tips for efficient practicing. The examples will be drawn from elementary, intermediate and advanced repertoire.

Piano Master Class

CAROL GINGERICH (USA/CANADA)

University of West Georgia (Carrollton, Georgia)
MTNA



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

The “Intermediate” Label: Balancing Technique and Interpretation

A unique situation exists in the United States, in regards to repertoire choices, after method books such as Faber and Alfred are completed. Unlike Europe, Canada, Australia, and many other parts of the world which have a well defined national curriculum such as ABRSM, RCM, and Trinity, the USA has no such curriculum. Typically the average student is labelled as intermediate after 2–3 years of study as they begin playing simple sonatinas. Whether one uses the term “intermediate”, or “grade 3–5” in RCM and ABRSM parlance, the same challenge of balancing technical and interpretive demands exists. Occasionally we have trouble deciding which sonatina or Chopin prelude is the easiest. This seminar will focus on technical and interpretive requirements by defining the oft-used terms “early–mid–late intermediate”. A chart of progressive technical criteria will be given, and the interpretive ideas of Bennett Reimer, Jerome Bruner, Seymour Bernstein and Stewart Gordon will provide a foundation for understanding the emotions and artistic maturity demanded of the performer. We will then balance both technique and interpretation in order to choose optimal repertoire for particular students.

VELJKO GLODIĆ (CROATIA)

University of Zagreb–Music Academy (Zagreb)



Veljko Glodić graduated in piano at the Zagreb Academy of Music in 1980 in the class of Jurica Murai. As a student he won several awards including the first prize at the Yugoslav Competition of Music Students, and “Svetislav Stančić” award of the Croatian Music Institute. He perfected his artistic skills in the USA, first in Boston at the New England Conservatory of Music where, in 1982, he obtained his master’s degree under Jacob Maxin, and then at Florida State University, where he achieved his doctorate in the class of Edward Kileny in 1988. He has been teaching piano since 1993 at the Zagreb University Academy of Music, and performs at concerts at home and abroad (Germany, Hungary, Russia, USA). In 2005 he gave a very well received performance as a participant at the International Congress in Moscow to mark the 90th anniversary of the death of Alexander Skryabin. His 2007 Moscow concert was reviewed by the most distinguished Russian culture magazine “Literaturnaja Gazeta”: “He played Bach and Handel brilliantly...In future Moscow concerts this excellent Croatian pianist will certainly attract more Russian public”. In 2008. he was an Artist in Residence at the Goucher College, Baltimore, USA.

The Croatian Composer Dora Pejačević (1885 – 1923) – Her Life and Piano Music

Dora Pejačević’s family is one of the oldest Croatian aristocratic families. She was at an early age recognized as a big talent in her homeland and received a musical education in Zagreb, Dresden, and Munich. The musical opus of Dora Pejačević contains 58 numbers composed in a time span from 1897–1922. Her early works are piano miniatures written in a recognizable Romantic style, revealing the considerable influence of Chopin, Tchaikovsky and Brahms. Gradually she moves ahead in her harmonic language by widening use of ninth chords, successions of dominant harmonies, and more and more Wagnerian “Tristan” harmonic manner. The influence of the Impressionism is notable in occasional acceptance of free liaisons between the chords, and the use of chromatic as an instrumental color. Dora Pejačević died of blood poisoning in Munich at the age of 38, only a few days after giving a birth to her only born child, a boy named Theo. The performance of piano works:

Sonata in B Minor, Op. 36
Con fuoco non troppo allegro
Andante
Allegro risoluto
Two nocturnes, Op. 50
Capriccio, Op. 47
Sonata in A-flat Major, Op. 57

ANI GOGOVA (USA/BULGARIA)

Bulgarian born pianist Ani Gogova has been acclaimed for her “dazzling artistic presence”, “masterful poetic expression”, “ravishing colors”, and “virtuoso technique beyond reproach”. A winner of numerous competitions, she has appeared in recitals and concerts with orchestras in Bulgaria, Italy, Serbia, England, Slovenia, Portugal, Macedonia, and the USA. Her musical renditions have been heard on the Bulgarian National Radio, IPR, and WFMT. In addition to her performances, she has been featured presenter at festivals and conferences including The College Music Society, European Piano Teachers Association, and Isidor Bajić International Piano Memorial. Gogova has made her home in Chicago since 2003 when she was appointed at the Chicago College of Performing Arts of Roosevelt University—the youngest Professor to join the world-renowned faculty of the Music Conservatory. Her dedication to education has led to numerous master classes, adjudications at national and international piano competitions, and teaching young pianist from all over the world at the prestigious Interlochen Arts Camp in Michigan. Gogova earned her DMA from University of Michigan where she studied with Logan Skelton. Other teachers and coaches include Jose Sequeira Costa, Oxana Yablonskaya, John Perry, Christopher Taylor, and Menahem Pressler.



Piano Recital

L. van Beethoven	Sonata in D Minor, Op. 31 No. 2, “The Tempest” Largo–Allegro Adagio Allegretto
S. Rachmaninoff	Moments Musicaux, Op. 16 No. 3 in B Minor No. 4 in E Minor No. 5 in D–flat Major No. 6 in C Major

F. Chopin	Etudes, Op. 10 No. 8 in F Major No. 9 in F Minor No. 11 in E–flat Major No. 12 in C Minor
L. van Beethoven	Sonata in F Minor, Op. 57, “Appassionata” Allegro assai Andante con motto Allegro, ma non troppo

ELIZAVETA GORDEEVA (RUSSIA)

Music School by V. Villuan (Nizhny Novgorod)

Elizaveta Gordeeva was born on the 14th March 1984 in Russia (Komi Region). In 2003 she graduated from the Kirov Art College (Teacher P. Boevay), and in 2008. the Nizhny Novgorod State M. I. Glinka Conservatory (Professor Y. Barakin, an Honoured Artist of the Russian Federation). At the state examination her solo performance was assessed by a Professor of the Gnesin Academy of music V. Tropp at the excellent grade. E. Gordeeva gives recitals as an accompanist and soloist at the concert halls of Nizhny Novgorod. Since 2007 she has been working as a piano teacher and an accompanist in music school of Nizhny Novgorod by V. Villuan. E. Gordeeva—laureate of the First Degree on the M. M. Pal’chikova Inter–Regional competition of pianists in Kirov.



The Anthology of Piano Sonata: From Scarlatti to Barber

D. Scarlatti	Two Sonatas in F Major, L. 384 in D Minor, L. 413
L. van Beethoven	Sonata in D Minor, Op. 31 No. 2, “The Tempest” Largo–Allegro Adagio Allegretto
S. Barber	Sonata in E–flat Minor, Op. 26 Allegro energico Allegro vivace e leggero Adagio mesto Fuga–Allegro con spirito

NOÉMI GÖRÖG (SERBIA)

Faculty of Musical Art (Belgrade)



Noémi Görög graduated Piano 2007. at the Faculty of Music Art in Belgrade, under Professor Ninoslav Živković. Presently she is finishing her Ph.D. studies at the same institution, under the same Professor. She is the Prize Winner of international piano competitions in Belgrade (“Petar Konjović” International Piano Competition, 2002.–First Prize, “Davorin Jenko” International Piano Competition, 2009.–First Prize and the title of Laureat, “Dr. Vojislav Vučković” International Piano Competition, 2011.–First Prize and the title of Laureat), Paris (“Nikolai Rubinstein” Piano Competition, 1997.–First Special Prize), Torino (“Young Pianists International Competition”, 1999.–First Special Prize), Copenhagen (“Young Musician International Competition”, 2000.–First Special Prize with gold medal) and Rome (“Young Pianists International Competition”, 2002.–Second Prize). As a most talented piano student at the Belgrade Faculty of Music Art she was awarded the “Olga Mihajlović” Prize for academic year 2008. She performed solo–recitals and concerts in Slovakia, Hungary, Denmark, Austria, Italy, Romania, France, and USA. She attended master–classes held by Gulyás Márta, Jandó Jenő, Rohmann Imre, Eric Tawaststjerna, Jacques Francois Antonioli and Jacques Rouvier. As a member of the piano duo (with her sister Enikő Görög) she was the Prize Winner of international competitions in Belgrade, Torino, Rome and Oslo.

Chamber Music Gala Recital

R. Schumann

B. Bartók

Andante and Variations for Two Pianos, Op. 46

Sonata for Two Pianos and Percussion

Assai lento–Allegro molto

Lento, ma non troppo

Allegro non troppo

HADASSAH GUTTMANN (USA)



Dr. Hadassah Guttman, pianist, soloist, educator, and author, received her BM, MA from Queens College and attained her Ph. D. (with honors) at NYU. She has given many New York performances, especially in Merkin Concert Hall and Weill Recital Hall at Carnegie Hall. Edward Rothstein of the the New York Times described Dr. Guttman's playing as, "Elegant". Composer Leo Kraft created a solo piece especially for Dr. Guttman, entitled, "From The Old World", fantasy on traditional Jewish motifs, piano solo. Several of her media performances include WFUV-FM, appearances on television and on a series on-air live radio broadcasts on WPBR out of Florida where she gave a lecture-recital on a different classical composer every week. Since childhood, Dr. Guttman has championed the music of Paul Ben-Haim. Dr. Guttman authored and published, *The Music of Paul Ben-Haim: A Performance Guide*. Dr. Guttman is presently on the faculties of Nassau Community College and the Lucy Moses Music School in NYC. She was a scholarship student of the renowned Nadia Reisenberg. Dr. Guttman studied with Leon Pommers, Morey Ritt and Jascha Zayde. She was named Annenberg Visiting Artist at the Metropolitan area schools. She is included in chapter on Notable Pianists in the book, "My Friend Lenny" about the life of Leonard Bernstein, written by author Ouida Mintz. Dr. Guttman is the director of The Guttman Trio.

Excerpts from my book "The Music of Paul Ben-Haim". First chapter: "Ben-Haim and the Music of Israel"

Paul Ben-Haim (1897–1984), is considered one of Israel's foremost composers. His music has been performed by some of the twentieth century's greatest musicians, including Leopold Stokowsky, Leonard Bernstein, Jascha Heifetz, Yehudi Menuhin, Menachem Pressler and many others. "Ben-Haim is important as a bridge between starting a tradition of Israeli music, from a time when there was nothing, to the future of music in Israel. He combined European elements of music with aspects of indigenous traditional melodies". –Bracha Zephirah, a singer who collaborated musically with Ben-Haim for several years. Originally named Paul Frankfurter, he was born in Munich Germany. The rise of Nazism led to his eventual emigration in 1933 to what was then Palestine. Quote of Ben-Haim: "The problem of a synthesis of East and West occupies musicians from all over the world. If we—thanks to our living in a country that forms a bridge between East and West—can provide a modest contribution to such a synthesis in music, we shall be very happy". Dr. Guttman once had the privilege of performing several of his works for him, and has been eternally grateful for his words of praise.

DINA HADŽIOMEROVIĆ (SERBIA)

Kosta Manojlović Music School (Belgrade)

Faculty of Musical Art (Belgrade)



Dina Hadžiomerović (1981) enrolled the Faculty of Music in Belgrade at the age of sixteen. She has performed as a soloist in all prestigious concert venues. She has also presented numerous recitals in the cities all around Serbia, performed abroad (Montenegro, Czech Republic, France, Italy, Croatia) and attended various domestic and international courses held by eminent Professors (Vladimir Ovchinikov, Paul Gulda, Aleksandar Madžar and others). She graduated with Honors in piano at the class of Professor Ninoslav Živković in 2003, and after that enrolled Masters Degree Studies at the class of Professor Nevena Popović. While studying, she was engaged at the Faculty of Music in Belgrade as demonstrator at the piano department. During her studies she has won several First, Second and Special Prizes on many competitions in Serbia and international competitions abroad (“Nikolaï Rubinstein”–Paris, France, Stresa–Italy, “International Chopin competition”–Czech Republic, “Dr Vojislav Vučković”, EPTA, “Davorin Jenko”, “Vasilije Mokranjac” and others). Starting 2001, she is employed as a Professor in “Kosta Manojlović” Music School and from 2009 she is also engaged as a teaching associate at the Faculty of Music in Belgrade. Dina is currently on her final year of Ph.D. studies at Faculty of Music in Belgrade (Mentor Professor Ninoslav Živković).

Piano Duo Recital

F. Schubert	Fantasie in F Minor, D. 940 (Op. posth. 103)
J. Brahms	Hungarian dances
	No. 1 in G Minor
	No. 2 in D Minor
	No. 4 in F Minor
	No. 5 in F–sharp Minor
	No. 6 in D–flat Major
D. Milhaud	Suite “Scaramouche”
	Vif
	Modère
	Brasileira
M. Ravel	La valse

JEONGWON HAM (USA)

University of Oklahoma–School of Music (Norman, Oklahoma)

MTNA



Jeongwon Ham has won numerous piano competitions including the Bartok/Kabalevsky International, Paul Hindemith, and Simon Belsky competitions. Also, Ham won top Prizes at the Epinal International and Artur Schnabel competitions. The New York Concert Review referred to her debut recital in Merkin Hall (New York City), as “an admirable piano recital”. The German newspaper Frankfurter Rundschau has written “Jeongwon Ham possesses astonishing and effortless technique. She plays not only with incredible warmth, but also with great power”. Ham has performed in many European countries, Asia, and USA. Recently, she appeared in Berlin, Bochum, Meissen in Germany, Sheffield in England, and in Ithaca in USA. Also, Ham was invited as an Artist in Residence at the Renmin University of China in Beijing. Ham studied with Professors Sequeira Costa, Klaus Hellwig, Hans Leygraf, and holds degrees from USA and Germany. Currently, Ham is Associate Professor of Piano at the University of Oklahoma in USA.

Sonata in C Minor by W. A. Mozart (K. 457) and Réminiscences de Don Juan by F. Liszt

The C minor sonata was composed in 1784 and published a year later, with the Fantasy in C minor (K. 475). It is one of the earliest of six sonatas he composed during his residency in Vienna. It has three movements (Molto Allegro–Adagio–Allegro assai). The outer movements are energetic, impulsive, dramatic, and authoritative while the middle movement provides a strong contrast to the outer movements. The Réminiscences de Don Juan is a piano–fantasy by F. Liszt on the theme from Mozart’s opera “Don Giovanni”. Liszt wrote this piece in 1841 during the peak of his pianistic career. It is known as one of the most technically demanding pieces in piano literature. It starts with an introduction that has two arias sung by Commendatore. The love duet of Don Giovanni and Zerlina (“La ci darem la mano”) follows the fiery introduction, along with the two variations on “La ci darem la mano” and a grand closing section on the Champagne aria (“Finch’han dal vino”). Finally, this gigantic piece concludes with a short coda of Commendatore’s threats.

JOCELYN HAWKINS (AUSTRALIA)

Jocelyn Hawkins is a student at the Western Australian Academy of Performing Arts, where she is undertaking Bachelor's and Post-graduate level studies concurrently, in Music Studies. Her area of special interest in her studies is music, its effect on neuro-plasticity and brain function and how this can be applied to the broader spectrum of Education. Jocelyn is a member of Mensa Australia, and of the World Piano Teachers Association. She began learning piano at the age of seven years and is currently a student of Mark Gasser. She also maintains a private piano studio in her home in Embleton, Western Australia.



Music On the Brain

This presentation gives a brief overview of the neurological processes that occur when engaged in instrumental lessons and practice. By bringing together information from many researchers, it examines the benefits of instrumental study on brain function and its resultant benefits in broader aspects of education. Utilizing an apithological framework of inquiry, this presentation will address the questions of why and how what we do as teachers works effectively and make tentative suggestions for a practical mode of inquiry to enable generative learning processes both in a musical and broader educational context.

AGNIESZKA HEJDUK–DOMAŃSKA (POLAND)

Agnieszka Hejduk–Domańska was born in 1971 in Warsaw (Poland). She graduated in 1990 from the Karol Szymanowski High Music School in Warsaw. After that (1991–1996) she studied at the Frederic Chopin’s Music Academy of Warsaw (The Bialystok Branch) under Professor Jan Kadłubiski. She attained the Master of Fine Arts Diploma in 1996. Hejduk–Domańska started playing the piano at the age of 7. Her further achievements are: 1994–1996: concerts in Warsaw Music Society and Philharmonic of Białystok; 1996: the beginning of teaching in Frederic Chopin’s State Music School 1st & 2nd grade in Sochaczew. Her students are the Prize Winners of many contests and festivals in Poland. They also get scholarship funded by the mayor of Sochaczew. Since 2001, Hejduk–Domańska is the headmaster of the keyboard instruments section and in 2005 she was awarded the Diploma of Qualified Teacher Degree. Since 2001, she is a co–organizer of The Mazovian Chopin Festival. In 2006 she became a teacher in Frederic Chopin’s State Music School 1st grade in Warsaw and in 2007 got the Prize from the Director of Art Education Centre for her efforts in the area of the artistic education development. Since 2007, Hejduk–Domańska is the chairwoman of the Culture and Education Foundation “AGARTIS”.



Competition Versus Festival

The International Chopin Festival in Mazovia takes place in Sochaczew annually. The aim of this event is to give the young artists an opportunity to perform on the stage of the Music School located near the Birth Place of Frederic Chopin in Zelazowa Wola. 18 years ago it was a typical contest that divided the participants into 3 age groups. Young artists had to prepare for an audition the programme containing Bach and Chopin’s works. After a few years we resigned from strict dividing the participants into age groups. Instead of that, they could prepare for an audition the programme chosen from one of three repertoires showing their advanced level. At the very beginning the contest had a formula of competition with limited amount of the Prize Winners. Now the point is to promote the maximum amount (15–25) of participants with high artistic skills. All chosen artist are the winners and get equal Prizes. This way, participants are protected from the division into “winners” and “losers”. We have a chance to see very talented joyful, young artists. The independent Jury consists only of Music Academies’ Professors that have never had any contact with these young people.

PAUL HOFFMANN (USA)

Rutgers University–Mason Gross School of the Arts (New Brunswick, New Jersey)
Piano Teachers Society of America
Chinese Cultural Center of New Jersey



Paul Hoffmann, pianist and conductor, studied at Eastman and Peabody Conservatory, was a Fulbright Scholar studying Piano Performance in Austria at the Hochschule für Musik in Vienna, at the Hochschule für Musik, “Mozarteum” in Salzburg and has been on the faculty of Rutgers, the State University of New Jersey since 1980 (currently piano department chair). His main teachers have been Leon Fleisher, Theodore Lettvin, Cecile Genhart, Kurt Neumueller, Dieter Weber and Brooks Smith. During his career Mr. Hoffmann has performed hundreds of solo and chamber music concerts in North America, Europe and Asia in addition to conducting appearances with the Helix New Music Ensemble, a group that he founded in 1990 and currently directs. He has made over twenty recordings (long playing records, compact discs, and videos) of music by prominent modern composers, has recorded live for USA radio stations in New York City (WNYC), has had taped performances broadcast on various public radio stations across the country, and has recorded live for foreign radio stations such as Radio Cologne, Radio Frankfurt, Radio France and Voice of America. He currently concertizes with two professional duos, one with Tom Goldstein, the Hoffmann–Goldstein Duo, percussionist and one with Karina Bruk, pianist, the Hoffmann–Bruk Piano Duo.

Symphonic Dances: American Music for Two – Pianos
Leonard Bernstein – Symphonic Dances from “West Side Story”
Aaron Copland – El Salon Mexico

In 1960, three years after the premiere of his West Side Story, Leonard Bernstein created an orchestral suite of 8 sections that he called Symphonic Dances. Influenced by Jazz and Latin–American dance rhythms he easily fuses them with such classical technique as a fugue. The premiere of the suite occurred on February 13, 1961 with Lukas Foss conducting the New York Philharmonic. Aaron Copland composed his orchestral suite El Salón México inspired by his visit to the dance hall in Mexico City in 1932. The work is based on several folk tunes from collections that were given to him during the trip. The work begins with an introduction followed by four alternating tempi segments (slow–fast–slow–fast). In the last section Copland creates polytonality by a simultaneous presentation of folk themes in their original keys and rhythms. Very shortly after the orchestral premiere in 1937, Copland’s close friend, Leonard Bernstein, made arrangements of the piece for solo piano and for two pianos, four hands.

IAN HOMINICK (USA/CANADA)

University of Mississippi (Oxford, Mississippi)



A native of Nova Scotia, Canada, Ian Hominick studied piano in the United States under the tutelage of the renowned virtuosi Jerome Rose and Earl Wild. He received a DMA in Piano Performance from Ohio State University where he served as assistant to both the legendary Earl Wild and Tchaikovsky Competition silver–medalist André Laplante. An active soloist, adjudicator and teacher, he maintains a busy schedule of concerts and master classes across the United States and Canada. The Chicago Tribune describes his playing as “...wholly compelling...” while the Toronto Star lauds Hominick’s approach of “... carefully and lovingly shaping the music and dispatching it with flawless technique and high style”. Reviewing his latest CD “Off the Beaten Path,” Classical Music Guide states “The man has an incredible command of the piano...an innate natural musicality that makes one’s ears immediately take notice”. Ian Hominick has taught on the faculties of the University of Newfoundland, the Wisconsin Conservatory of Music, De Paul University and currently teaches on the piano faculty at the University of Mississippi. He is also President of the Mississippi Music Teachers Association and Director of the Piano Discoveries Summer Camp.

Lecture – Recital: “Forgotten Titans of the Romantic Age”

Despite the wealth of classical standard repertoire available to pianists for recital programming, it is always fascinating to examine the music of those who shared the same fame and notoriety as Mendelssohn, Chopin or Liszt, but whose names are mere memories in biographies and memoirs. Many would say that these “forgotten” pianist/composers are relegated to the archives justifiably so since their musical output has not stood the test of time. If so, why did the public and reviewers revere them alongside the more famous names whose music we love and perform endlessly? This presentation will hopefully introduce a few less familiar selections by composers such as Thalberg, Moscheles and Godard as we explore what lies behind the music and the personalities.

INGMAR PIANO DUO

SLOBODANKA STEVIĆ – ALEKSANDAR GLIGIĆ (SERBIA)

Isidor Bajić Music School (Novi Sad)

Ingmar Piano Duo was created in 2005 by two pianists, Ms. Slobodanka Stević and Mr. Aleksandar Gligić from Novi Sad, Serbia. Under the sponsorship of Wendl&Lung Piano Manufacturers, Vienna, the first CD with the music by Piazzolla, Barber and Kovačević was released in 2006. So far, Ingmar Piano Duo has had great success with performing in concert and recitals, nurturing a modern musical approach as well as promoting original contemporary composers from the Balkans region. Ingmar Piano Duo has worked with eminent piano Professors through their master classes: Duo Turgeon, Jeni Slotchiver, Vladimir Ogarkov, Svetlana Bogino, Dorian Leljak, Ninoslav Živković etc. They performed at the World Piano Conference EPTA 2009 and 2010, as well as at the EPTA 2010 Conference in Slovenia. Ingmar Piano Duo took part at the International Piano Competition ROMA 2009 in Rome, winning in the piano duo category as well as special Calligaris Award. In 2010, Duo qualified to the semi-final round at the San Marino Piano Competition. They have recorded for Radio-Television Serbia, Radio Vaticana and TV San Marino. “Ingmar Piano Duo plays with great expression, supported by powerful technique which allows the musicians to build complexion of my work in an impressive way, offering a superb vision”, Sergio Calligaris, Italian composer and pianist.



Piano Duo Recital

Rajko Maksimović
Svetozar Nešić
Svetozar Saša Kovačević
Dragana S. Jovanović
Aleksandra Vrebalov
Aleksandra Vrebalov
/Arr. Dorotea Vejnović

Jeu à deux ***
Miniature 4 Hands **
Burlesski **
Matrix Combat **
The Spell
Tango (Balett Widow's Broom)
for 2 pianos & string quartet **

*** Serbian Premiere performance at Novi Sad, Serbia

** World Premiere performance at Novi Sad, Serbia

IAN JONES (UK)

Royal College of Music (London)



Ian Jones is Assistant Head of Keyboard and Professor of Piano at the RCM. His career as a Steinway Artist has taken him to all five continents, including acclaimed performances with the Royal Philharmonic and National Symphony Orchestras. He has broadcast for radio and television networks in many countries and his World Première performances and recordings of music by British composer Rebecca Clarke (on Dutton Digital) have received enthusiastic attention on radio and in the music press. On the recent release of his CD, Chopin: Summer in Nohant, Classic FM Magazine drew comparison with Rubinstein and Arrau and claimed that “Jones possesses the ‘pearl’ touch that marks out the finest Chopin exponents”. International Piano commented on “some magically veiled sonorities and exquisite pianissimo...reminiscent of 1970s Pollini” and Gramophone praised his ability to “transform passages often treated as superficial rhetoric into something thoughtful and communing”. BBC Music Magazine described his playing as having “a lyrical elegance and unselfconscious purity of expression” and Classicalsource.com noted “A fine sense of line, volatility and rapt concentration informs his performances”. A juror at several international piano competitions he also frequently conducts international masterclasses, most recently in Italy, USA, Japan, Serbia and Dublin. His students have enjoyed much success in international piano competitions around the world.

Piano Master Class
RCM Pre–Audition Consultations

JiHYUN KIM (SOUTH KOREA)
Sung-Shin University (Seoul)



Steinway artist, JiHyun Kim received BM and MM from Sung-Shin University, and a DMA from University of Miami. Her debut concert at Young-San Art Hall received a critical acclaim in November 2009 issue of the magazine THE PIANO. “Ms. Kim captured the audience with her brilliant performance displaying clear and vivid description of each piece. She played Haydn Sonata No. 47 with solid and vivid touch, Barber’s Nocturne Op. 33 with rich emotions and freedom, Ballade Op. 46 with dramatic mood changes, and Liszt’s Transcendental Etude No. 9 with beautiful passion and varied colors. After intermission, she played Chopin’s four Mazurkas and Bolero Op. 19 with calm sentiment and folk flavor, finishing with colorful rendition of Argentine Dances by Ginastera. It was an evening of joyous rich experience provided by a masterful pianist”. Since the debut concert, she played a solo recital at Seoul Arts Center, Keene Faculty center in Dauer Hall at University of Florida, world premiered Concerto for Piano and Percussion by Gui-Sook Lee at the University of South Florida, and Mozart Concerto #19 with the Vienna Concerto Fest Orchestra with conductor Robert Lehrbaumer. She is an adjunct Professor at Sung-Shin University and Soong-Sil University in Seoul, Korea.

Piano Duo Recital

Professor Chan-Hae Lee created Frozen Land, You are Melting based on a theme, two Koreas. The work has three movements: The first movement has fast-moving dissonant chords and ballistic vertical notes depicting war in action. Second movement moves slowly reminiscing peaceful times. Underneath repeated triplet figures, a homestead song catches a glimpse of innocent memories. Technically challenging, the third movement depicts turbulences and hopes with colorful chords. JB Floyd, a distinguished piano professor at the University of Miami, is a versatile pianist-composer who is equally seasoned in classical and jazz idioms. Tribute for Two Pianos, No.1 demonstrates pianistic and compositional dexterity. Quasi twelve-tone row opens the piece and moves with duple and triple figures juxtaposed among the two pianos and four hands, each playing an equal role. Robert Paterson sent Deep Blue Ocean for us to perform a European premiere at WPC. The composer wrote, “Although Deep Blue Ocean is not meant to be overly programmatic...I was truly inspired, whether by the large rolling waves on the open sea, the delicate back and forth of beds of seaweed, the vibrant colors of fish clustering around cities of coral, or the beams of sunlight that cascade over the ocean’s surface.”

Chan-Hae Lee
JB Floyd
Robert Paterson

Frozen Land, You Are Melting, for Piano Duo (2010) **
Tribute, for Two Pianos, No. 1 (1991)
Deep Blue Ocean, for Two Pianos (2010) *

* European Premiere performance at Novi Sad, Serbia

** World Premiere performance at Novi Sad, Serbia

MATTHEW KIPLE (USA)

Rider University–Westminster Choir College (Princeton, New Jersey)



Matthew Kiple is a student in the undergraduate piano degree program at Westminster Choir College in Princeton, New Jersey. At Westminster he has received several academic and performance related awards, including the Arthur Judson Scholarship for Outstanding Undergraduate Pianists, the John Finley Williamson Award for Musical Excellence, and the Westminster Leadership Award. Matthew's experience includes solo and chamber music performances in Verizon Hall at the Kimmel Center, Rock Hall at Temple University in Philadelphia, Pennsylvania, Taplin Auditorium at Princeton University in New Jersey, and the Consulate General of the Republic of Poland in New York City. He has participated in concerts to benefit the Princeton Arts Council and the Habitat for Humanity's Musician's Village, and was a former finalist in the senior and open divisions of the Princeton Festival Piano Competition. Matthew is a piano student of Dr. James Goldsworthy, and has received music instruction from former Philadelphia Orchestra member Sidney Curtis and renowned pedagogue Eduard Schmeider.

Piano Recital – Young Concert Platform

F. Chopin	Nocturnes, Op. 48 No. 1 in C Minor No. 2 in F-sharp Minor
A. Copland	Passacaglia

S. Rachmaninoff	Étude-tableau No. 5 in E-flat Minor, Op. 39
S. Franck	Prélude, Chorale, et Fugue

JOANN MARIE KIRCHNER (USA)

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



Joann Marie Kirchner is the Coordinator of Secondary Piano at Temple University in Philadelphia, Pennsylvania, where she teaches applied piano, class piano and piano pedagogy. She holds a BM in Piano Performance from the Philadelphia College of the Performing Arts, an MM in Piano Pedagogy from Temple University and a Ph. D. in Music Education/Piano Pedagogy from the University of Oklahoma. Dr. Kirchner has published in *American Music Teacher*, *Keyboard Companion*, *Medical Problems of Performing Artists* and *Piano Guild Notes*. She has presented at the National Music Teachers Convention, the National Conference on Keyboard Pedagogy, the College Music Society National Conference, the Hawaii International Conference on Arts and Humanities and for numerous state and local music teachers organizations. Dr. Kirchner is active in the Music Teachers National Association (MTNA), where she serves as the Pennsylvania State Certification Chair and is the Co-President for the Philadelphia Music Teachers Association. Kirchner is also a member of the Research Committee for the National Conference on Keyboard Pedagogy. Her research interests include musical performance anxiety, the relationship between flow and musical performance anxiety and intermediate teaching repertoire. Kirchner also serves on the piano faculty at Chestnut Hill College in Philadelphia, Pennsylvania.

A Prescription for Musical Performance Anxiety

Many musicians have the experience of not being able to perform up to their expected capacity as a result of an increased anxiety level. While many believe it is important, and even necessary, to experience some performance anxiety in order to play their best, anxiety should not take over and debilitate the performer. Considerable evidence supports the presence of a high level of performance anxiety among performing musicians, both students and professionals alike. Research studies indicate that estimates of performance anxiety among musicians range from 25% to 50%. The findings of these studies confirm the notion that this is indeed an area that needs to be addressed. A generalized overview of anxiety will be presented, followed by a presentation of various techniques to assist an individual in dealing with performance anxiety. Realizing that one particular coping strategy may not work 100% of the time, it is best for an individual to have at their disposal various options. An analysis of this phenomenon will provide a valuable contribution to all those involved in the performing arts.

IRIS KOBAL (SERBIA)

Academy of Arts (Novi Sad)



Born in Novi Sad. She started her studies at the Faculty of Musical Art in Belgrade (studio of Professor Igor Lasko), and completed her Bachelor's and Postgraduate studies at the Academy of Arts in Novi Sad (under Professor Arbo Valdma). She continued her education at the Hochschule fur Musik in Vienna, with Professor Roland Keller. She teaches Piano as a Full Professor at the Academy of Arts in Novi Sad where, for a number of years, she was a Head of Piano Department. Currently, she is a Head of Music Department at the same institution. She mastered her artistry with renowned teachers as Evgeny Timakin, Kemal Gekić, Jokut Mihailović, Noel Flores and others. She is a winner of national and international Prizes. She has performed at important festivals such as Memorial Emil Hajek in Belgrade, Memorial Darko Lukić in Osijek, Summer Festival in Herceg Novi, City-Theatre Budva, Modern Music Festival in Opatija, NOMUS, Music Festivities of Subotica and Sombor. She has performed as a recitalist, soloist with the orchestra and chamber musician. She appeared in all important concert halls in Serbia, as well as abroad on many stages (Croatia, Slovenia, Macedonia, Montenegro, France, Hungary, Italy, Germany, Austria, Canada). She appeared as a soloist with the Radio–Television Symphony Orchestra Belgrade, Orchestra of Yugoslav Army, Zagreb Philharmonic, Camerata Academica, Academy of Arts Symphony Orchestra. She was a member of the modern music ensemble “Musica Viva” and “Ad Libitum”. She collaborated with renowned national and international artists such as Laura Levai–Aksin, Dejan Bogdanović, Branislav Jatić, Nikola Srdić, Ištvan Varga, Vera Kovač–Vitkai, Ami Flamer, Mišel Arinjon, Megumi Tešima. She recorded for many Yugoslav stations in Novi Sad, Belgrade, Sarajevo, Skopje, as well as Italian company RAI.

Gala Opening Ceremony

W. A. Mozart

Piano Concerto No. 12 in A Major, K. 414

Allegro

Andante

Allegretto

HERIBERT KOCH (GERMANY)

EPTA Germany



Heribert Koch studied at the academies of Cologne and Karlsruhe and later with Peter Feuchtwanger in London. In addition, he attended masterclasses with several renowned artists like Tatjana Nikolaeva and Mieczyslaw Horszowski. As a performer, he specializes in lecture recitals, often playing rare repertoire or revealing unexpected contexts. His concert schedule in 2010/11 includes performances in 10 European countries. At the EPTA European Conference 2007 in Novi Sad, he presented César Franck's early composition "Souvenirs d'Aix-la-Chapelle", a work that was thought to be lost since Franck's death and which he republished that same year (Dohr, Cologne). His publishing activities also include compositions and writings by Carl Reinecke, whose original works and Schumann transcriptions he presented in a lecture recital at the WPC 2010. Beyond performing and giving lectures on musicologist and pedagogical subjects, his activities include masterclasses and frequent participation in competition juries. Heribert Koch is a member of the presidium of EPTA Germany.

"Feel It!" – An Approach to Interpreting Tonal Music

All too often musical analysis is being taught in a way that lacks a direct connection to the emotional process of performing music. And while the authenticity of an interpretation is believed to depend mainly on the precise rendering of the composer's expression marks, the exploration of basic elements of the musical form is neglected. The aim of this lecture is to discuss an approach to interpreting tonal music with a special emphasis on the importance of the harmonic structure as being the major form-building element. Application examples will refer to the perception that every musical phenomenon that may be subject to a musical theory is primarily a sensual phenomenon. Keeping this in mind, an analytical approach to understanding a work that we are studying or teaching will not be in contradiction to the emotional approach. On the contrary, analyzing the music can reveal a playful way to feeling intuitively what has been understood intellectually.

ALEKSANDAR KOJIĆ (SERBIA)

Serbian National Theatre (Novi Sad)

Aleksandar Kojić (1984. Novi Sad, Serbia) – one of the leading conductors of younger generation in Serbia. Graduated and specialized in conducting at the Faculty of Music Arts in Belgrade 2008. under Bojan Sudić and further studies in Vienna University for Music and Performing Arts under Professor Mark Stringer. At the beginning of the Belgrade studies gets engaged as assistant conductor on projects: Bah–Magnificat and Mahler symphony No. 8. Later also as accompanist and assistant conductor with Belgrade Radio Choir and Belgrade Radio Orchestra. In 2005 participates a master course on Beethoven syphonies held by Professor Uros Lajovic. In the summer of 2006. he went to Mainz at the European Choir Festival – Europa Cantat to participate in workshops held by George Grün, Frieder Bernius and Erwin Ortner. During training in Vienna in 2007. and 2008. collaborated with the chamber orchestra “Czech Virtuosi” in Brno, performing works of symphonic and operatic literature. Since 2007. he was employed at the Central Music School “Isidor Bajić” in Novi Sad as a conductor of the Youth Symphony Orchestra. In december 2009. he was hired as an assistant conductor of the Opera of the Serbian National Theatre in Novi Sad and from may 2010. permanent conductor of the Opera SNT. His operatic repertoire includes among others Verdi’s La Traviata, Il Trovatore, Puccini’s La Boheme, The Queen of Spades by Tchaikovsky, Rossini’s Barber of Seville and Mozart’s Don Giovanni.



Gala Opening Ceremony

J. S. Bach	Concerto No. 7 in G Minor, BWV 1058 Allegro Andante Allegro assai
F. Chopin	Piano Concerto No. 1 in E Minor, Op. 11 Allegro maestoso Romance–Larghetto Rondo–Vivace
W. A. Mozart	Piano Concerto No. 12 in A Major, K. 414 Allegro Andante Allegretto

PAVLE KRSTIĆ (SERBIA)

Isidor Bajić Music School (Novi Sad)



Pavle Krstić was born in 1998. He has studied at the Isidor Bajić Music School in Novi Sad with Professor Milena Apić. He started to play the piano at the age of 6 with Professor Ivana Branovački, until 2007. He has performed as a soloist at the important manifestations in The Cultural Centre of Belgrade, Kolarac Foundation, Serbian Academy of Sciences and Arts Gallery, Novi Sad Town Hall, Isidor Bajić Concert Hall, winners competition concerts and with orchestra in Novi Sad Synagogue. Pavle gave his first piano recital on his twelfth birthday. He has attended numerous masterclasses with recognised pianists and Professors: Dorian Leljak, Rita Kinka, Arbo Valdma, Natalia Troull, Megumi Masaki, Snežana Panovska, Anton Voigt, Jovanka Banjac, Garik Pedersen. Pavle has won many Prizes on national and international piano competitions among which are: First Prizes at the Republic of Serbia Competitions of Schools of Music and Ballet (2007, 2009, 2011), First Prizes at the Internatinal Piano Competitions in Šabac (2007, 2009), First Prizes at the International Piano Competition Zlatko Grgosević in Zagreb (Croatia) 2008, Third Prize at the International Piano Competition Virtuosi per musica di pianoforte in Usti nad Labem (Czech Republic), 2009, First Prizes at the International Piano Competition Petar Konjović in Belgrade 2010. This year, he won at the 7th International Piano Competition for Young Pianist of EPTA Croatia in Osijek (A category) and is awarded with Laureate Title on the Republic of Serbia Competition of Schools of Music and Ballet (as a unique competitor of all piano categories with maximal score of 100 points). Pavle won First Prize on the National Mathematic Competition.

Gala Opening Ceremony

J. S. Bach

Concerto No. 7 in G Minor, BWV 1058

Allegro

Andante

Allegro assai

EVREN KUTLAY–BAYDAR (TURKEY)

Koc University (Istanbul)



Dr. Evren Kutlay–Baydar received her Bachelor degrees from Istanbul University Conservatory Piano Department and Bogazici University Mathematics Department. From 1999–2001, she studied (with full–scholarship) at University of West Georgia, where she received MBA (Master of Business Administration) and MM (Master of Music) in Piano Performance degrees with honor, and worked as a GRA both in Business and Music departments as well as for the University President. During her studies in USA, she received “Award of Excellence” at GMTA (Georgia Music Teachers Association) piano competition and “Star of the Year” award from MTNA (Music Teachers National Association). She performed as a pianist in Turkey and USA. She completed her Ph. D. In Musicology at Istanbul University in 2007. Since 2003, she teaches at Koc University, researching “Western Music in the Ottoman Empire”. She gives seminars, recitals, as well as presents papers in conferences and her articles are published in nationally and internationally peer–reviewed journals. She has a book titled “European Musicians of Ottomans” published in 2010 and a CD recording titled “European Music in Ottoman Istanbul” released in 2011.

Piano Literature in Ottoman Era

In Ottoman Empire History, 19th century represents a westernization movement. Till that time, Turkish music was dominant at the Court and the City that was developed in monophonic texture with its own harmonic and rhythmic rules, different than the western music system. With the acceptance of European music during the reign of Mahmud II, the first conservatory, which actually aimed to function as a military band, Muzika–i Humayun was established. To this end, European musicians were invited to teach, perform, and compose European music on Turkish lands. Moreover, the Sultans and the dynasty family themselves began to learn and compose European music. This presentation will introduce selected piano works of various European and Turkish composers that were composed and performed during Ottoman Era, in their historical context.

TERESA LAVERS (AUSTRALIA)

Teresa Lavers was born in Adelaide, South Australia, and graduated from the University of Adelaide with a Bachelor of Music degree with Honours, a Diploma in Education and a Masters in Music, under the guidance of Clemens Leske. She moved to Melbourne in order to study with renowned pianist and pedagogue, Ronald Farren–Price, and completed a Masters in Music (Performance) at the University of Melbourne. She also spent a sojourn in Vancouver, Canada, studying with Russian pianist, Eugene Skovorodnikov. Teresa has won awards in solo and chamber music competitions both in Australia and the UK and has been broadcast on ABC radio. She has established a fine reputation as a teacher in Melbourne, and is regularly called on to adjudicate at Eisteddfods and other music competitions. In 2010 she was invited to be on the jury of the Isidor Bajic Piano Memorial Competition. Teresa Lavers is Head of Keyboard Studies at Scotch College, Victoria. She is the founder and artistic director of the Scotch College Piano Festival.



Piano Recital

L. van Beethoven	Sonata in D Major, Op. 28 Allegro Andante Scherzo–Allegro vivace Rondo–Allegro, ma non troppo
S. Rachmaninoff	Variations on a theme of Corelli, Op. 42

MIRA LEE (SOUTH KOREA)

Missouri Western State University (St. Joseph, Missouri)



Mira Lee is a three-time winner of the Korean National Competition, and Second Prize Winner of the CTS competition. She graduated from the prestigious Seoul Arts High School before arriving in the USA to study at Missouri Western State University with Dr. Matthew Edwards. Since that time, she has begun to accumulate many awards and accolades. In 2009, she was voted First Alternate in the Missouri State Competition of the MTNA Steinway Young Artists Competition, and she received First Prize and the Grand Prize in the Delta Symphony Orchestra Competition in 2010. She has performed Prokofiev's Third Piano Concerto with the Delta Symphony, in Jonesboro, Arkansas. In March, she was chosen from hundreds of applicants to perform for Jose Figali in a featured masterclass at the 2010 MTNA National Convention in Albuquerque, New Mexico. She was the highest Prize Winner in the Kansas City Musical Clubs Scholarship Auditions, as well as the Rose Award from SAI Scholarship audition in 2011. She has played in masterclasses given by Robert McDonald, James Tocco, and Stephen Drury. Mira Lee is currently a sophomore at MWSU, serves as music director of the Sigma Alpha Iota music sorority.

Piano Recital – Young Concert Platform

J. S. Bach

Fantasy and Fugue in A Minor, BWV 904

A. Scriabin

Sonata No. 5, Op. 53

O. Messiaen

Regard des prophètes, des bergers et des mages, from “Vingt Regards sur l’Enfant-Jésus”

SANG-HIE LEE (USA)

University of South Florida (Tampa, Florida)



Sang-Hie Lee, a pianist-pedagogue, researcher, and arts higher education administrator, has received a BA in Piano Performance with honors from Ewha Womans University, Seoul, Korea, MM in Piano Performance from American Conservatory of Music, Chicago, EdD with specialization on Piano Performance and Pedagogy from The University of Georgia (simultaneously completing the DMA curriculum), and Ph. D. in Higher Education majoring in Academic Affairs from University of Michigan. Lee debuted solo recitals in Rome, Italy; Bruno Walter Auditorium at the Lincoln Center, New York; and Dr. Bethune Collegiate Auditorium in Ontario, Canada. Her performance was applauded as “intelligent” and “deeply felt” in Rome International Daily News. After devoting two decades to administration, community outreach, and research in pianist’s biomechanics, she has resumed her performance in 2003, and since performed several commissioned works, recently piano duo works at the World Piano Conference in Novi Sad, Serbia (2009) and Steinway Hall in New York City (2009), and an all Lifchitz program in 2011. She is also revisiting the Classical Sonatas by the three Viennese masters, Mozart, Beethoven, and Schubert. Her on-going research on musician’s performance-related physical and psychological issues are published in internationally prominent research journals.

Piano Duo Recital

Professor Chan-Hae Lee created Frozen Land, You are Melting based on a theme, two Koreas. The work has three movements: The first movement has fast-moving dissonant chords and ballistic vertical notes depicting war in action. Second movement moves slowly reminiscing peaceful times. Underneath repeated triplet figures, a homestead song catches a glimpse of innocent memories. Technically challenging, the third movement depicts turbulences and hopes with colorful chords. JB Floyd, a distinguished piano professor at the University of Miami, is a versatile pianist-composer who is equally seasoned in classical and jazz idioms. Tribute for Two Pianos, No.1 demonstrates pianistic and compositional dexterity. Quasi twelve-tone row opens the piece and moves with duple and triple figures juxtaposed among the two pianos and four hands, each playing an equal role. Robert Paterson sent Deep Blue Ocean for us to perform a European premiere at WPC. The composer wrote, “Although Deep Blue Ocean is not meant to be overly programmatic...I was truly inspired, whether by the large rolling waves on the open sea, the delicate back and forth of beds of seaweed, the vibrant colors of fish clustering around cities of coral, or the beams of sunlight that cascade over the ocean’s surface.”

Chan-Hae Lee
JB Floyd
Robert Paterson

Frozen Land, You Are Melting, for Piano Duo (2010) **
Tribute, for Two Pianos, No. 1 (1991)
Deep Blue Ocean, for Two Pianos (2010) *

* European Premiere performance at Novi Sad, Serbia

** World Premiere performance at Novi Sad, Serbia

WILLIAM LIGON (USA)

William Ligon is an amateur adult pianist and has always loved the piano. He has been playing the piano off and on all of his life. William Ligon lives in Phoenix (Arizona) and takes piano lessons with Dean Elder.

Amateur's Concert Platform

W. A. Mozart

Symphony No. 40 in G Minor, K. 550
Molto Allegro



WILLIAM LIPKE (USA)

Adams State College (Alamosa, Colorado)



Pianist William Lipke maintains an active schedule as a performer and teacher. He has performed with musicians of international stature such as the Ying Quartet (four different seasons) and international opera baritone Håkan Hagegård. He has performed numerous solo recitals in the United States and in Europe, including recent recitals in St. Petersburg, Russia. His appearances with orchestra include the Liszt Concerto in A Major and his performances have been broadcast on public radio. He has given numerous presentations at state, national and international conventions. Lipke holds the Doctor of Musical Arts degree in Piano Performance from the University of Cincinnati College–Conservatory of Music. His early teacher was a graduate of the Royal College of Music in London and he first appeared as a concerto soloist with a youth orchestra at the age of twelve. He studied privately or in master classes with Walter Hautzig, Ozan Marsh (a pupil of Emil von Sauer and Egon Petri), Menahem Pressler and chamber music with the LaSalle Quartet and Dorothy Delay. One of his students performed as a soloist with the Honolulu Symphony. He is currently a Professor in Colorado.

Piano Recital

L. van Beethoven	Sonata in C Major, Op. 53, “Waldstein” Allegro con brio Introduzione. Adagio molto Rondo. Allegretto moderato
F. Schubert	Klavierstück No. 2 in E-flat Major, from Drei Klavierstücke, D. 946
W. Lipke	Variations **
C. Debussy	Les collines d’Anacapri, from Préludes, Book I
C. Debussy	Reflets dans l’eau, from Images, Book I

** World Premiere performance at Novi Sad, Serbia

ERVIN MALINA (SERBIA)

Ervin Malina, double-bass, graduated on Art Academy of Novi Sad (Serbia). His ability to transform and identify with different music styles made him a member of variety of ensembles on his music journey. Great inventiveness and imagination align him with the most wanted double bass players in Novi Sad, especially for performing improvised music, jazz. He is a regular member of orchestras “Vojvođanski Simfoničari” and “Chamber Orchestra of Novi Sad”. Among Majamisty TriO, he is also the member of many ensembles with whom he recorded a number of CD albums for record labels in Hungary, England, France: Earth–Wheel–Sky Band, Serboplov, Mezei Szilard Trio, quintet, octet, OSSA quartet, MAKUZ ensemble...He performed in many concerts and festivals in Serbia, Germany, Hungary...Cooperation with composer Boris Kovač brought him to Norway, Poland, Czech, Bulgaria, Japan...



Majamisty TriO's Mistyland

The Majamisty TriO's music synthesizes classical and jazz elements, and judging by audience reaction it's a refreshing addition to the jazz music scene. The cooperation of pianist Maja Alvanović, leader of the trio, with the fantastic musicianship of Ištvan Čik (drums and percussion), Ervin Malina, (double bass) and Aleksandra Drobac Čik (guest vocalist) gives wings to this idea and brings it to full fruition. The appearance of Majamisty TriO in 2010 was followed by concerts in Studio “1” of Radio Novi Sad within “Jazz Appreciation Month” organized by the American Corner, also the 26th Jazz Festival in Valjevo and IX International Jazz & Blues festival Geza Balaz Gari in Kikinda, as well as several clubs in Novi Sad. Their first album “Mistyland” with twelve tracks (eleven originals and the cover of jazz standard “Misty” by Errol Garner) invites lovers of new jazz sound in the walk through the wideness of Mistyland, imaginary world of acoustic paintings.

IVAN MARJANOVIĆ (SERBIA)

Faculty of Musical Art (Belgrade)

Stanković Music School (Belgrade)



Born in 1981, I finished the “Stanković” Music School in Belgrade. During my studies, I achieved impressive performances at home and abroad. I won a special award at the republic and federal contest in 1998. That same year I was a member of the Mediterranean Orchestra. I graduated percussions from the Faculty of Music Art in Belgrade. Since 1999, I am a member of the duo “Belgrade Percussionists”. Since 2000 I was a full time member of the Belgrade Philharmonic as a percussionist, and since 2010 I am a solo timpanist in the orchestra. I am a member of the Ensemble for New Music and a timpanist for the orchestra Serbica Camerata. In 2001 I became an associate of the chamber music department of percussions at the “Stanković” Music School in Belgrade.

Chamber Music Gala Recital

R. Schumann

B. Bartók

Andante and Variations for Two Pianos, Op. 46

Sonata for Two Pianos and Percussion

Assai lento–Allegro molto

Lento, ma non troppo

Allegro non troppo

JUN MATSUO (USA)

Coker College (Hartsville, South Carolina)



Dr. Jun Matsuo, Assistant Professor of Music, joined the faculty of Coker College in Fall 2009 where she teaches piano and music theory. She is versatile as both a solo and collaborative performer. In addition to South Carolina, she has appeared as a guest pianist in New York, Maine, and Florida in the United States. Her international activities have included: a recital and lecture at the Universitii Sains Malaysia in Penang, Malaysia; performances of Spanish and South American Music for Cello and Piano in Japan; and additionally being one of the selected performers for master classes with Dominique Merlet, Pascal Devoyon, Noel Lee, and Roy Howat at the French Piano Institute in Paris, France. Matsuo earned her Doctor of Musical Arts in Piano Pedagogy from the University of South Carolina, and prior degrees from Binghamton University and the State University of New York at Plattsburgh. Her teachers include Nanako Tamaki, Kathryn Stuart, Peter Takacs, Walter Ponce, and Charles Fugo as well as Diane Richardson and John Keene in collaborative study. Other master class teachers include Rebecca Penny, Charles Abramovic, Barbara Lister-Sink, and Charles Rosen.

Carl Czerny: Friend or Foe?

In this lecture, the contributions of Carl Czerny (1791–1857) as a pedagogue will be examined including an overview of his life as a piano teacher, an investigation of the various ways his etudes can be used in lessons, and an exploration of his documents. Being a student of Beethoven and teacher of Liszt, Czerny's influence in piano pedagogy is unquestionable. In addition to his widely used etudes, Czerny wrote pedagogical documents covering topics such as how to improvise and how to play Beethoven's piano works. The aim of the lecture is to help pianists rediscover Czerny and to re-examine his contribution to the teaching of piano.

KOSTA MILANOVIĆ (SERBIA)

Isidor Bajić Music School (Novi Sad)

Kosta Milanović was born in 1996. He is currently completing primary music education at the Isidor Bajić Music School in the class of Professor Aleksandar Rašković. He began to play the piano when he was six and achieved early and remarkable success in numerous national competitions. He was awarded many Prizes, the most important among them are: First Prize on National Competitions in 2007 and 2011, held in Belgrade, and First Prize on 11th International Competition for young pianist held in Šabac – 2007.



Piano Recital – Young Concert Platform

J. S. Bach	Three Part Invention in C Minor, No. 2, BWV 788
J. Haydn	Sonata in E Major, Hob. XVI/31
	Moderato
	Allegretto
	Finale: Presto
E. Grieg	Etude in F Minor, Op. 73 No. 5
J. Brahms	Ballade in G Minor, from 6 Klavierstücke, Op. 118 No. 3

MICHAEL NAMIROVSKY (RUSSIA)



Michael Namirovsky received a deep and versatile musical education, aided in part by his unique life experience. He began his studies at the age of seven in his native city of Moscow and gave his first recital at age nine at the Gnssin School of Music. Soon thereafter he immigrated to Israel, where he continued his studies under Sophia Poliak at the Rubin Conservatory in Haifa. From 1996 to 2001 he studied with Solomon Mikowsky at the Manhattan School of Music in New York as a recipient of the Elva Van Gelder Memorial Scholarship graduating with a Bachelor of Music Degree. Mr. Namirovsky then received the prestigious DAAD scholarship from the German government and completed his studies in Munich with Elisso Wirssaladze. He is currently working on a postgraduate degree at the Yale University in New Haven. Michael Namirovsky consistently garnered accolades and awards. He was twice recipient of the Karen Sharet Award in Israel. During his undergraduate studies he was the First Prize winner of the Kosciuszko Foundation Chopin Competition and the Mieczyslaw Munz competition in New York, as well as the World Piano Competition in Cincinnati. He received a Grand Prix at the Cantu Piano competition in Como, Third Prize at the International Music Competition in Sendai Japan, and the Second Prize at the Spanish Composers Competition in Madrid as well as the First Prize at the Val Tidone International Piano Competition in Italy. His playing attracted public and critical acclaim. Following a performance of the Chopin Concerto No. 1 with the Springfield Orchestra in Mass. Mark Baszak wrote in the Union–News: Michael Namirovsky astounded the audience with his flawless technique and mesmerizing yet non–theatrical performance. “Mr. Judd of the Herald (CT) wrote after hearing a performance of Beethoven’s Piano concerto No. 4: “Mr. Namirovsky produced a beautifully proportioned and poetic offering, often elegiac in style”. The Norderstedter Zeitung (Hamburg) summarizes: “young, modest, uncomplicated and already a master of his Art; the pianist Michael Namirovsky inspired the public with his idiosyncratic interpretations”. Michael Namirovsky has also performed as a soloist with the New Britain Symphony of CT, the Sendai Philharmonic Orchestra, the Novoya Rossiya Symphony Orchestra and the Niederbayernphilharmonie among others. He participated in chamber music festivals and as a recitalist throughout Israel, Spain, Italy and in the United States including concerts in the Weill Recital Hall and the Great Conservatory hall in Moscow. He has engagements coming up in Spain, Germany and Italy and at the Marlboro Festival in USA. Michael Namirovsky has performed in numerous master classes by such artists as Alfred Brendel, Eugene Istomin, Mitsuko Uchida and Pavel Nersassyan.

Piano Recital

J. Brahms
F. Schubert

Intermezzo in E–flat Major, from Drei Intermezzi, Op. 117 No. 1
Sonata in C minor, D. 958
Allegro
Adagio
Menuetto: Allegro – Trio
Allegro

P. Hindemith

Rag Time, from Suite 1922, Op. 26

Piano Master Class

SHEENA NICOLL (UK)
EPTA UK



Scottish pianist Sheena Nicoll graduated B.Mus from the University of Edinburgh, having won the Tovey Prize and a Bucher Scholarship which led to her studying in Vienna with Professor Czaczkes, Frau Professor Thern and Dr Josef Dichler. She also participated in the masterclasses of Paul Badura-Skoda in Edinburgh and further studied in Brno with Professor 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. Many threads run through her musical life including a deep love of Nordic music, Czech music and compositions by women composers. In the early 80’s she once declared “In a strange way I sometimes feel that I no longer choose my programmes. Now it is almost as though they are choosing me”. Since then countless “unbidden” programmes have been presented to the great delight of audiences everywhere. Sheena is delighted to return to the beautiful city of Novi Sad to perform and meet again with its friendly people.

Theodor Kirchner (1823–1903) – Great Master of the Miniature

A selection of pieces from Wolkenbilder (Cloud paintings) 27 Stücke für Klavier Op. 100 and Blumen zum Strauss (Flowers for a Bouquet) 12 Klavierstücke Op. 4. Theodor Kirchner—German composer and concert pianist of the Romantic Era was held in high esteem and friendship by many prominent musicians of the nineteenth century. In 1843, on the recommendation of Mendelssohn, Kirchner became organist at Winterthur, Switzerland where he remained for 20 happy years. Kirchner wrote over 1000 piano pieces and has been described as “Schumann’s most inspired follower” (Eschmann 1871). He died in Hamburg embittered and almost forgotten. “Flowers for a Bouquet” was published in 1897 during Kirchner’s years in Leipzig. “Cloud paintings”, most of which were composed in 1888 between the months of May and August (during his unhappy years in Dresden) had to wait many years before they were discovered by chance and published in recent times. Kirchner’s title was inspired after a viewing in Dresden of paintings by contemporary German artists. These exquisite pieces will be performed against a background of images from paintings by Maria Groppenberger of Austria echoing various moods and titles of the music.

GALINA NIKOLIN (SERBIA)

Josif Marinković Music School (Belgrade)



Galina Nikolin, born in 2001., is attending the 4th grade in “Josif Marinković” musical school in Belgrade. She started playing the piano when she was 6 years old, in class led by her mother. During last three years she has been intensively working under the mentorship of one of our most prominent music pedagogues and pianists, Natalija Tomić, with whose devoted work and effort Galina won 15 exclusively first awards and laureates in prestigious domestic and international competitions: 2010. Young Pianist International Competition in St. Petersburg , Russia–Grand Prix Award, 2009. Young Musician International Competition in Barletta, Italy–besides First Prize, she won the Special Prize for performing a piece by a national composer, 2009. and 2011. Serbian National Competition laureate, Young Pianist International Competition in Šabac, Serbia, Young Pianist International Competition in Arandelovac, Serbia, Music and Ballet Schools Festival in Senta, Serbia and many others. Galina had her debut at the age of eight, as soloist, playing Berkovic’s piano concert with Belgrade Chamber String Orchestra “Dušan Skovran”. This year, she had two concerts with Art Ensemble “Stanislav Binički”, performing Haydn’s piano concert in D Major.

Piano Recital – Young Concert Platform

J. S. Bach–D. Kabalevsky
J. Haydn

Prelude and Fugue in G Minor
Sonata in G Major, Hob. XVI/6
Allegro
Menuetto
Adagio
Allegro molto

P. I. Tchaikovsky
V. Mokranjac
I. Berkovich

Nathalie–Valse, from Six Morceaux, Op. 51
Etude in B Minor
Variations on a Theme by Paganini

ANTHONY OLSON (USA)

Northwest Missouri State University (Maryville, Missouri)

MTNA

EPTA



Anthony Olson's career has taken him throughout the United States, Europe, and China. His performances have been broadcast on America's National Public Radio, KSCI Television (Los Angeles, California), and Nanjing Television Broadcasting (China). His recent appearances with orchestras have featured works by the American composers George Gershwin and Louis Moreau Gottschalk. A dedicated educator, Anthony Olson is currently Associate Professor of Piano at Northwest Missouri State University. He has also taught at Imperial College in London, England, Adelphi University in New York City, Teikyo University in Maastricht, Holland, and the Roosevelt Academy in Middleburg, Holland. An active author, Olson has written articles for Clavier Magazine, Classical Singer Magazine, The Piano Journal and the Choral Journal. An active stage director and conductor as well as a pianist, he has directed and conducted operas by George Gershwin, Gustav Holst, Samuel Barber, and Mozart.

Exploring the Melodrama

This lecture/recital explores the melodrama. Throughout the nineteenth century and into the early twentieth century, composers wrote works for narrator accompanied by piano, orchestra, or chamber ensemble. These unique pieces were composed, for the most part, for intimate parlor settings and make wonderful additions to any recital program. They also offer a useful tool in teaching as they help students develop imagery in music as well as introduce ensemble skills in a rather unique way. Jean-Jacques Rousseau and Georg Benda created the genre in the mid-eighteenth century. In the nineteenth century, nearly every well-known composer tried his/her hand at composing melodramas. In fact, few nineteenth-century composers failed to write one (or at very least incorporate melodrama into an operatic work). With the rise in the popularity of the piano as the instrument of the home, and dramatic readings a favorite parlor entertainment, the melodrama with piano was born.

This presentation can also be viewed online: http://cite.nwmissouri.edu/ic/olson_melodrama/

SRĐAN PALAČKOVIĆ (SERBIA)

Faculty of Musical Art (Belgrade)

Academy of Arts (Novi Sad)

Isidor Bajić Music School (Novi Sad)



I was born in 1968. I have graduated from and completed a Masters degree from the Belgrade Music Arts University. I am a member of the Belgrade Philharmony. From 1991 to 1993 I was a percussionist, from 1993 until October of 2009 I was a solo timpanist. From 2009 until today I am an assistant Professor of percussion, chamber music and orchestral studies for percussion. For many years I taught percussion in “Stanković” Musical School in Belgrade. I teach percussion in musical middle school “Isidor Bajić” in Novi Sad, and act as an assistant Professor of percussion department at the Art Academy in Novi Sad. Founder and member of the duo “Belgrade Percussionists”. In numerous recitals I performed as a soloist on marimba, timpani and percussion. I performed concerts for Marimba and Orchestra by Nebojša J. Živković. I also appeared as soloist in the Concerto for Timpani and Orchestra, Op. 34 Werner Terihena. My repertoire includes original works for percussion world famous and renowned authors: K. Abe, N. J. Živković, M. Ptaszynska, H. Genzmer, F. Dupin, M. Halt, J. Beck, W. Tharichan, E. Glennie, N. Rosaura. I cooperated with many famous orchestras and chamber orchestras, as well as our most significant music artists. I am a member of the Ensemble for New Music, which was formed for the purposes of the Association of Composers of Serbia. I performed as a member of the orchestra in almost every symphony and chamber orchestras in the former Yugoslavia.

Chamber Music Gala Recital

R. Schumann

B. Bartók

Andante and Variations for Two Pianos, Op. 46

Sonata for Two Pianos and Percussion

Assai lento–Allegro molto

Lento, ma non troppo

Allegro non troppo

BRANKA PARLIĆ (SERBIA)
Academy of Arts (Novi Sad)



As one of the leading pianists dedicated to New Music, Branka Parlić is performing the music of minimalist and postminimalist composers from the second half of the 20th century, and the first decade of the 21st century, as well as the music by French composer Erik Satie. With over five million views on YouTube, her performances of Glass, Satie, Pärt, Mertens and others, are making Ms. Parlić a synonym for New Music. Besides the solo piano repertoire, Branka also performs music made for films, often performing live music with the broadcasting of original silent films, or with appropriate video works and visualizations. Her concerts have a specific visual identity, with special attention paid to the light design and visualizations, even design of concert flyers and posters. Upon graduation at the piano department of the Faculty of Music in Belgrade in 1979, under Professor Olga Mihailović, Branka also worked with the renowned Professor Pierre Sancan at the International Summer Academy in Nice, France. Branka Parlić works as a piano teacher at the Academy of Arts in Novi Sad, Serbia, and is also often holding lectures on New Music. Since 2006, she works as the artistic director of the art scene New Ears for New Music, under Exit festival in Novi Sad, Serbia. www.brankaparlic.com

Piano Recital – John Cage and The New Music

John Cage
Howard Skempton

In a Landscape (1948)
Piano Works

Saltire melody (1977)

Sweet Chariot (1973)

Well, well, Cornelius (1982), Dedicated to Cornelius Cardew (1936–1981)

Jeroen van Veen
Philip Glass
Philip Glass

Minimal Prelude No. 18 (1999–2003)
Metamorphosis No. 1, 3 (1988)
Trilogy Sonata/II Satyagraha (1980)

JASON PAUL PETERSON (SWITZERLAND)

Jason Paul Peterson has given solo and collaborative performances in the USA, Mexico, Austria, Germany, Switzerland, France, England, and Slovenia. Recent American venues include Carnegie Hall, the Kennedy Center, and the Chicago Cultural Center. He holds a DMA from the Peabody Conservatory, a Master's from the University of Texas at Austin, and a Bachelor's from the Eastman School of Music. In 2007 he was also awarded a Fulbright Scholarship for study at the Hochschule für Musik "Franz Liszt" in Weimar, Germany. He was a four-time recipient of a Young-Artist grant from the Chopin Foundation of the United States, winner of the Bradshaw and Buono International Piano Competition, and a finalist in the Grace Welsh International Competition. As a teacher, Dr. Peterson has presented masterclasses at colleges and universities throughout the United States and Mexico, and for the last three years served as a full-time faculty member of Old Dominion University in Norfolk, VA. He currently resides near Zurich, Switzerland.



Musical Mnemonics: How the Ancient Greeks Can Help Us Memorize Piano Music

In the fifth century BC, the Greek poet Simonides of Ceos invented a memory technique that is still used by memory experts today. Using this technique, along with others detailed in the anonymous *Rhetorica ad Herennium* written around 85 B.C., persons of ordinary cognitive ability have been able to train themselves to perform seemingly superhuman feats, such as memorizing entire decks of cards in minutes, hundreds of names and faces, or thousands of digits of Pi. Extraordinary demands are placed on the memory of solo pianists, and fear of memory problems is often one of the chief causes of stage fright, yet these powerful techniques remain virtually unknown. This presentation will explore how these ancient, effective approaches to improving the memory can be modified for musical purposes, thereby increasing the confidence of the performer and freeing him or her to concentrate more fully on musical expression.

PAMELA PIKE (USA)

Louisiana State University–School of Music (Baton Rouge, Louisiana)



Dr. Pamela D. Pike is Assistant Professor of Piano Pedagogy at Louisiana State University, where she coordinates the group–piano and piano pedagogy program. Pike has been published in *The International Journal of Music Education: Research*, *The International Journal of Music Education: Practice*, *Keyboard Companion*, *Clavier Companion*, and in *American Music Teacher*. She has been invited to present papers at the International Society for Music Education World Conferences in 2006, 2008, 2010, at the College Music Society national conferences in 2009 and 2010, and at several recent Music Teachers National Association national conferences. Pike is the chair of the Adult Learning Committee for the National Conference on Keyboard Pedagogy, where she also serves on the research committee. Her research interests include piano sight reading, teaching older adults (3rd–age students), group teaching techniques, motivation, and cognition and human learning.

Behind Closed Doors: A Case Study of Piano Majors’ Practicing Techniques & Cognitive Strategies that Could Help to Improve Efficiency

Numerous cognitive strategies for learning have been identified by education researchers. Several of these strategies can be adapted easily for music practice and rehearsal. By the time piano majors enter their second and third year of piano study in the university school of music it is expected that they have honed effective and efficient practice strategies, many of which can be explained in terms of cognitive learning theory. However, it is possible for gifted piano students to mask efficient practice through increased time in the practice room. Learning music efficiently will be essential once pianists graduate from the music academy. Therefore, helping piano majors to bridge the gap between merely competent practice strategies and truly resourceful rehearsal is an essential component of their university experience. Based on synthesis of results from a recent case study of second and third–year piano majors’ short and long–term practice sessions, the presenter will offer practical solutions and advice for piano Professors who wish to help their students achieve more efficiency and efficacy during practice time.

VIKTOR RADIĆ (SERBIA)

Isidor Bajić Music School (Novi Sad)



Born in Novi Sad in 1996. At the moment he is a student in the secondary School of Music “Isidor Bajić”, Novi Sad. He started playing the piano at the age of six as a student of Professor Ivana Branovački. Since 2006, he continued his studies with Professor Srđan Dalagić. Viktor won many Prizes including the Second Prize at the Internacional competition “Nikolai Rubinstein” in Paris in 2008, First Prizes at the Republican competition of music and Ballet Schools in Belgrade, Serbia in 2007, 2009, and Second Prize in 2011. Also he won the First Prize and Laureate Award at the Internacional competition of young pianist “Mihailo Vukdragović” in 2009, and First Prize in 2011. He was given the award “Golden Bell” for achieved results in 2009 from the town of Novi Sad. He played many concerts in Serbia and Slovenia. In 2009, he performed as a soloist with the Chamber orchestra “Isidor Bajić” in the Synagogue in Novi Sad. Viktor attended master classes with Professors Dr. Arbo Valdma and Svetlana Bogino.

Piano Recital – Young Concert Platform

J. S. Bach	Prelude and Fugue in D Major, WTK I, BWV 874
L. van Beethoven	Sonata in F Minor, Op. 2 No. 1
	Allegro
	Adagio
	Menuetto: Allegretto
	Prestissimo
R. Schumann	Fantasiestücke, Op. 12
	Aufschwung
	Warum?
	In der Nacht
F. Liszt	Liebesträume No. 3 in A-flat Major
S. Rachmaninoff	Etude-tableau in E-flat Major, Op. 33 No. 7

ILIA RADOSLAVOV (BULGARIA/USA)

Truman State University (Kirksville, Missouri)



A native of Bulgaria, pianist Ilia Radoslavov obtained his Doctoral Degree in Piano Performance at the University of Wisconsin–Madison, where he studied with Christopher Taylor. He has also worked with world-renowned Leon Fleisher, Richard Goode, and Ann Schein. Most recently, Ilia has been the gold medalist in the 2009 Seattle International Piano Competition and served as one of the jurors for its 2010 edition. The list of recognitions in his name includes First Prizes from the American Protégé International Competition, followed by a performance at Carnegie Hall’s Weil Recital Hall, the Saint Louis Artist Presentation Society, National Mozart Competition, Sofia, Bulgaria, and National Piano Competition, Provadia, Bulgaria. Throughout his career, Mr. Radoslavov has been welcomed warmly and with accolades by audiences and critics alike, while appearing in numerous solo and chamber performances in prestigious venues in the United States and Europe. His performances have been broadcast on King FM Evergreen Channel, Seattle, WSIU TV 8, Illinois, and the Bulgarian National Radio. At present, Dr. Radoslavov is piano faculty at Truman State University.

Piano Recital – Beethoven Sonatas

Sonata in D Major, Op. 10 No. 3

Presto

Largo e mesto

Menuetto: Allegro

Rondo: Allegro

Sonata in C Minor, Op. 13, “Pathétique”

Grave–Allegro di molto e con brio

Adagio cantabile

Rondo: Allegro

SANJA RADULOVIĆ (SERBIA)

Isidor Bajić Music School (Novi Sad)

Sanja Radulović, born in 1994. in Novi Sad, Serbia, started attending primary School of Music “Isidor Bajić” at the age of 8. She is currently student of the third grade in the “Isidor Bajić” high school in the class of Professor Vera Hofman Momčilović. She has played in many concerts and participated in many competitions, as a soloist and as a member of ensemble “Krativ” (Milica Tomić–flute, Jovana Lukač–flute, Sanja Radulović–piano). She was awarded over 25 first prices out of which we could single out the following: First Prize at the International Piano Competition “Nikolai Rubinstein” (Paris), many First Prizes at the Republic Competition in Belgrade (Serbia)...She has also attended many master classes. Since 2009. she is a scholarship holder of the Foundation for Development of Young Scientists and Artists with the Ministry of Education of the Republic of Serbia.



Piano Recital – Young Concert Platform

C. Debussy	Etude pour les huit doigts
F. Chopin	Ballade No. 1 in G Minor, Op. 23
S. Prokofiev	Sonata No. 2 in D Minor, Op. 14
	Vivace–Moderato–Vivace

Piano Duo

J. Brahms	Hungarian Dances
	No. 1 in G Minor
	No. 11 in D Minor
	No. 8 in A Minor
D. Milhaud	Suite “Scaramouche”
	Brasileira

NICHOLAS ROTH (USA)

Drake University (Des Moines, Iowa)

Nicholas Roth began formal studies at age twelve, receiving critical acclaim for his appearances by the age of eighteen. He appeared as soloist with the St. Louis Symphony and the Indianapolis Symphony under Raymond Leppard, among others. Roth is featured in recitals and festivals throughout the United States, Mexico, Germany, and Spain. He was a Beethoven Fellow of the American Pianists Association, won First Prizes in the chamber music competitions of Tortona and Pietra Ligure, Italy, and received a DAAD grant to further his studies in Germany. Roth holds the Doctor of Musical Arts degree from Michigan State University, Artist Diploma from the Hochschule für Musik in Munich, and MM and BM degrees from Indiana University. He studied with Ralph Votapek, Elisso Virsaladze, Helmut Deutsch, Edward Auer, Emilio del Rosario, and Michel Block. Roth is Associate Professor of Piano at Drake University and was named a Yamaha Artist in Education in 2010. His solo recordings with Blue Griffin Recording have garnered favorable reviews in Fanfare, American Record Guide, International Record Review, and Gramophone.



Franz Liszt: Années de pèlerinage – Deuxième année: Italie

Sposalizio

Il Penseroso

Canzonetta del Salvator Rosa

Sonetto 47 del Petrarca

Sonetto 123 del Petrarca

Après une lecture du Dante – Fantasia quasi Sonata

IAN ROY (UK)

Ian Roy was born in Aberdeen, Scotland and attended Wick High School. He began playing the piano at age eight and studied initially with Emma Bruce in Wick. After leaving Wick High School he studied for two degrees in maths and physics at the University of Aberdeen. He then worked on two research contracts at the universities of Plymouth and Newcastle upon Tyne. Thereafter he worked for the ship safety department of QinetiQ at Rosyth. From January 2008 until May 2011 Ian was employed by the Edinburgh based firm of Petroleum Experts. While in Aberdeen, Ian had lessons with Murray McLachlan and when living in Newcastle, from Margaret Huntington. Since moving to Fife he has been studying with Stuart Montgomery in Edinburgh. Ian also has lessons from time to time with Dorian Leljak, Ian Jones and Konstantin Lapshin when in London.



Piano Recital: Music by Chopin and Liszt

F. Chopin

Etudes Op. 10

- No. 1 in C Major
- No. 2 in A Minor
- No. 3 in E Major
- No. 4 in C-sharp Minor
- No. 5 in G-flat Major
- No. 6 in E-flat Minor
- No. 7 in C Major
- No. 8 in F Major
- No. 9 in F Minor
- No. 10 in A-flat Major
- No. 11 in E-flat Major
- No. 12 in C Minor

F. Liszt

Sposalizio, from *Années de pèlerinage* – Deuxième année: Italie

NEIL RUTMAN (USA)

University of Central Arkansas (Conway, Arkansas)



Neil Rutman has distinguished himself as a top Prize Winner in several international competitions including the Busoni, Kapell, Casadesus, Joanna Hodges, Concert Artist Guild, and International Johann Sebastian Bach Competition. He has appeared in Carnegie Hall, Alice Tully Hall, Queen Elizabeth Hall, Tokyo's Bunka Kaikan and the Schola Cantorum in Paris with concert tours of the United Kingdom, Europe, New Zealand, Japan, and the Persian Gulf. Recordings include two Mozart Piano Concerti, an all Poulenc CD, with Emmy Award winning actor Tony Randall providing the narration in "The Story of Babar the Little Elephant", and his 2008 all Chopin release on the Pro Musica label. A native of California and graduate of the Eastman School and Peabody Conservatory, Neil Rutman is Artist-in-Residence at the University of Central Arkansas. Since 2005 his students have won top Prizes in the Kappell International Competition, the East West Artist Auditions in New York City, and the Clara Wells Competition. A former collegiate boxer, Mr. Rutman also coaches the University of Central Arkansas Boxing Team and is a county Probation Officer for juvenile offenders.

Piano Recital

J. Ph. Rameau	Les Cyclopes (The Cyclopes)
	Le Poule (The Chicken)
	La Dauphine (The King's Daughter)
	Les Sauvages (The Savages)
	Minuet
F. Liszt	Reprise Les Cyclopes
	Sonetto 104 del Petrarca
	Sonetto 123 del Petrarca
S. Prokofiev	Sonata No. 3 in A Minor, Op. 28

F. Liszt	Sonata in B Minor
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HEDI SALANKI (USA)

University of West Florida (Pensacola, Florida)



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

Ornamentation From the Baroque to the Romantic Period

A lecture, demonstration, and discussion of ornamentation, focusing on works of Scarlatti, Couperin, Bach, Mozart, Haydn, Beethoven, and Chopin.

NÉLIDA SÁNCHEZ (ARGENTINA)



She studied in Santa Ana Institute with Aldo Romaniello. In 1971 she graduated and was awarded with the golden medal. Later she studied in the National Conservatory “C. L. Buchardo” with Antonio De Raco. In 1978 she graduated as a Superior Professor of Piano. Licenciada in piano, graduated at The Superior National Institute of Arts. She has been attending master classes delivered by Maestros I. Gómez Carrillo, C. Bruno, S. Blech, A. Golovine, P. Mildner, J. Stompel, M.I Carra and A. Iglesias, etc. In 1991 she chaired the board of judges in the Contest of Young Pianists organized by the “Asociación Estímulo Musical de Lincoln”. In 1995/96 she was granted a scholarship by the University of Santiago de Compostela to study Spanish music. Several Argentine and Spanish composers had requested her to perform for the first time works. Some of these pieces were even dedicated to the pianist. It is also worth mentioning the fact that Nélida Sánchez was selected to perform several Spanish and Argentine works for the first time in the world. In 2010 she premiered “Danza de la Pampa” by Javier Jacinto, a Spanish composer who specially dedicated this piece to her. She has recorded 2 CD’s.

Piano Recital: Argentinian and Spanish Music

Carlos Guastavino	Cantilena No. 4, “El ceibo”
Julián Aguirre	Huella
Astor Piazzolla	Invierno porteño
Astor Piazzolla	Verano porteño
Padre Antonio Soler	Sonata No. 54, in D Major
Javier Jacinto	Danza de la pampa
Enrique Granados	Valses poéticos, Op. 10
Joaquín Rodrigo	Danza valenciana

ROBERT SATTERLEE (USA)

Bowling Green State University–College of Musical Arts (Bowling Green, Ohio)
MTNA



Pianist Robert Satterlee has developed a reputation as an accomplished and versatile solo recitalist and chamber musician. He plays regularly throughout the United States and Europe, with appearances at the Piano Plus Festival and the Corfu Festival in Greece as well as concerts in China, Thailand, Romania, Sweden, Holland and Kenya. Music of our time plays an important role in Satterlee's performing activity, and he has given premieres of new works by Frederick Rzewski, William Bolcom and Gabriela Lena Frank. His avid interest in chamber music has led him to collaborate with members of the Chicago, London, Philadelphia and Detroit Symphony Orchestras in chamber music performances, and he was co-artistic director of Chamber Music Quad Cities, an organization presenting a concert series and music festival in Iowa and Illinois. He teaches at the Interlochen Arts Camp in the summer and holds degrees in piano from Yale University, Peabody Conservatory, and the University of Missouri–Kansas City Conservatory of Music.

Programmatic Elements in the Liszt Sonata in B Minor

Liszt's Sonata in B Minor stands as a landmark in the nineteenth century literature for the piano. Although Liszt offered no extra-musical associations for the Sonata, many musicians have proposed a variety of compelling programs for the work. These programs reveal information about the listener's relationship to the piece, contemporaneous views of Liszt, and serve as a reflection of our continued fascination with Liszt's relationship to literature, philosophy and religion. This lecture-recital will examine the prevailing programs for the piece, showing how they connect with programmatic elements in other works of Liszt, and will offer suggestions for using these programs to prepare a more imaginative interpretation of the piece in performance.

DAVID SCHOFIELD (UK)



Since having his Carnegie Hall debut at the early age of 19, David Schofield has had numerous engagements across the United Kingdom, Europe, Ukraine, United States of America and Canada. Known for his fresh and colourful interpretations of the piano repertoire, partnered with his unrivaled youthful energy and personality, David has been described as the British version of Lang Lang and maintains a busy performance schedule internationally. His unique approach to the piano has reached and gained praise from a diverse range of people, from the best concert pianists in the world to TV personalities and actors.

David began playing the piano in his hometown of Manchester at the age of five. Aged nine, he started his studies at Chethams School of Music and by the age of 18 he had received over 40 First Prizes. In 2006, David finished his ninth year at Chethams and along with being the recipient of the Piano Prize, was offered a place and generous to study in America. After appearing on BBC television in 2009 he is now based in the U.K. and continues his studies with renowned teacher, Simon Bottomley.
www.davidschofield.net

Piano Recital – Young Concert Platform

A selection of new virtuosic transcriptions featuring Harry Potter.

JANE SOLOSE (USA)

University of Missouri–Kansas City–Conservatory of Music and Dance (Kansas City, Missouri)



Jane Solose leads an active career as a featured concerto soloist, recitalist, chamber musician, duo pianist and master teacher that has taken her to Korea, Japan, Austria, Hungary, Russia, Canada and around the USA. Eroica Classical Recordings released “Style Hongrois” and “Variations: Three Centuries of Solo Keyboard Variations”. Capstone Records released “Array”, which celebrates works by American composers. Her articles have been published in the journals 20th Century Music and Clavier. Jane is a past winner of the CBC Canada National Radio Competition and received special commendation at the International Vienna Modern Masters Performers Recording Award Competition. Duo Solose, a duo–piano collaboration with her sister, Kathleen, have performed to enthusiastic ovations. In 2008 they were invited to perform in St. Petersburg, Russia at the Rimsky–Korsakov State Conservatory and at Sheremetev Palace. Their CD of duo piano works was released by Eroica Classical Recordings. Dr. Solose is an Associate Professor and Chair of the Keyboard Studies Division at the Conservatory of Music and Dance, University of Missouri–Kansas City. She is a Steinway Artist.

Piano Recital: In Celebration of Liszt’s Bicentenary

Mary Jeanne van Appledorn (1927)

F. Liszt

F. Liszt

A Liszt Fantasie (1984)

Concert Etude in D–flat Major, “Un sospiro”

Sonata in B Minor

KATHLEEN SOLOSE (CANADA)

University of Saskatchewan (Saskatoon)



Canadian pianist Kathleen Solose is an esteemed performer of both the solo and chamber music repertoire. She received her early musical training at the Royal Conservatory of Music in Toronto, Canada and holds B.Mus. and M.Mus. degrees from the Juilliard School, New York. She also received numerous Canada Council grants to study abroad—at the Accademia Chigiana in Siena, Italy, the Accademia di Santa Cecilia in Rome and at the Moscow Conservatory. Her teachers have included Adele Marcus, Guido Agosti, Carlo Zecchi and Stanislav Neuhaus. Unanimous First Prize winner of the Casagrande International Competition in Italy and winner of CBC Canada’s National auditions for both solo and chamber music, Kathleen Solose has appeared in recital and with orchestras in Germany, Austria, Bulgaria, Italy, the United States, Canada and Russia. She has also recorded for RAI–TV, Radio Svizzera Italiana, American Public Radio and CBC. Kathleen Solose has recorded a solo CD of Chopin’s Sonatas Op. 4 and Op. 35 as well as the Polonaise–Fantaisie in conjunction with CBC, distributed by Eroica Classical Recordings. In the 2005–6 season she performed all five Beethoven piano concerti and the Triple Concerto on fortepiano with the Saskatoon Symphony Chamber Orchestra. In 2008 she was invited to perform a recital at the St. Petersburg (Russia) University for Culture and Art. Professor Solose has initiated several chamber ensembles, including the Toronto Kammertrio and Musici Amati. She is presently Artistic Director and pianist of the Elixir Chamber Ensemble, which presents an annual concert series. Kathleen Solose is Professor of Music at the University of Saskatchewan in Saskatoon, Canada.

Prokofiev’s 8th sonata

This work, dated 1939 to 1944, is one of the strongest musical statements on the effects of war, yet it contains lyrical/narrative elements and a joie de vivre which are a testament to the resilience of the human spirit. It remains a symbol of the extremes of human nature, from innocence to devastating violence, from moments of poignancy to jubilation.

S. Prokofiev

Sonata No. 8 in B–flat Major, Op. 84

Andante dolce

Andante sognando

Vivace

DINA STOJILKOVIĆ (SERBIA)

Dr. Miloje Milojević Music School (Kragujevac)



Dina Stojilković was born on 5th of September, 1994. in Kragujevac, Serbia. Since an early childhood she has shown a great interest in music. At the age of 6 she started learning playing the piano in Music School “Dr Miloje Milojević” in Kragujevac in class of Professor Natalija Tomić. She has won 25 First Prizes on domestic, international competitions and festivals so far, and she has been pronounced a laureate for 9 times. On the International competition of young pianists “S. I. Savšinski” in Saint Petersburg (Russia), held in December in 2010., she won the First Prize. She had a performance in the main auditorium of the city’s Parliament building in Belgrade, in Cultural Centre of Belgrade, in the hall for congress and music “Millennium” in Vršac, in the gallery of SANU (Serbian Academy of Science and Art), and at the age of 13 she had a solo performance in Kolarac Foundation Hall, where she played Concert for piano and orchestra D Major of Joseph Haydn with the Belgrade string orchestra “Dušan Skovran”.

Piano Recital – Young Concert Platform

M. Clementi	Sonata in C Major, Op. 36 No. 3 Allegro con spirito
F. Chopin	Etude in C-sharp Minor, Op. 25 No. 7
F. Liszt	Tarantella, from <i>Années de pèlerinage</i> – Deuxième année: Italie – Venezia e Napoli”

VLADIMIR ŠOVLJANSKI (SERBIA)

Isidor Bajić Music School (Novi Sad)



Vladimir Šovljanski was born on March, 30th 1994 in Novi Sad, Serbia. He started his musical education at the age of nine at the elementary Music School “Josip Slavenski” in the class of Professor Biljana Bogosavljević. At present he is a sophomore student at the secondary Music School “Isidor Bajić” in the class of Professor Vera Lili, while at the same time attending Comprehensive School “Jovan Jovanović Zmaj” in the class for mathematically gifted students. He has participated in many piano competitions at the national and international level where he has won numerous awards such as: the Second Prize at IX^e Concours International de Piano Nikolaï Rubinstein (Paris, France), the First Prize at the 13th International Piano Contest (Šabac, Serbia), and the First Prize at the Republic of Serbia national competition (Belgrade, Serbia). Vladimir has had several solo concerts and participated in the First World Piano Conference in Novi Sad (Young Concert Platform). In 2010 he attended master class held by Dr. David Glen Hatch at the Second World Piano Conference in Novi Sad. Vladimir received an award and a special praise for continually achieving high results in the field of art (music) at the competitions in the country and abroad awarded by the province of Vojvodina.

Piano Recital – Young Concert Platform

J. S. Bach	Prelude and Fugue in E–flat Major, WTK II, BWV 876
J. Haydn	Sonata in C Major, Hob. XVI/50
	Allegro
	Adagio
	Allegro molto
F. Chopin	Etude in C–sharp Minor, Op. 10 No. 4
S. Rachmaninoff	Prelude in B–flat Major, Op. 23 No. 2

MARIA DEL PICO TAYLOR (CUBA/USA)

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



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

The Taubman Approach to Healthy Technique and Musicianship

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

SOCK SIANG THIA (AUSTRALIA/MALAYSIA)

University of Adelaide–Elder Conservatorium of Music (Adelaide)

Sock Siang Thia holds a Master of Music degree in Piano Performance with distinction from the University of Newcastle upon Tyne in the United Kingdom. Upon graduation, she returned to Malaysia and served as a music lecturer at the Universiti Malaysia Sarawak. Sock Siang Thia then received a scholarship from the Malaysian Government and is currently completing a PhD in Performance at the Elder Conservatorium, University of Adelaide in Australia. Her doctoral research has as its focus the piano works of Fanny Hensel and Clara Schumann.



The Piano Music of Fanny Hensel and Clara Schumann

Fanny Hensel and Clara Schumann make an interesting pair for musical comparison. Both received good training as pianists and composers, maintained close ties to prominent composers in the nineteenth century and sustained a lifelong involvement in music. Their lesser known contributions to the nineteenth century piano music in particular make them an interesting area for study. This paper explores the performance related issues in performing the piano music of these two composers. #20 Differences in the handling of musical elements such as form, texture, melody, harmony and rhythm will reveal each composer's individual approaches in composition. The analysis of these patterns will assist the decision-making process guiding the interpretation of their music. The whole process of understanding, analysing and interpreting their music will combine to inform the preparation of these works in order to produce a meaningful performance. And the performance itself will also be identified through the entire process as the primary tool and outcome of this research.

OLIVERA TOMAŠEVIĆ (SERBIA)

Isidor Bajić Music School (Novi Sad)



Olivera Tomašević was born on 3rd of November 1994. in Novi Sad, Serbia. She has played the piano since she was seven years old. She is attending now the second grade in High School of Music “Isidor Bajić” in the class of Professor Miavec Edit and studies simultaneously second grade at the “Jovan Jovanović Zmaj” grammar school in Novi Sad. During her school years Olivera has had numerous successful appereances. Since she was ten, she has been entering competitions both in Serbia and abroad where she has gained favourable results. The most outstanding Prizes are from the international competition “Concours FLAME 2008” Paris, France–First Prize and “National Piano Competition 2006” Belgrade, Serbia–First Prize. Besides, Olivera has been an attendant of master classes with such eminent Professors as Professor Ivo Kalcev, Professor Svetlana Bogino, Professor Vladimir Ogarkov.

Piano Recital – Young Concert Platform

F. Chopin

Etude in E Major, Op. 10 No. 3

R. Schumann

Papillons Op. 2

TERESA TREVISAN (ITALY)

Conservatory of Music Giuseppe Tartini (Trieste)



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

The Bach – Reger Brandenburg Concertos for Piano Duet, Revised by Filippo Trevisan

Reger devoted an important part of his life to the transcription of past works especially by and his attention to Bach was special. The transcription of the “Brandenburg Concertos” was commissioned in 1904 by Henri Hinrichsen, the editor and owner of the Peters in Leipzig. The aim of this monumental work was to write music intended for performances at home or among friends, simple to be played, in the spirit of traditional Hausmusik. However, the complexity of the original score didn’t allow Reger to achieve what he had set. In fact the complicated polyphony required a huge commitment and also high level performers. Moreover the removal of some orchestral parts on one side did not contribute to simplify the execution, on the other it impoverished the musical texture. The revision operated by Filippo Trevisan was based on the comparison between the four–hands version and the original Bach orchestral score. Firstly he proceeded with correcting some manifest errors of copying. Then he tried to integrate, when possible, the omitted parts. The result is likely to stand the comparison with the original orchestral version, allowing you to discover particular counterpoint passages that orchestra’s colors sometimes overshadow.

ANNE LOUISE–TURGEON & EDWARD TURGEON (CANADA/USA)

Florida Atlantic University (Boca Raton, Florida)

MTNA



Canadian pianists Edward and Anne Turgeon are ensemble-in-residence and piano faculty members at Florida Atlantic University. Critics have hailed the duo as “one of the top duos of our time” (La Scena Musicale) in response to performances in Asia, Europe, Russia, and North America, at venues such as Carnegie Hall, Concertgebouw of Amsterdam, Yong Siew Toh Conservatory, San Francisco International Chamber Music Festival, Montreal International Duo Piano Festival, Festival Miami, Chicago Duo Piano Festival, Music Toronto, Norfolk Chamber Music Festival, and Festival Duettissimo, to name a few. The Turgeon’s recordings on Marquis/EMI and Vanguard Classics have been heard on BBC, ABC, CBC, and NPR’s Performance Today. They received “artist of the month”, and “top 10 classical” from the CBC. They are the only North American piano duo to have won First Prize in both the Murray Dranoff International Duo Piano Competition (Miami) and International Schubert Competition for Piano Duos (Czech republic). The Turgeon’s teachers include Marietta Orlov, James Anagnoson, Peter Frankl, Boris Berman, Karl Ulrich Schnabel, Gyorgy Sandor, Marek Jablonski, and Karl Heinz Kammerling. They hold Doctor of Musical Arts degrees from Yale University School of Music.

Ravel’s Two–Piano Version of La Valse & Saint–Saëns’ Two–Piano Transcription of Liszt’s Sonata in B Minor for Piano. Virtuoso Gems of the Duo Piano Literature.

Ravel’s “La Valse” is known in many forms: orchestral; one piano, four-hands; solo piano; and two pianos. The Duo Turgeon showcase the two–piano version, discussing aspects of ensemble, sound and style—as well as the disturbing times through which Ravel worked on La Valse. The fantastic–fatal whirling in La Valse seems to speak of narcissism and the end of an era. After starting the work before the First World War, La Valse only took its final form in 1920, when both Vienna and the world around Ravel were very different places. Recently published (2004) by Durand, Saint–Saëns’ two–piano transcription of Liszt’s Sonata in B minor is a prime example of the relationship between two versatile, prolific, multi–faceted nineteenth century musicians. For over 30 years, the masters exchanged letters and constructive criticism, while publicly encouraging, performing and transcribing each other’s works. Mutual esteem, admiration and generosity characterized their unique bond. Although this transcription was never published during the twentieth century, it was premiered by Saint–Saëns and Louis Diemer in 1914. Every bit as exciting as the solo version, the tonal resources of two pianos adds to the sonic excitement, while accentuating the compositional marvel of this tour–de–force!

Lecture

Piano Master Class

Piano Duo Recital

GREGOR VIDOVIĆ (GERMANY)

EPTA Germany



Gregor Vidović (1971) started performing during his piano studies on the music academies in Novi Sad (Serbia) and Cologne (Germany). In the last years Gregor Vidović performed in Germany, Austria, Bosnia, Egypt, Serbia, Croatia, Italy, France and Brazil. Numerous concerts were recorded for TV and radio. The concerts were accompanied by almost thirty masterclasses on conservatories and academies. Beside his activities as a performing artist and a piano pedagogue, he founded the Music Summer Academy Southeast Europe and the concert series A Tribute to Sarajevo, both committed to the support of young musicians from the countries of former Yugoslavia. For his artistic work and his social commitment, Gregor Vidović has been frequently awarded: member of the Lions Club International, Paul Harris Fellow of the Rotary International Club, Cultural Prize of the German Oberberg Region, representative of Germany at the international conferences Education for Culture of Peace, Ambassador of Good Will of the Aid Net Foundation and artistic director of the Youth Symphony Orchestra South Eastern Europe.

The Limits of Notation

Ferruccio Busoni once wrote “Every notation is already a transcription. From the moment on in which the feather seizes the idea, the idea loses its original form. The intention to write down an idea requires the choice of measure and key. The form and tone the composer decides to use, determine more and more the way and the limits”. We, the modern generation of musicians and interpreters, are eager to interpret the works of the composers as authentic as possible in the means of textual and stylistic accuracy. One of the elementary tools to accomplish this goal are “Urtext” editions which reveal the original notation of the composer. But what did the composers really write? How much do we, as musicians and interpreters, have to read between the lines? Are the limits of notation really limits or spaces in which the “artistic freedom” can and should happen? Are we as interpreters allowed to decide where the limits of notation are, and if yes, how do we decide what is—so to say—missing in the notation? Are these “missing” parts only defined by the “good taste” of the musician interpreting the work or are there specific criteria which can back up our interpretational decisions?

ALEKSANDRA VOJNAK (SERBIA)

Isidor Bajić Music School (Novi Sad)



Aleksandra Vojnak was born on the 11th of May, 1993 in Novi Sad, Serbia. At the age of 6 she got accepted into Music School “Isidor Bajić” at the Professor Czilla Stojšić’s class. In the year of 2001, mentored by Dorian Leljak at the Music Academy, she passed the test for the preparatory class for young talents as one of the youngest ever. Playing the piano for the past 12 years, she won numerous awards. Some of the most significant ones are the Second Prize at “Nikolai Rubinstein” competition in Paris, and the Second Prize at “5th Memorijal Isidor Bajić” in Novi Sad, Serbia, where she also won the title for the most promising young pianist in Vojvodina, Serbia. Additionally, she won many First Prize Awards at the republic competitions of young pianists in Belgrade and in Šabac, Serbia. In addition to participating at competitions, Aleksandra attended numerous seminars where she had the chance to work with eminent experts. In the year of 2007, she passed the Royal School of Music–third level. Currently, she is at the third year of Music High School “Isidor Bajić”.

Piano Recital – Young Concert Platform

A. Scriabin	Poem No. 1 in F-sharp Major, Op. 32
F. Liszt	Etude “Gnomenreigen”
M. Ravel	Sonatine in F-sharp Major
	Mouvement de Menuet
	Animé

Piano Duo

J. Brahms	Hungarian Dances
	No. 1 in G Minor
	No. 11 in D Minor
	No. 8 in A Minor
D. Milhaud	Suite “Scaramouche”
	Brasileira

DRAGUTIN VUČIĆ (SERBIA)

Isidor Bajić Music School (Novi Sad)

Dragutin Vučić was born on 27th of September 1996. in Novi Sad, Serbia. He attends Music School “Isidor Bajić” in Novi Sad in class of Professor Vera Lili. At the same time he goes to Elementary School “Ivo Andrić” in Budisava. He won First Prizes at international competitions and on the Republican two Second and one First Prize. He took part in the master class of Professor Iris Kobal and in a two–week course “Vienna Young Pianists”, where he worked with many Professors from different countries. He also participated in the master class of Diane Andersen (Belgium) and David Glen Hatch (USA).



Piano Recital – Young Concert Platform

F. Liszt	Etude No. 9 in A-flat Major, Op. 1
L. van Beethoven	Sonate in G Major, Op. 14 No. 2 Allegro
R. Muczyski	Desperate Measures (Paganini Variations), Op. 48

SARA VUJADINOVIĆ (SERBIA)
Faculty of Musical Art (Belgrade)



Sara Vujadinović (1991) graduated in June 2010 at the Faculty of Music Arts in Belgrade under Professor Ninoslav Živković. Now, she is the student of Master piano studies in Belgrade. She has won 30 first and Special Prizes at prestigious international piano competitions (the most recent in February 2011—winner of the “YAMAHA” piano competition). Sara was the winner of Sixth Prize and the Laureate of the one of the most prestigious international piano competition “The Gina Bachauer Young Artist” in Salt Lake City (USA). During her University studies, Sara won the “Olga Mihajlović Award” and the “Emil Hajek Award”. She has been awarded the “Art Link Award” for the most promising young musician in 2008, as well as the “Stanojlo Rajičić Foundation Prize” for the best recital in 2009. concert season, awarded by the Serbian Academy of Science and Arts. Sara performed at concerts in Serbia, France, Montenegro, Czech Republic, Croatia, Liechtenstein, Sweden, Ukraine, Italy and in USA. She performed with the Zagreb soloists orchestra, the Kharkov Symphony Orchestra, the Christianstad Symphony Orchestra and National Radio Television Symphony Orchestra. She also participated in numerous humanitarian concerts and recorded for National Radio Television and the Czech Radio and Television.

Piano Duo Recital

F. Schubert	Fantasie in F Minor, D. 940 (Op. posth. 103)
J. Brahms	Hungarian dances
	No. 1 in G Minor
	No. 2 in D Minor
	No. 4 in F Minor
	No. 5 in F-sharp Minor
	No. 6 in D-flat Major
D. Milhaud	Suite “Scaramouche”
	Vif
	Modère
	Brasileira
M. Ravel	La valse

DAVID WESTFALL (USA)

University of Hartford–Hartt School of Music (Hartford, Connecticut)

MTNA



David Westfall maintains an active career as concert pianist, collaborative artist, and teacher. He has concertized and given masterclasses throughout the United States, Canada, Spain, Brazil, Germany and Serbia. He has performed with internationally acclaimed string quartets such as the Jupiter, Chiara, and American. He has presented at the Music Teachers National Association and World Pedagogy Conference, and will return again this summer for a three–week residency at the Three Bridges Chamber Music Festival at the Duluth campus of the University of Minnesota. He has also recently given masterclasses at the Royal Conservatory in Toronto, the Royal College in London, and Mannheim University of Music and the Performing Arts. Westfall is a graduate of Indiana University, Texas Christian University and the Juilliard School of Music. He received his Doctorate in Musical Arts from the Hartt School, University of Hartford, where he is Associate Professor of Piano. He is currently Co–chair of the Keyboard Department and Chair of Collaborative Piano at the Hartt School.

Chamber Music Gala Recital

R. Schumann

B. Bartók

Andante and Variations for Two Pianos, Op. 46

Sonata for Two Pianos and Percussion

Assai lento–Allegro molto

Lento, ma non troppo

Allegro non troppo

WOJCIECH WISNIEWSKI (AUSTRALIA)

Sydney University–Sydney Conservatorium of Music (Sydney)

Australian Institute of Music (Sydney)



Wojciech Wisniewski was born in 1981 in Poland. In 2004 he graduated from F. Chopin Academy of Music (Warsaw) studying with Professor Edward Wolanin and Professor Katarzyna Jankowska. He obtained Bachelor of Music with First Class Honours at The Australian Institute of Music studying with Phillip Shovk (2007). Since his arrival in Australia he performed widely around the country (Sydney, Melbourne, Canberra and many others). In 2008 he participated in the Sydney International Piano Competition. In February and May 2009 Wojciech performed recitals in New Zealand, invited by Professor Jack Richards. In June 2009 he performed F. Chopin Piano Concerto No 1 with Balmain Sinfonia. At present he is a student of Natalia Sheludiakova and Dr. James Renwick, at the Sydney Conservatorium of Music (DMA). His current research work includes an investigation of perceptions regarding the nature and influence of National Piano Schools. He holds a teaching position at the Australian Institute of Music (Sydney).

National Piano Schools in the 21st century, Introduction to Research

The term National Piano Schools (NPS) refers to the various pianistic styles of teaching and performing that have originated in the main pianistic centers of the world (e.g Germany, France, Russia). The aim of this research is to investigate musicians perceptions of the relevance and existence of NPS in the 21st century. The paper concentrates on the purpose and the process of creation of the Piano Genealogy Website (www.pianogenealogy.com.au) and the data collected via the qualitative internet questionnaire (also available on the website). The website is a searchable database of pianists and pedagogues accompanied by the list of their students and teachers. Providing an easy overview of the data collected on the site, pianists are displayed in the relevant Genealogy Trees available in the graphic form. Preliminary questionnaire data suggests that even though participants are aware of existence and influences of NPS, the understanding of what might be attributed to the national piano style is less pronounced.

Piano Master Class

CHI-CHEN WU (USA)

Susquehanna University (Selinsgrove, Pennsylvania)



Active as a recitalist, chamber musician, concerto soloist and fortepianist, Chi-Chen Wu has performed in Boston, New York, Chicago, San Diego, Taiwan, Singapore, Japan, Canada, Spain, France, the Aspen Music Festival and many other venues worldwide. As a chamber musician she has collaborated with Karl-Heinz Steffens, Irina Muresanu, musicians from the Chamber Music Society of Lincoln Center, members of the Julliard String Quartet, the Formosa String Quartet, the Boston Symphony Orchestra and the New York Philharmonic. Her research interests include historical performance practice and the correlation between performance and formal analysis with special focus on the chamber music of Schumann and Brahms. Her ongoing projects include the recording of the complete Schumann sonatas for violin and piano with Nicholas DiEugenio. This year will see the release of her recording of Haydn Lieder with soprano Andrea Folan under the Musica Omina label. Before joining the faculty at Susquehanna University in the fall of 2010, she had taught at National Taiwan Normal University and Cornell University. Ms. Wu holds a doctoral degree from the New England Conservatory.

Beat Unit Discrepancies between Meter and Metronome Markings in Schumann's Instrumental Music as Cues for Performance

Across the entire spectrum of Schumann's compositional output, extensive metronome markings exist for all genres except for the songs. While it is customary to assume that the beat unit suggested by the lower denominator in a meter points to how the composer himself hears the governing metrical unit of a work, it is seldom noted that the same could be said of the beat unit represented by the metronome marking, which implicitly serves as a guide as to which note value constitutes the regulating pulse unit of a work. Out of 317 existing metronome markings for the instrumental music, 40 markings betray discrepancies between the beat unit as represented by the denominator of the meter and the beat unit provided in the metronome indication. The discrepancies witnessed here are intentional on Schumann's part, and by assigning the metronome markings with a different beat unit, Schumann adds one level of pulse, serving as a bridge which leads our attention to certain structural and thematic facets of the work that require special consideration in performance and listening, facets that the basic meter signature cannot fully convey on its own.

FLAVIO ZACCARIA (ITALY)

Conservatory of Music Giuseppe Tartini (Trieste)



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

The Bach – Reger Brandenburg Concertos for Piano Duet, Revised by Filippo Trevisan

Reger devoted an important part of his life to the transcription of past works especially by and his attention to Bach was special. The transcription of the “Brandenburg Concertos” was commissioned in 1904 by Henri Hinrichsen, the editor and owner of the Peters in Leipzig. The aim of this monumental work was to write music intended for performances at home or among friends, simple to be played, in the spirit of traditional Hausmusik. However, the complexity of the original score didn’t allow Reger to achieve what he had set. In fact the complicated polyphony required a huge commitment and also high level performers. Moreover the removal of some orchestral parts on one side did not contribute to simplify the execution, on the other it impoverished the musical texture. The revision operated by Filippo Trevisan was based on the comparison between the four-hands version and the original Bach orchestral score. Firstly he proceeded with correcting some manifest errors of copying. Then he tried to integrate, when possible, the omitted parts. The result is likely to stand the comparison with the original orchestral version, allowing you to discover particular counterpoint passages that orchestra’s colors sometimes overshadow.

MIHAJLO ZURKOVIĆ (SERBIA)

Academy of Arts (Novi Sad)



Mihajlo Zurković, as outstanding young talent, was a second-generation student of the “Zero Year” at the Academy of Arts in the class of Professor Jokuthon Mihailović. He graduated and later obtained a master’s degree at the Academy of Arts in the same class. At present, Zurković is at doctoral studies at the Faculty of Music in Belgrade under Jokuthon Mihailović’s mentoring. He has won numerous awards at national and international competitions, as well as diplomas and awards by cultural institutions in the country and abroad. He has given concerts in major halls: USA, Russia, Italy, France, Romania, Hungary, Slovenia, Croatia, Bosnia and Herzegovina, Montenegro, Macedonia and Serbia. He participated in a project “Operation 40 Fingers” in which he had several performances in Italy. Also, he has had numerous recordings for local radio and television, recorded for Swiss Radio, Radio Vaticana, Radio Television of Montenegro and MTV2, Hungarian National Television. In 2009, Zurković recorded LIVE CD produced by “Laza Kostić” Cultural Centre (Sombor) and the Academy of Arts (Novi Sad). In December 2009, he had debut recitals in New York (Bechstein Concert Hall and Symphony Space), Boston and Philadelphia. In March 2010, he had recitals in Russia within the festival dedicated to Frederic Chopin (St. Petersburg–Rimsky–Korsakov Conservatory, Sheremetev castle, Mussorgsky College) and received the highest awards from the Association of Frederic Chopin–Russia. Zurković is employed as an assistant lecturer in piano at the Piano Department of the Academy of Arts in Novi Sad.

Piano Recital

F. Schubert	Fantasie in C Major, D. 760 (Op. 15), “Wanderer–Fantasie” Allegro con fuoco Adagio Presto Allegro
F. Schubert–F. Liszt	Gretchen am Spinnrade, D. 118 (Op. 2)
F. Liszt	Hungarian Rhapsody No. 13 in A Minor
F. Liszt	6 Consolations
F. Liszt	Hungarian Rhapsody No. 15 in A Minor, “Rákóczy March”

BRANKA ŽIRAVAC JEREMIĆ (SERBIA)

Vojislav Vučković Music School (Belgrade)



Branka Žiravac Jeremić, born in musicians' family, started to play piano at the age of 4. In Belgrade, she studied with Professor Igor Lazko (Russia, France) and Professor Zora Mihailović (Serbia, USA). She graduated cours Excellence of the Superior level at the European Conservatory in Paris (Professor Lazko), and spent 2 years at Tchaikovsky Conservatory in Moscow, with Professor A. Nassedkin. Branka Žiravac Jeremić won many Prizes during her studies, played many recitals as a soloist, in chamber ansambles in whole former Yugoslavia, in France, Russia, Italy, Great Britain, Greece, Bulgaria. She recorded for RAI and in Serbia. Gave master–classes in Serbia and Bulgaria. Some of Serbian best pianists were or still are in her class. She was a member of the Presidency of EPTA–Serbia, for 8 past years was a director of the Vučković International Piano Competition, teaches at Vučković High School of Music in Belgrade, member of the jury at many piano competitions (“Nikolai Rubinstein” in Paris, “Nassedkin” in Yaroslavl, Russia, “Musicians for the New Millenium”, Skopje, Macedonia, “Schumann–Brahms” Plovdiv, Bulgaria, “Petar Konjović” Belgrade, Serbian State competition, Montenegrin Revue of musical talents, Belgrade Podium of Musical Talents etc.) Her pupils won more than hundred and fifty Prizes at various competitions and played around Europe.

Piano Recital

F. Schubert	Sonata in E–flat Major, D. 568 (Op. 122) Allegro moderato Andante molto Menuetto–Allegretto Allegro moderato
F. Schubert–F. Liszt	Das Wandern, D. 795 (Op. 25 No. 1) Lob der Tränen, D. 711 (Op. 13 No. 2)
J. Brahms	Variations and Fugue on a Theme by Handel, Op. 24

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