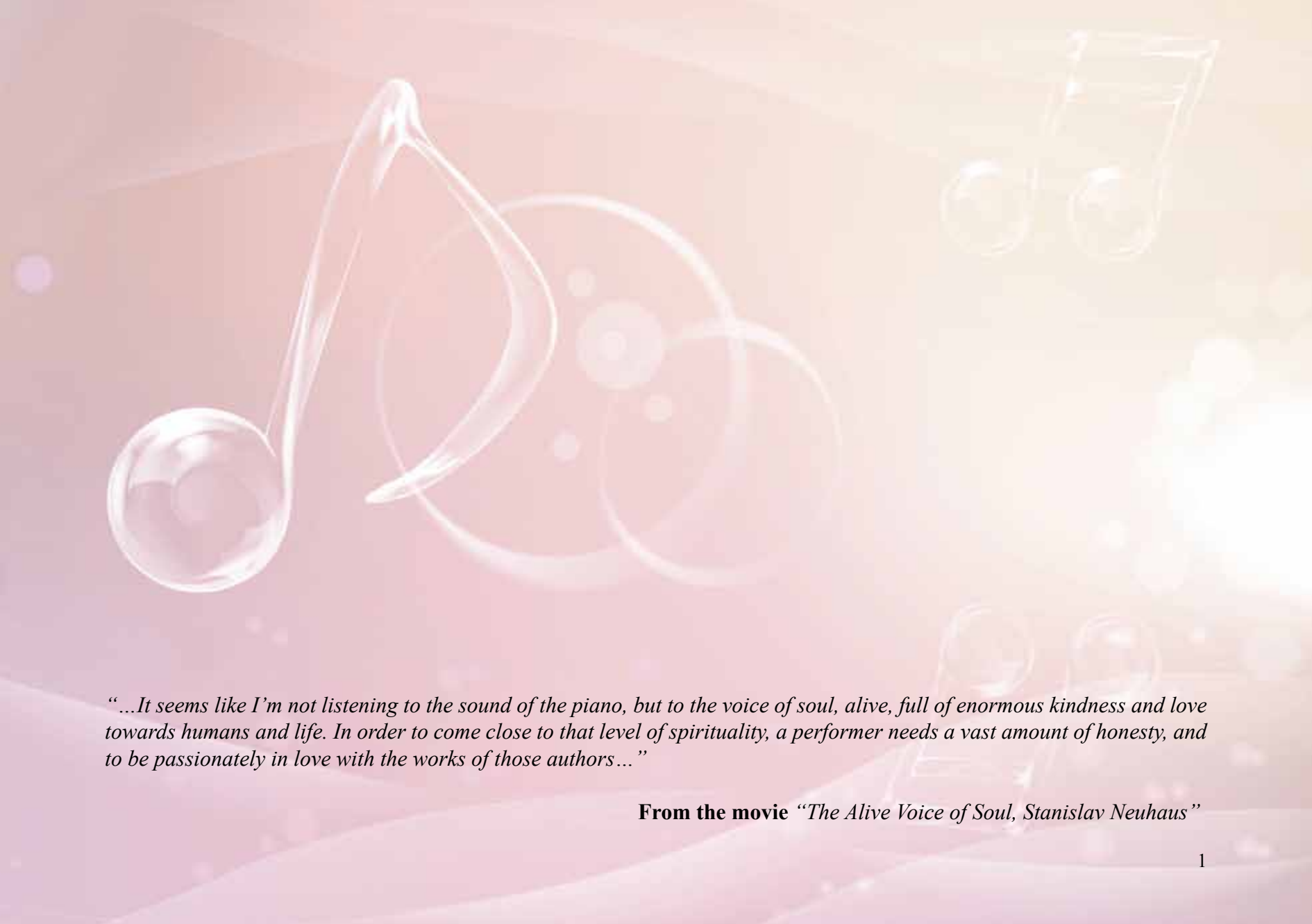




WPC

4rd WORLD PIANO CONFERENCE

June 27 to July 03, 2012, Novi Sad, Serbia



“...It seems like I’m not listening to the sound of the piano, but to the voice of soul, alive, full of enormous kindness and love towards humans and life. In order to come close to that level of spirituality, a performer needs a vast amount of honesty, and to be passionately in love with the works of those authors...”

From the movie “The Alive Voice of Soul, Stanislav Neuhaus”

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



WPC RETROSPECTIVE

Over one hundred pianists and piano teachers take part in the World Piano Conference annually, contributing to the further advancement of the standards of teaching and studying piano, addressing all aspects of art, pianism and piano pedagogy, from beginner level to professional, and forming a strong bond between pianists and piano teachers from all over the world. The program of the World Piano Conferences is realised through a variety of forms, including lectures, recitals, master classes, and seminars, encompassing a diverse set of piano pedagogy related topics as well as those focused on the performance of piano literature masterpieces. World Piano Conferences are held annually in the organization of EPTA Vojvodina (European Piano Teachers' Association), and Isidor Bajić Music School. The Fifth World Piano Conference will be held in Novi Sad, from 27 June to 3 July, 2013.



First World Piano Conference,
Novi Sad, May 4 – 8, 2009



Second World Piano Conference,
Novi Sad, August 26 – 31, 2010



Third World Piano Conference,
Novi Sad, June 27 – July 03, 2011

PUBLISHED IN NEWSPAPERS



Beta, May 3, 2009 – The First World Piano Conference will begin in Novi Sad on Monday and will last until May 8th, with programs featured at Isidor Bajić Music School and the Novi Sad Synagogue. The organizers have announced that over one hundred pianists and piano teachers from over thirty countries will take part in the Conference.



Nacionalni Gradanski, May 4, 2009 – The First World Piano Conference will be held in Novi Sad between May 4 and 8th 2009 at the Concert Hall of Isidor Bajić Music School and the Novi Sad Synagogue, organized by EPTA Vojvodina (European Piano Teachers Association) and Isidor Bajić Music School. "Our town will become a gathering point for the meeting of one hundred pianists and piano teachers from over 30 countries around the world – Germany, Great Britain, Austria, Switzerland, Holland, Denmark, Sweden, Romania, Poland, Norway, Finland, Greece, Portugal, Hungary, Croatia, Canada, USA, Argentina, Brazil, New Zealand, Ghana, the South African Republic, Estonia, Russia, Australia, China, Japan, South Korea, and our country", our newspaper was informed by Isidor Bajić Music School officials.

There will be 34 concerts held (solo piano recitals, piano duo performances, voice and piano recitals, lecture-recitals, and performances of concertos for piano and orchestra) and 65 presentations (lectures, master classes, presentations). The Gala opening and the concert of the esteemed Italian pianist Giuseppe Andaloro will take place at the Synagogue tonight at 8 PM. "The closing concert is scheduled for Friday, May 8, 2009. It will take place at the Synagogue, featuring the Isidor Bajić Music School Symphony Orchestra enhanced by seven string players from Mili Balakirev Music School, Moscow (Russia), and four young and talented soloists: Ekatarina Makarevskaja from Mili Balakirev Music School in Moscow, and three soloists from Isidor Bajić Music School – Tea Stojšić (piano), Irena Josifoska (violoncello) and Danilo Kuzman (violin), all under the baton of Aleksandar Kojić", as announced by the organizers of the World Piano Conference.



Daily Paper Danas, August 25, 2010 – The Second World Piano Conference begins today at Isidor Bajić Music School and will last until August 31st. It will gather over one hundred pianists and piano teachers, who will be making their contributions to further advancement in the standards of piano performing and teaching, addressing all aspects of piano performance and piano pedagogy, from beginner level to professional, while forming a strong bond between pianists and piano teachers from all over the world. The program of the Second World Piano Conference will be comprised of lectures, recitals, master classes, and seminars, encompassing a diverse set of piano pedagogy related topics as well as those focused on the performance of piano literature masterpieces. Among those who will take an active part in the Conference are a number of current national EPTA (European Piano Teachers Association) presidents from various European countries, members of the Music Teachers National Association (American-based organization), the Asian Piano Teachers Association, the Australian Piano Teachers Association, and a number of artists and pianists from the USA, Europe, Australia, New Zealand, South Africa, and Asia.

Dnevnik, August 23, 2010. – The World Piano Conference – Beginning this week and lasting into the next, from August 26th to 31st,



Novi Sad will serve as host to a significant musical event: The Second World Piano Conference, a gathering of over one hundred pianists and piano teachers organized by Isidor Bajić Music School and the Vojvodina branch of the European Piano Teachers Association, in collaboration with similar organizations from Asia, USA, Australia and other parts of the world. The aim of the manifestation, which consists of presentations and concerts that will take place at Isidor Bajić Music School, the Novi Sad Synagogue and the City Hall, is to make a contribution to the further advancement of the standards of piano performing and teaching, and the organization of this event represents a new and significant confirmation of the high level of piano performing and teaching in our area. Over one hundred esteemed soloists and piano teachers from all over the world will take part in the Conference, giving lectures and presentations on various topics related to the history of pianism, piano pedagogy and concert performances, encompassing themes related to teaching beginners, diverse contemporary pedagogy and performance related issues, the influence of jazz and other popular music on classical repertoire, as well as topics imposed by the overall advancement in informational technology: the innovation of piano expression in the computer age. Lectures on the piano output of great past composers, such as Liszt, Hummel, Albeniz, Busoni, Kirchner, Satie also attract attention, as do presentations of the most contemporary piano opuses of 21st century composers. The program of the conference also features master classes by the visiting professors. Among the esteemed pianists and piano teachers who will take part in the Conference are: Michael Baron, Jennifer Cruz, Gerick Peterson, Anthony Olsson, Barry Sneider from the USA, Tori Stodde from Norway, Shina Nicol from Great Britain, Gregor Niemczyk from Poland, Heribert Koch from Germany, Veronika Gaspar from Romania, Rea de Lyll from New Zealand, as well as Branka Parlić, Alan Freiser, Milan Miladinović, Dina Šuklar, Milena Apić and others from Serbia. The conference program will begin daily at 9 AM at the Concert Hall of Isidor Bajić Music School, and will last until 5 PM, when the program will continue at the Novi Sad Synagogue. In addition to the many solo performances and recitals by young pianists and well established soloists, the programs of these concerts will also include performances by piano duos, such as Ingmar duo from Novi Sad, formed by Slobodanka Stević i Aleksandar Gligić.



RTV, June 27, 2011 – Pianists from All over the World in Novi Sad – In the week ahead, from June 27th to July 3rd, Isidor Bajić Music School will host the Third World Piano Conference in Novi Sad. During the manifestation, which attracts pianists and piano teachers from six continents, a number of master classes, seminars, lectures, presentations and concerts will be held, exhibiting a diverse piano repertoire and encompassing various topics related to piano teaching and performing. The members and representatives of various piano associations, including the European Piano Teachers Association, the Music Teachers National Association (American based organization), the Asian Piano Teachers Association, the Australian Piano Teachers Association, and a number of artists and pianists from the USA, Europe, Australia, New Zealand, South Africa, and Asia will participate in the Conference. The opening ceremony and concert will feature three pianists from Novi Sad: Pavle Krstić, Aleksandar Đermanović and Iris Kobal, who, in collaboration with the Camerata Academica Orchestra under the baton of Aleksandar Kojić, will be performing piano concertos by Bach, Mozart and Chopin at the Novi Sad Synagogue, beginning at 8 PM.

IMPRESSIONS

Dear WPC,

It was nice meeting you. I wanted to congratulate with the great organisation of the Festival and the wonderful time I have spent in Novi Sad. Take care and best wishes!

See Siang Wong

Dear WPC,

The conference was extremely well-organized and well-staffed. Everyone was so helpful and kind in the secretariat; they took care of every detail immediately and were always professional. All the best,

Jeremy

Dear WPC,

Thank you SO much for another inspiring and very pleasant stay in Novi Sad. You create a very good atmosphere and the conference presented so many interesting issues. Best regards,

Desiree Paulsen Bakke

Dear WPC Novi Sad Team,

Thank you for such a musically inspiring event as the WPC 2009. I felt honoured to be part of it. Congratulations on your success and congratulations to your wonderful students who performed. They were absolutely delightful. I wish you all every success for the future and look forward to a rewarding association with you. Kind regards,

Suzanne Cooper

Dear WPC 2010 Team,

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

William A. Lipke

Dear Organisers of WPC,

Thank you so much for a most enjoyable and well organised conference! The range of topics and performances were very engaging, and I found Novi Sad to be a wonderful location for this event. Thank you for your hospitality, and I hope to return in the future for another edition. All best wishes,

Nathanael May

OVERVIEW OF PARTICIPATING COUNTRIES

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| Country | WPC 1 | WPC 2 | WPC 3 | WPC 4 |
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FIFTH WORLD PIANO CONFERENCE



**NOVI SAD, SERBIA
27 June – 3 July, 2013
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)**

Monday, June 27th 2012

Synagogue

8:00 pm

GALA OPENING CEREMONY

CAMERATA ACADEMICA (SERBIA)

J. S. Bach

Concerto for two pianos in C Minor, BWV 1060

Allegro

Adagio

Allegro

Soloist: Viktor Radić / Dragutin Vučić (Serbia)

J. S. Bach

Concerto for two pianos in C Minor, BWV 1062

No tempo indication

Andante

Allegro assai

Soloist: Slobodanka Stević / Aleksandar Gligić (Serbia)

J. S. Bach

Concerto in D Minor, BWV 1052

Allegro

Adagio

Allegro

Soloist: Biljana Gorunović (Serbia)

Conductor: Andrej Bursać (Serbia)

The background is a light gray with abstract, flowing shapes. On the right side, there is a circular arrangement of black and white piano keys. A large, stylized musical note is visible in the upper left, and another one is partially visible on the right. The overall aesthetic is clean and artistic.

EPJA

4th WORLD PIANO CONFERENCE NOVI SAD
SCHEDULE

WPC

27th JUNE, 2012 (WEDNESDAY)

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 KEVIN RICHMOND (USA)**
Lecture-Recital: Eine Kleine Mitternachtmusik: Crumb's Fascination with Jazz and Nocturnal Imagery
- 11,15 IAN JONES (UK)**
Piano Master Class
- 12,15 LORETTA LANNING (USA)**
Lecture: Sequencing Czerny's Etudes with Beethoven's Sonatas in the High School Curriculum
- 13,00 ILONKA PUCIHAR (SLOVENIA)**
Lecture: Creativity and Improvisation: a Vital Part of Piano Lessons in the First Years of Learning
- 13,45 DAVID KARP (USA)**
Lecture-Recital: The Piano Teaching Music of David Karp
- 14,30 ELLEN GREGORIE (USA)**
Lecture-Recital: Pedagogical Perspectives on J. S. Bach's "Little Preludes and Fugues"
- 15,15 Intermission**
- 16,15 MARTA MILOSEVIĆ BRANKOVIĆ (USA)**
Piano Recital: (Chopin, Mozart, Satie, Galindo, Garcia, Webber)
- 17,15 IVAN HOLODOV (SERBIA)**
Piano Recital - Young Concert Platform: (Rameau, Beethoven, Chopin, Tchaikovsky, Bartók)
- 18,00 BRANKA ŽIRAVAC JEREMIĆ (SERBIA)**
Piano Recital: (Mozart, Debussy, Kulenović, Scriabin)
- 19,00 VELJKO GLODIĆ (CROATIA)**
Piano Recital: (Scriabin)
- 19,45 Intermission**

THE SYNAGOGUE

- 20,00 GALA OPENING: EVENING OF PIANO CONCERTOS**
BILJANA GORUNOVIĆ/VIKTOR RADIĆ/DRAGUTIN VUČIĆ/SLOBODANKA STEVIĆ/ALEKSANDAR GLIGIĆ (SERBIA)
ANDREJ BURSAĆ (SERBIA)/CAMERATA ACADEMICA
Piano Concertos: (Bach)

28th JUNE, 2012 (THURSDAY)

ISIDOR BAJIĆ MUSIC SCHOOL

10,00 PAOLA SAVVIDOU (USA/CYPRUS)

Workshop: Playing with the Whole Body

10,45 TORI STØDLE (NORWAY)

DVD Presentation: "Bells are Shining and Calling"

11,30 DOTAN NITZBERG (ISRAEL)

Lecture-Recital: Teaching Piano to People with Asperger's more Effectively

12,15 DAVID KARP (USA)

Lecture-Recital: The Piano Music of Leonard Bernstein

13,00 JUDY KEHLER SIEBERT/MINNA ROSE CHUNG (CANADA)

Lecture-Recital: "You're Not REALLY Listening!" The Magic of Chamber Music Interaction

13,45 MARIANN MARCZI (HUNGARY)

Lecture-Recital: Claude Debussy's Influence on Zoltán Kodály's Piano Pieces

14,30 SOPHIA GILMSON (USA)

Piano Master Class

15,15 *Intermission*

16,00 NATALIJA TOMIĆ (SERBIA)

Piano Recital: (Mozart, Rachmaninoff, Bach-Busoni, Liszt, Ginastera, Ravel, Clementi, Debussy, Franck, Gubaidulina, Chopin, Kapustin)

18,00 SOFIJA PALUROVIĆ (SERBIA)

Piano Recital - Young Concert Platform: (Bach, Beethoven, Chopin, Rachmaninoff)

18,30 GORICA ŠUTIĆ (SERBIA)

Piano Recital - Young Concert Platform: (Bach, Clementi, Glinka, Chopin)

19,00 TEA STOJŠIĆ (SERBIA)

Piano Recital - Young Concert Platform: (Bach, Haydn, Schumann, Rachmaninoff, Debussy)

19,45 *Intermission*

20,00 ALEKSANDAR ĐERMANOVIĆ (SERBIA)

Piano Recital: (Scarlatti, Brahms, Liszt)

21,00 LACHLAN REDD/TERESA LAVERS (AUSTRALIA)

Piano Duo Recital: (Mozart, Schubert, Infante)

29th JUNE, 2012 (FRIDAY)

ISIDOR BAJIĆ MUSIC SCHOOL

- 10,00 MARY ELLEN HAUPERT (USA)**
Lecture: Creativity, Meaning, and Purpose: Essential Ingredients for Taking the Fear out of Music Composition
- 10,45 RAUL M. SUNICO (PHILIPPINES)**
Lecture-Recital: Piano Music in the Philippines
- 11,30 ANDREI ENOIU-PÂNZARIU (ROMÂNIA)**
Lecture: Beethoven Under the Lens of the Most Important European Schools, a Comparative Analysis of Editions and Interpretations
- 12,15 SOPHIA GILMSON (USA)**
Lecture: Goldberg Variations by Bach on Harpsichord and Piano
- 13,00 MAURÍCY MARTIN (BRAZIL)**
Lecture-Recital: Select Brazilian Composers and Their Piano Works
- 13,45 JANE LUTHER SMITH (USA)**
Lecture-Recital: Schumann Davidsbündlertanze, Opus 6
- 14,30 IVANA TABAK (SERBIA/CZECH REPUBLIC)**
Lecture: Critical Edition of Martinů's Concerto for Piano and Orchestra no. 4 / Incantation
- 15,15 MARIA DEL PICO TAYLOR (USA/CUBA)**
Lecture-Recital: Enrique Granados and Frederic Chopin: Styles in Comparison
- 16,00 Intermission**
- 17,30 VLADIMIR ŠOVLJANSKI (SERBIA)**
Piano Recital - Young Concert Platform: (Bach, Beethoven, Chopin, Rachmaninoff)
- 18,15 HAYSUN KANG (USA/KOREA)**
Piano Recital: (Bach-Busoni, Schumann, Chopin)
- 19,00 TIMOTHY SCHORR/MARY ELLEN HAUPERT (USA)**
Piano Duet Recital: (Moszkowski, Ravel)
- 19,45 Intermission**
- 20,00 LACHLAN REDD (AUSTRALIA)**
Piano Recital: (Bach, Schumann)
- 21,00 SANG-HIE LEE/YOUMEE KIM (USA)**
Piano Duo Recital: (JB Floyd, Paterson, Lee)

30th JUNE, 2012 (SATURDAY)

ISIDOR BAJIĆ MUSIC SCHOOL

10,00 ANNA KIJANOWSKA (POLAND/USA)

Lecture: Mazurka: Dance of a Polish Soul

10,45 MARTHA THOMAS (USA)

Lecture Recital: Rediscovering the Piano Music of Max Reger

11,30 VICTORIA FISCHER FAW (USA)

Lecture Recital: Bartók's FOR CHILDREN: Unraveling the mystery of the editions

12,15 HERIBERT KOCH (GERMANY)

Piano Master Class

13,00 DAVID WESTFALL (USA)

Piano Master Class

14,30 CARINA JOLY (BRAZIL/SWITZERLAND)

Piano Master Class

15,15 SANG-HIE LEE (USA)

Lecture: "What's up Doc: Music and Medicine, a New Paradigm for Music Performer Education"

16,00 *Intermission*

17,30 NINA KAVTARADZE (DENMARK)

Piano Recital: (Schubert)

18,15 HELEN BURFORD (UK)

Piano Recital: (Kapustin, Bach, Brubeck, Montague, Satoh, Feuchtwanger, Scarlatti, Turina, Rakowski)

19,15 *Intermission*

20,00 LESLIE TUNG (USA)

Piano Recital: (Mozart, Haydn, Beethoven)

1st JULY, 2012 (SUNDAY)

ISIDOR BAJIĆ MUSIC SCHOOL

- 10,00 LESLIE TUNG (USA)**
Piano Master Class
- 10,45 ROSS OSMUN (CANADA)**
Lecture-Recital: Franz Liszt's Mid-Life Crisis and the Genesis of the B Minor Piano Sonata
- 12,00 SEBASTIAN BAUSCH (GERMANY)**
Lecture: Fanny Davies' Recording of Schumann's Kinderszenen: Early Recordings as a Source for 19th Century Piano Playing
- 12,45 JOVANKA BANJAC (AUSTRIA)**
Piano Master Class: Viennese Classical Tradition
- 13,30 KATHRYN FOUSE (USA)**
Lecture-Recital: 'The Sound and the Story: Presentation of "Portraits from Shakespeare's Titus Andronicus"
- 14,15 YOUNG-HYUN CHO (REPUBLIC OF KOREA)**
Piano Recital: (Chopin, Liszt)
- 15,00 Intermission**
- 16,30 SRNA ŽUGIĆ (SERBIA)**
Composer's Profile
- 17,00 MIŠA CVIJOVIĆ (SERBIA)**
Composer's Profile
- 17, 30 SMILJANA DANILOV (SERBIA)**
Piano Recital - Young Concert Platform: (Bach, Beethoven, Rachmaninoff, Liszt)
- 18,15 DOMINIK STADLER (GERMANY)**
Piano Recital - Young Concert Platform: (Haydn, Mussorgsky)
- 19,00 WILLIAM LIPKE (USA)**
Piano Recital: (Haydn, Prokofiev, Lipke)
- 19,45 Intermission**
- 20,00 STEFAN RAKIĆ (SERBIA)**
Piano Recital: (Bach-Busoni, Chopin, Beethoven, Liszt, Prokofiev)
- 21,00 MILAN MILADINOVIĆ (SERBIA)**
Piano Recital: (Scriabin)

2nd JULY, 2012 (MONDAY)

ISIDOR BAJIĆ MUSIC SCHOOL

- 10,00 CARINA JOLY (BRAZIL/SWITZERLAND)**
Workshop: Beyond Your Hands: A Preventive Approach for Optimal Piano Performance
- 11,15 YOUNG-HYUN CHO (REPUBLIC OF KOREA)**
Piano Master Class
- 12,00 MILAN MILADINOVIĆ (SERBIA)**
Lecture: Mazeppa as Inspiration of Franz Liszt
- 13,00 DEBRA ANDREACCHIO (AUSTRALIA)**
Lecture Recital: Visions of History - Dmitri Shostakovich: Based on His Preludes Op. 34
- 13,45 KATIE ZHUKOV (AUSTRALIA)**
Lecture: New Sight-Reading Course for Advanced Pianists
- 14,30 CLAUDIA DELTREGIA (BRAZIL)**
Lecture: Teaching Contemporary Music: Practical Activities for Piano Beginners
- 15,15 Intermission**
- 17,30 MAREK STUPAVSKÝ (SERBIA)**
Piano Recital - Young Concert Platform: (Bach, Haydn, Rachmaninoff, Mokranjac, Debussy)
- 18,00 MAJA TAJNŠEK (SLOVENIA)**
Piano Recital: (Scriabin, Ravel, Ginastera, Rachmaninoff, Rijavec, Škerjanc, Glavina)
- 19,00 SAŠA GERŽELJ-DONALDSON (SLOVENIA)**
Piano Recital: (Mozart, Brahms)
- 19,45 Intermission**
- 20,00 ANDREA DER/SANJA LUKOVAC (SERBIA)**
Piano Duo Recital: (Mozart, Debussy, Poulenc)

3rd JULY, 2012 (TUESDAY)

ISIDOR BAJIĆ MUSIC SCHOOL

10,00 KATIE ZHUKOV (AUSTRALIA)

Lecture-Recital: Wirripang Australian Piano Anthology (2011) – New Australian Repertoire for Beginner, Intermediate and Advanced Students

10,45 MICHAEL KIRKENDOLL (USA)

Lecture-Recital: Acting Like a Pianist: Music for Theatrical Pianist Jerome Kitzke's 'Sunflower Sutra' & Frederic Rzewski's 'De Profundis

12,00 NÉLIDA SÁNCHEZ (ARGENTINA)

Lecture-Recital: Presentation CD "Recital"

12,45 MARGARET BRANDMAN (AUSTRALIA)

Lecture: The Geometry of the Piano and the Symmetry of the Hands –New Ways with Old Scales!

13,30 CAROL GINGERICH (CANADA/USA)

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

14,15 EZRA BARTZ (USA)

Lecture-Recital: Decoding Scriabin's Seventh Sonata (Lecture-Recital)

15,00 ANTHONY OLSON (USA)

Lecture-Recital: Coming to America: Thalberg in the USA

15,45 LINDA CHRISTENSEN (USA)

Lecture: iPad Apps for Piano and Music Education

16,30 Intermission

17,30 LUKA JOVANOVIĆ (SERBIA)

Piano Recital - Young Concert Platform: (Beethoven, Liszt, Schumann, Prokofiev)

18,30 KOSTA JEVTIĆ (SERBIA)

Piano Recital: (Scarlatti)

19,15 Intermission

20,00 ENIKŐ GÖRÖG (SERBIA)

Closing Piano Recital: (Scarlatti, Beethoven, Liszt, Ginastera)

21,30 CONFERENCE CLOSES

22,00 Banquet



EPJA

4th WORLD PIANO CONFERENCE NOVI SAD
PRESENTERS

WPC

DEBRA ANDREACCHIO (AUSTRALIA)

University of Adelaide (Adelaide)



Debra is pursuing a Master's Degree focused on the Twenty Four Preludes Op. 34 of Dmitri Shostakovich. She has over thirty years of experience as a piano teacher in Special Music Schools and in her private studio. In 1990 she established the Anna Essipoff Piano School that inspired strong creative foundations in young people and developed their abilities to excel at an advanced level. Piano teachers have worked under her guidance in piano programs within schools and her students have won numerous scholarships and special prizes. Debra has presented multi-media lecture demonstrations at Australasian Piano Pedagogy Conferences and Western Australian Piano Pedagogy Conventions. She performed in the 2010 premiere of Larry Sitsky's piano suite, "The Golden Dawn" that contains a movement dedicated to her. Debra has convened three-day conferences for The Music Teachers' Association of South Australia (MTASA): in 2009, "Life, Time, Music..." and in 2011, "Immortality of Romanticism". Currently Debra is President of the MTASA and on the Board of the Australasian Piano Pedagogy Conference Association. Since graduating, Debra has extended her studies with internationally acclaimed piano pedagogue, Eleonora Sivan.

Lecture-Recital: Visions of history - Dmitri Shostakovich: Based on his Preludes Op. 34

The Russian Revolution precipitated one of the most significant political changes in human history. Yet how did individuals, particularly artists, survive this period that was full of turmoil and incredible extremes? Shostakovich's music has been described as "a secret history of Russia". With a great love of his country and people above politics, Shostakovich revealed insights into the emotional atmosphere of his epoch. His music was his refuge. His fantasy was his salvation. Having an enormous musical foundation, Shostakovich left behind a musical legacy that bursts with imagination and profound depth. His Preludes have been described as "a series of psychological sketches". Each prelude reflects a different genre, mood and emotional response. Shostakovich was described as the "Mozart of the twentieth century", not only because of his genius, his innovative style but also because of his logic, structure, artistic vision, variety of fantasy. His enormous influence was not only on the composers of his generation around the whole world, but like Bach, Mozart, Beethoven, his music will inspire and provide the foundation for many future generations of musicians: composers, performers, teachers and audiences.

JOVANKA BANJAC (AUSTRIA)

University of Music and Performing Arts (Vienna)



Jovanka Banjac was born in Belgrade, the capital of Serbia, where she took her first piano lessons at a very early age. She won several awards in youth competitions in Serbia and Yugoslavia and was awarded a scholarship to study piano by Professor Oratio Frugoni at the Graduate School of Fine Arts and the Conservatory “Luigi Cherubini” in Florence, Italy in 1974. She completed these studies with distinction and was admitted at the University of Music and Performing Arts Vienna to study piano with Professor Dieter Weber. In 1975 she won the highest award at the Elena Rombro-Stepanow Piano Contest, ensued by a one-year scholarship at the University of Music and Performing Arts Vienna. She performed Liszt’s piano concert in E flat major as a soloist in the Main Hall of the Society for Friends of Music in Vienna and participated both at a performance of all of Beethoven’s piano sonatas in the Palazzo Pitti and at the grand opening of the festival “San Lorenzo” in Florence. Her performance was reviewed by the music critic Karl Löbl with the words: “Feminine thunderstorm of keys attained great success.” Jovanka Banjac obtained a scholarship until the end of her studies, which she completed cum laude. She additionally acquired a profound knowledge of music theory and concluded these studies with an examination paper mentored by Professor Erich Urbanner. Her Master’s thesis, “Mozart’s Salzburg piano sonatas”, was attended by Nikolaus Harnoncourt, who was her mentor at the Mozarteum in Salzburg. She obtained the degree of Magistra Artium in 1986. In the course of her professional development she attended master classes of Leonid Brumberg, Rudolf Buchbinder, András Schiff and other renowned pianists. Jovanka Banjac performs as a soloist regularly and is a frequently requested chamber music partner. Besides her performance activity she is particularly involved in piano education. She wrote and published didactical articles and educational literature; the most popular teaching aids and arrangements for four hands of her students are: “Notentrainer” – a teaching device for learning how to read music (Musikverlag W.G. Haas-Köln) as well as “Silent Night” and “Children’s Song and Dance of the Fingers” (Doblinger-Wien). Jovanka Banjac is an active member of the European Piano Teacher Association (EPTA) and a very committed piano educator. She gave lectures and master classes in Tallinn, Novi Sad, Prague, St. Petersburg, Belgrade, on the island of Rhodes and other European capitals. Her music was recorded by the RTV Beograd and she produced a number of records containing works of Galuppi, Clementi, Hummel, Mozart, Beethoven, Ciurlionis, Bajić, Balakirew, Glinka, Tchaikovsky, Skrjabin, Chopin, Liszt, Tajčević, Radić and others. Currently, Jovanka Banjac is involved in projects designed to identify and support talented young pianists in their professional development. She organises concerts and presentations and acts as a jury member of piano contests in Austria and abroad.

Piano Master Class: Viennese Classical Tradition

EZRA BARTZ (USA)

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



Currently the coordinator of the class piano program at Texas State University in San Marcos, Ezra Bartz is a versatile musician with a multifaceted career. He earned his Bachelor's Degree at the University of Oregon, winning the University Concerto Competition and the Petri Scholarship Competition. Upon graduating magna cum laude, he received Outstanding Performer in Keyboard by the School of Music and Outstanding Performer in Music by the University. While earning his Masters and Doctoral Degrees from the University of Texas at Austin, Ezra was awarded First Prize in the Sidney Wright Presidential Endowed Accompanying Competition. Together with his Professor Gregory Allen, he also made a world-premiere recording of Stravinsky's two-piano/four-hand arrangement of his Septet for a BBC radio broadcast special. As a collaborative pianist, Ezra has been fortunate to perform with many world-class musicians, including low-brass virtuosos Patrick Sheridan, Steven Mead, and Michael Grose; flutists David Weschler and Jasmine Bartz (his wife); and saxophonist Todd Oxford. Ezra has been a presenter at the World Piano Conference since its inception in 2009.

Lecture-Recital: Decoding Scriabin's Seventh Sonata

Perhaps more than any other work, Scriabin's Seventh Sonata embodies the mature realization of the composer's compositional technique in his later works. It is a piece that explores the extremes of human emotion, while simultaneously maintaining a strict grounding in form and style. This lecture-recital uses a groundbreaking analytical technique to reveal the hidden workings of this enigmatic composition. In particular, it will be shown that harmony and melody are inextricably linked to each other through the processes of transposition and oscillation. Following the analysis is a performance of the piece.

SEBASTIAN BAUSCH (GERMANY/SWITZERLAND)

Bern University of the Arts (Bern, Switzerland)



Sebastian Bausch is currently working as a research fellow at the Bern University of the Arts. In a research project on 19th century performance practice funded by the Swiss National Fund and directed by Professor Dr Kai Köpp he analyses annotated music editions of the later 19th century and searches for indications of different performing styles. He received his Master's degree as a harpsichordist at the Schola Cantorum Basiliensis (Basel, Switzerland) and also holds degrees in piano and organ. As both a soloist and a prolific chamber musician he received numerous prizes at national and international music competitions. He is a member of several ensembles specialized in performing on period instruments, e.g. the "Freiburger Klaviertrio" and the "Ensemble La Nota Rossa". At the University of Music in Freiburg he worked as an assistant on several of Professor Christoph Sischka's projects, developing new pedagogical methods of using the Yamaha Disklavier reproducing piano in piano lessons. Sebastian Bausch lives in Lörrach, Germany works an organist in Reinach, Switzerland.

Lecture: Fanny Davies' Recording of Schumann's Kinderszenen: Early Recordings as a source for 19th century piano playing

Our modern approach to the interpretation of 19th century music is often strongly influenced by personal taste and experience. A closer look on early audio recordings from the first decades of the 20th century however reveals to us, that the notion of what is considered an expressive interpretation has changed considerably over the last century. This presentation uses Fanny Davies' recording of Robert Schumann's Kinderszenen Op. 15 from 1929 as an example to demonstrate how we can analyze those unfamiliar means of musical expression in such detail, that we can rediscover them for our own playing. Fanny Davies was a pupil of Carl Reinecke and Clara Schumann in Leipzig and Frankfurt, and although there is no way of telling how close exactly this interpretation is to the way Schumann himself was playing the piece when it was written in the 1830s, it can still offer us some valuable insight into the lost tradition of 19th century piano playing.

JOŽEF BISAK (SERBIA)

Academy of Arts (Novi Sad)



Jožef Bisak graduated in viola at the Academy of Arts in Novi Sad, where he studied under Professor Polovina Dušica. As a secondary school student he has won numerous awards at various competitions. During his studies he has, also, worked under the tutelage of prestigious musicians such as Professor Horvat Laslo and Professor Dejan Mladenović. As a solo viola, he is currently a member of Serbian National Theatre orchestra, Vojvodina Symphony Orchestra, Žebeljan orchestra and Camerata Academica chamber orchestra. He has performed, as a solo viola, with Novi Sad Chamber orchestra, Budva's festival orchestra, Osijek's chamber orchestra, Sarajevo Philharmonic and Philharmonic orchestra of Banja Luka. As a member of these orchestras he has achieved impressive performances at home and abroad (Germany, France, Austria, Holland, Italy, etc.). During the playing in these orchestras, he has worked with world renowned conductors and soloists. In addition to performance in the orchestras, he has achieved remarkable solo performances and performances in the chamber music ensembles. In 2008 he has as a solo performance at A FEST in Novi Sad. Next year he performed, as a soloist, with the Symphony Orchestra of the Academy of Arts in Novi Sad. In 2010 he held recitals in Novi Sad and Belgrade. In 2010, as a member of string quartet, he performed on BEMUS Festival. In the same year, he performed with prominent musicians from Serbia and abroad on several concerts on the occasion of 100th anniversary of the birth of composer Ljubica Marić. On that occasion, RTS released 4 CD. He was one of the founding members of the Novi Sad string quartet, which was founded in late 2011. As a soloist and as a member of different chamber ensembles he recorded for RTS, RTV, RTCG.

Composer's Profile

Miša Cvijović

“Gargoyles” for oboe, viola and piano

MARGARET BRANDMAN (AUSTRALIA)

Margaret Brandman'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 unique 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 presentation was first shown at the WPTA conference in Serbia in 2011 has since been awarded the WPTA Diploma of Excellence (WPTA dip-E).



Lecture: The Geometry of the Piano and the Symmetry of the Hands – New Ways with Old Scales!

Topics for discussion in this presentation begin with the application of right brain faculties of “spatial relationships”, “visualisation” and “gestalt” to the study of 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 is also introduced. The symmetry of the hands, fingering commonality and the main clues and sub-clues for fingering scales and arpeggios are explored and then Margaret demonstrates the application of the concepts to scale patterns, modal patterns and transposition. Other topics include using the concept of photographic negatives to make connections between scale and chord shapes, a demonstration of accelerated learning techniques for major, minor and modal scale patterns and the performance of one of Margaret's original compositions which was inspired by the symmetry of hands and connection to the keyboard layout. Throughout the presentation you will hear many of Margaret's original compositions for piano and instrumental ensembles. The concepts demonstrated are expanded in “Pictorial Patterns for Keyboard Scales and Chords” by Margaret Brandman Jazzem Music Publications, Newtown, NSW Australia (Second Edition 2008).

HELEN BURFORD (UNITED KINGDOM)



Helen Burford began playing the piano at the age of four and later attended the Birmingham Conservatoire Junior School studying with Heather Slade-Lipkin and Caroline Costello. She won numerous piano competitions and festivals as a teenager, performed at the Three Choirs Festival and made her concerto debut in 2000 at Worcester Cathedral. Her performance of Mozart piano trios at the Sir Adrian Boult Hall was broadcast on BBC Radio 3. Helen gained a degree in Music from the University of Sussex and studied performance at the Guildhall School of Music and Drama with Darla Crispin. In recent years Helen has specialised in contemporary music performance with an emphasis on British and American piano music. Her recent engagements have included recitals at St. Paul's Cathedral London, Steinway Hall London, the Brighton Festival and a world première performance at the Royal Academy of Music with the London Schubert Players as part of the "Invitation to Composers" series- a ground-breaking project for the European Commission. She was shortlisted for the Park Lane Group Young Artists' New Year series 2012 and will be taking part in the Royal Overseas League Competition this year.

Piano Recital

| | |
|-----------------|--|
| N. Kapustin | Bagatelle No.1 |
| J. S. Bach | Capriccio, Partita No. 2 in C minor, BWV 826 |
| D. Brubeck | Dad Plays the Harmonica |
| S. Montague | Songs of Childhood (from "After Ives") |
| S. Satoh | Incarnation II |
| P. Feuchtwanger | Tariqa 1 |
| P. Feuchtwanger | Dhun |
| D. Scarlatti | Piano Sonata in E major, K. 215 |
| J. Turina | El Circo |
| D. Rakowski | A Gliss Is Just A Gliss, Etude No. 30 |

ANDREJ BURSAĆ (SERBIA)

Academy of Arts (Novi Sad)

City Council for Culture, City Parliament of Novi Sad



Andrej Bursać, pianist and conductor. He has been showing his extraordinary talent as a pianist since his early age. As a result, he has won several awards at some competitions in former Yugoslavia, and has attended several master classes (Professor Valdma, Professor Timakin). At the age of 16 he enrolls the piano department at the Academy of Arts in Novi Sad in the class of Professor Jokut Mihajlović. After finishing his piano studies, he begins conducting studies at the Faculty of Music in Belgrade in the class of Professor Stanko Šepić. At the same time he starts leading the “Josif Marinković” choir from Zrenjanin. He has been leading the choir successfully at the most important events in the country and abroad (Belgrade, Negotin, Kragujevac, Studenica, Novi Sad, Podgorica, Essen, Bochum, Hattingen, Bergamo, Tolosa, Tafalla, Borja). After finishing his conducting studies, he his Master conducting studies in the class of Professor Mladen Jagušt at the Academy of Arts in Novi Sad. At that period he has had concerts with the Academy of Arts choir and orchestra, and recordings with the Radio and Television of Serbia choir. At the end of 2006 he founds the Vojvodina Mixed Choir which has since successfully realized a lot of projects (St. Mokranjac – Rukoveti, L. van Beethoven – Mass in C Major Op. 86, St. Hristić – Opelo in B-flat Minor, St. Mokranjac – Opelo in F-sharp Minor, S. Rachmaninoff – All-night Vigil, A. Vrebalov – Stations, etc.). He is currently appointed as Associate Professor at the Academy of Arts in Novi Sad. In 2008 he was elected by the City Parliament of Novi Sad as a member of City Council for Culture.

Gala Opening Ceremony

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|------------|---|
| J. S. Bach | Concerto for two pianos in C Minor, BWV 1060 Allegro Adagio Allegro |
| J. S. Bach | Concerto for two pianos in C Minor, BWV 1062 No tempo indication Andante Allegro assai |
| J. S. Bach | Concerto in D Minor, BWV 1052 Allegro Adagio Allegro |

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 for two pianos in C Minor, BWV 1060 Allegro Adagio Allegro |
| J. S. Bach | Concerto for two pianos in C Minor, BWV 1062 No tempo indication Andante Allegro assai |
| J. S. Bach | Concerto in D Minor, BWV 1052 Allegro Adagio Allegro |

YOUNG-HYUN CHO (REPUBLIC OF KOREA)

The University of Texas at Arlington (Arlington, Texas)



Dr. Young-Hyun Cho currently serves as Assistant Professor of Piano at The University of Texas at Arlington. She holds DMA degree from Eastman School of Music, MM and GPD from Peabody Conservatory, and BM from Seoul National University. Her major teachers include Nelita True and Boris Slutsky. Dr. Cho is a uniquely versatile pianist, appearing frequently as orchestral soloist, solo recitalist, and chamber musician. She is a featured soloist, appearing with such orchestras as the Eastman Symphony Orchestra, the International Chamber Ensemble of Rome, the Korean Broadcasting System (KBS) Symphony Orchestra, the Seoul National Symphony Orchestra, the Euro-Asian Philharmonic Orchestra, Holland Symphony Orchestra, and The UT Arlington Orchestra. Dr. Cho's performance credentials have been further enhanced through prize winnings in international and national piano competitions, including the Eastman Concerto Competition, the Harrison Winter Piano Competition, the KBS Music Competition, the Music Association of Korea Competition, the Seoul Arts Center's Orchestral Festival Soloist Music Competition, and the Joong Ang Times Music Competition. Moreover, she was one of the prizewinners for the 2005 Louisiana International Piano Competition, where she was later invited to return as a featured performer and speaker for their opening ceremonies in 2009. Dr. Cho held teaching positions at the Eastman School of Music in Rochester, New York, and Columbia Union College in Takoma Park, Maryland. She was invited to teach at the Berlin International Music Festival and Academy in Germany and the Texas Music Teachers Association. She has also given master classes and recitals at such universities as California State University at Long Beach, Levine School of Music in DC, Louisiana State University at Baton Rouge, and universities and music schools in Thailand, Philippines, Malaysia and Korea.

Piano Recital: Celebrating bicentennial of Chopin and Liszt

F. Liszt

Ballade No. 2 in B Minor, S. 171

F. Chopin

Sonata No. 3 in B Minor, Op. 58

Allegro maestoso

Scherzo: Molto Vivace

Largo

Finale: Presto, non tanto; Agitato

Piano Master Class

LINDA CHRISTENSEN (USA)

Wayne State College (Wayne, Nebraska)



Linda Christensen teaches class piano, applied piano, and music technology at Wayne State College in Wayne, Nebraska. She holds a BA in music from Weber State University, an MM in Piano Performance and Pedagogy from Southern Methodist University, and a PhD in Piano Pedagogy from the University of Oklahoma. She studied pedagogy with Sam Holland, E. L. Lancaster, and Jane Magrath. Dr. Christensen is active in the Music Teachers National Association (MTNA), where she serves as the Nebraska State President-elect. She has given many presentations and workshops, including presentations for the Group Piano/Piano Pedagogy Forum, NCKP, MTNA, and the World Piano Conference. She has been published in “Keyboard Companion” and the “Piano Pedagogy Forum”, and served as an educational consultant for the 2000 edition of “The Music Tree”. In addition to her regular academic schedule, Dr. Christensen has been a faculty member at many summer piano camps focusing on music technology for children, and has also been musical director and pianist for many theater companies in Washington, Utah, Tennessee, Oklahoma, and Texas.

Lecture: iPad Apps for Piano and Music Education

There are many apps available for musicians and music teachers. This session will focus on the best and most popular apps available, including apps for practice, performance, notation, sequencing, and recording, as well as suggestions for incorporating these apps into lessons and your professional career.

MINNA ROSE CHUNG (CANADA)

University of Manitoba, Marcel A. Desautels Faculty of Music (Winnipeg)



Korean-American cellist Minna Rose Chung tours internationally as a recitalist and chamber musician and is critically regarded for her intelligent and admirable performances. In 2008 Dr. Chung joined the University of Manitoba Marcel A. Desautels Faculty of Music as Professor of Cello. She holds performance degrees from Oberlin Conservatory, Northwestern University and a Doctorate of Musical Arts from Stony Brook University, NY with the renowned cellist Colin Carr. Minna Rose made her Carnegie Hall debut in 2007 with her new music ensemble, the Pangea String Quartet. Dr. Chung is a featured guest artist with the Santo Domingo Music Festival and the Rio de Janeiro International Cello Encounter and has recorded orchestral works with The New World Symphony (Miami, Florida) and the Fairbanks Symphony Orchestra (Alaska). Her live performances are broadcasted on NPR, CBC Canada, and WFMT-Chicago. Aside from teaching, Minna Rose is the Director of Project Rio, a collaborative arena for master classes and performance series between Manitoba and the Rio International Cello Encounter in Brazil. She is also a founding member of the Azure String Quartet, a highly commanding ensemble dedicated to the vast milieu of chamber works.

Lecture-Recital: “You’re Not REALLY Listening!” The Magic of Chamber Music Interaction

Musicians all create sound in performance—but “Who is listening?” For hundreds of years, pedagogy has concentrated on details such as practice strategies, technique, Performance Practice, and more recently, psychology and motivation. However, rarely is “listening” a topic of interest. Too often the assumption of active listening is taken for granted and the score is haphazardly interpreted due to “peripheral hearing”, lack of ensemble and conviction. As teachers, we must uncover the realm of listening and aurally decode a score despite being visually persuaded. While practicing and making decisions, our choices may be based on personal taste, or, at worst, reflect the limitations of our individual technique. Involvement in playing chamber music inspires and expands the development of discriminating listening skills in unique ways that solo study cannot thoroughly explore. The lessons we learn by “playing together” encourage more judicious listening when applied to our solo preparation. Each member challenges the understanding of the score from individual perspectives thus resulting in a “dueling” synthesis that heightens the intention of the music. The Kehler/Rose Duo will demonstrate examples from the Debussy Sonata for Cello and Piano and Chopin’s Polonaise Brillante in a motivating lecture/recital program.

C. Debussy
F. Mignone
F. Chopin

Sonata
Modinha
Polonaise Brillante Op. 3

MIŠA CVIJOVIĆ (SERBIA)

“Kosta Manojlović” Music School (Belgrade)

“Mokranjac” Music School (Belgrade)



Miša Cvijović, was born on December 21, 1984 in Belgrade, Serbia. In 2003 she enrolled the Academy of Arts in Novi Sad, piano department in the class of Professor Dr. Dorian Leljak. In 2009 she completed the piano Master's degree program at the Novi Sad Academy under the Professor Vladimir Ogarkov's guidance. She participated in many concerts around the country as soloist and chamber music performer. She attended many master classes with distinguished Professors from Serbia and abroad: Svetlana Bogino, Ninoslav Živković, Paul Bearns, David Westfall, Aleksandra Vrebalov, Zoran Erić, Edvard Ficklin, Dan Sonenberg, Michael Rose, etc. In the year 2007 she enrolled the Faculty of Music in Belgrade, department for composition in the class of Professor Vlastimir Trajković. In the third year of studying she attended the Professor Isidora Zebeljan class. Now, she is finishing her Master Degree in Vlastimir Trajkovic class. She performed her own composition at many festivals and tribunes with one of the best musicians in the country. As a composer and pianist she deals with contemporary music, improvisational music and music for film and theatre. Theatre shows: “Les Miserables” (Opera Madlenianum), “Festen” (Atelje 212), “Hair” (Atelje 212), “Brecht theatre” (Bitef Theatre), etc. The latest original music for theatre was “Little Prince” (Children's Culturale Center in Belgrade 2012) with our famous actress Ana Sofrenovic. From 2009 till 2011 she works as a piano Professor at Music School “Kosta Manojlović” in Zemun. From 2011 she works as a piano Professor at the Music School “Mokranjac” in Belgrade.

Composer's Profile

Miša Cvijović

“Gargoyles” for oboa, viola and piano

“Carpe diem” for violin and piano

BORISLAV ČIČOVAČKI (SERBIA)

Academy of Arts (Novi Sad)



Borislav Čičovački studied oboe at the Academy of Arts in Novi Sad with Ljubiša Petruševski. He finished postgraduate studies at Sweelinck Conservatorium in Amsterdam with Han de Vries. He also obtained a degree in biology from the Faculty of Natural Sciences in Novi Sad. As a soloist and chamber musician he has performed throughout of Europe including on numerous significant festivals such as: Lapplands festspel, Musique en scene Lyon, Wittener Tage für neue Kammermusik. He performed as a soloist with symphony and chamber orchestras such as the Belgrade Philharmonic, the Zagreb Philharmonic, St George Strings, Belgrade Strings, etc. Borislav Čičovački has given first performances of about forty pieces by Serbian, Dutch and German composers. Some of his recordings have been released on CDs in the Netherlands (Emergo Classics Nederland), in Germany (WDR) and Serbia (PGP RTS). He is also a writer and published five books of novels and stories in Amsterdam. He was the librettist of the several opera's by Isidora Žebeljan. Čičovački is also actively involved in musicology and holds a position of Lecturer in chamber music at the Faculty of Art and Philology in Kragujevac.

Composer's Profile

Miša Cvijović

“Gargoyles” for oboa, viola and piano

SMILJANA DANILOV (SERBIA)

Isidor Bajić Music School (Novi Sad)



Smiljana Danilov was born in 1994 in Novi Sad, Serbia. She started her musical education at the age of nine at the elementary Music School “Stevan Hristić” in Bačka Palanka in the class of Professor Ivana Danilov. In the year of 2009 she got accepted into Isidor Bajić Music School as the best ranked student on entrance examination. At the moment, she is attending the third grade of Music High School “Isidor Bajić” in the class of Professor Nenad Stojčić. Smiljana has participated in many piano competitions at the national and international level where she won many Prizes including the Second Prize at the International competition of young pianists “Mihailo Vukdragović” in Šabac and the First Prize at the Republican competition of Music and Balet Schools in Belgrade, Serbia in 2009. She participated in the First World Piano Conference in Novi Sad (Young Concert Platform) and also attended master class held by Wojciech Wisniewski (Australia) at the Third World Piano Conference in Novi Sad.

Piano Recital – Young Concert Platform

J. S. Bach

Prelude and fugue No. 6 in D Minor, BWV 875, WTK II

L. van Beethoven

Sonata in E-flat Major, Op. 27 No. 1

Andante

Allegro molto e vivace

Adagio con espressione

Allegro vivace

S. Rachmaninoff

Elegie Op. 3 No. 1

F. Liszt

Funeraulles

MARIA DEL PICO TAYLOR (USA/CUBA)

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



Professor of Piano at Temple University; Founding Co-Director of The Taubman Seminars at Temple University and at Lincoln Center in New York City; designed the Taubman Certification program at Temple; published articles on Taubman; Artistic Director for the award winning Latin Fiesta ensemble which tours nationally and internationally; Founder and producer of a large Philadelphia Festival called “Hispanos...Many Roots...Many Faces...” dedicated to showcase and teach the diversity of the Hispanic vast musical legacy to audiences at large; Commissioned and premiered compositions from Grammy winning Hispanic composers such as: Oscar Hernandez, Carlos Franzetti, Tania Leon, Arturo O’Farrill and Angel Fernandez. A CD of these compositions is in process. Amor a la Vida CD released in 2005 produced by Oscar Hernandez. Featured in an educational encounter with the Philadelphia Orchestra. Soloist with the Philadelphia Classical Symphony, and the symphonies of Grand Rapids, Jackson, Delaware and others. Sample Lecture recitals locations: Poland, Czech Republic, France, Spain, London, Hawaii, Argentina, Brazil ;Teaching Awards: Lindbach Award, Teacher of the Year for Pennsylvania, many merit awards at Temple. Performances and educational workshops for thousands of children through the Preserving Diverse Cultures Program of the Pa Council on the Arts. Management: Milt@ProducersInc.com

Lecture-Recital: Enrique Granados and Frederic Chopin: Styles in Comparison

Enrique Granados and Frederic Chopin had a great deal in common as individuals, as composers, as performers and as teachers. Taylor will highlight largely unknown similarities between these 2 great musicians, will compare repertoire and teaching ideas and will demonstrate at the piano how it is possible to move from a Granados piece to a piece by Chopin almost imperceptibly. Excerpts from both composers music will be played.

CLAUDIA DELTREGIA (BRAZIL)

National University of Santa Maria (Santa Maria)



Claudia Deltregia studied at Conservatoire “Carlos Gomes”, class of Elizabete Barthelson and for several years she was a student of Homero Magalhães. She received her bachelor and master degrees from “Universidade Estadual de Campinas” (State University of Campinas), where she studied under the guidance of Mauricy Martin and developed an extended research about Brazilian contemporary music for piano beginners advised by Maria Lucia Pascoal. This research received “honor distinction” and was sponsored by the Brazilian institution “FAPESP – Fundação de Amparo à Pesquisa do Estado de São Paulo” - Brazil (Foundation for Research Support of the State of São Paulo - Brazil). As soloist and chamber pianist she participated in several master classes, music festivals and recitals in Brazil and United States and recorded a CD track with the Brazilian percussionist Gilmar Goulart. In 2007, she was awarded a scholarship from CAPES/Fulbright to pursue her doctoral degree at University of South Carolina. At USC, she studied under the guidance of Charles Fugo and Marina Lomazov and her dissertation advisor was Scott Price. Since 1999, she became a teacher at a Universidade Federal de Santa Maria Santa Maria, in south of Brazil, where she develop intense teaching and research activities.

Lecture: Teaching Contemporary Music: Practical Activities for Piano Beginners

The present work aims to provide teaching materials for beginning piano students – first year curriculum – that may prepare students to play some of the main twentieth-century styles. These teaching materials were created from descriptions of piano pieces that exemplify some of these stylistic tendencies in western contemporary music. This study was formed in response to the observation that new compositional trends are, in general, not included frequently in Brazilian or American piano methods for beginners, limiting the understanding of twentieth-century compositional trends. Although it is possible to find supplemental materials that offer teaching piano literature based on twentieth-century styles, I believe that these varied styles may be approached in diverse teaching activities such as technique, reading, composition and musicianship exercises since the first piano lessons. One may affirm that as well as the preparation to play a fugue by Bach requires the early study of polyphonic textures, the understanding of fingering and the control of sonority, the training to play contemporary styles also requires the learning of some particular concepts. In addition, it seems clear that the world of contemporary music encompasses the world of traditional music. In this way, the musical activities proposed may serve as supplemental curricular materials to the learning of contemporary styles while reinforcing concepts learned in a traditional approach.

ANDREA DER (SERBIA)

Isidor Bajić Music School (Novi Sad)



Andrea Der was born in Szeged, Hungary in 1986. She finished secondary Isidor Bajić Music School, Novi Sad, in the class of Professor Milena Apić and Olga Borzenko with excellent marks. She entered the Academy of Arts in Novi Sad, Department for Piano, in the class of Professor Biljana Gorunović, where she graduated as an honour student in 2010. After finishing her bachelor studies, she continues with master studies at the Faculty of Music Art in Belgrade at the department for chamber music in the class of Professor Dejan Subotić. She has participated in a number of national and international competitions, where she was granted the highest of awards and performed at numerous concerts. Besides solo carriers, Andrea Der shows preference for chamber music. Her pursuit of further improvements in this area continued with the foundation of piano duo “Floreus” with pianist Sanja Lukovac. Andrea Der has attended numerous master classes in which she had the opportunity to collaborate with renowned piano teachers. Currently she is working as a piano teacher and accompanist in Isidor Bajić Music School in Novi Sad.

Piano Duo Recital

| | |
|--------------|---|
| W. A. Mozart | Sonata for Two Pianos in D Major, KV 448/375a |
| | Allegro con spirito |
| | Andante |
| | Allegro molto |
| C. Debussy | En blanc et noir |
| | Avec emportement |
| | Lent. Sombre |
| | Scherzando |
| F. Poulenc | Sonata for Two Pianos |
| | Prologue |
| | Allegro molto |
| | Andante lyrico |
| | Epilogue |

ALEKSANDAR ĐERMANOVIĆ (SERBIA)

Academy of Arts (Novi Sad)

Isidor Bajić Music School (Novi Sad)



Aleksandar Đermanović was born on August 14, 1991 in Vršac, Serbia. He had his first piano lesson at the age of 11, and he enrolled the “Isidor Bajić” music school in class of Professor Tatjana Vukmanović. His lower and high school education were finished in 6 years and afterwards he started his undergraduate studies at the Academy of Arts in Novi Sad in the class of Professor Dr. Dorian Lejak and currently he is at his final year. He attended many Masterclasses working with eminent Professors around the world such as: Ninoslav Živković, (Belgrade), Peter Miyamoto (California), Ayako Tsuruta (Columbia), Svetlana Bogino (Novi Sad), Jovanka Banjac (Vienna), Eugen Indić (Paris), Carl Ponten (Sweden), Lidija Nikolić (Novi Sad), Yosip Yermine (Ukraine), Ian Jones (London), Michael Baron (Florida), Emanuel Krasovsky (Tel Aviv), Ilia Radoslavov (Missouri), Susan Chan (Oregon) and Nicholas Roth (Iowa). He has been involved with various external activities, such as recitals, performances with orchestras, chamber music, competitions and festivals. Many of these activities were of international nature. Most significant are: First Prizes at competitions: Vojislav Vučković, Isidor Bajić Piano Memorial Competition, soloist with orchestra at the Gala Opening of the World Piano Conference, recipient of the Melanija Bugarinović Scholarship. Đermanović has been awarded a full scholarship for his Master’s degree studies at the Royal College of Music (London).

Piano Recital

D. Scarlatti

Three Sonatas

B Minor, L. 33

A Minor, L. 379

G Minor, L. 338

J. Brahms

Klavierstücke, Op. 118

No. 1 Intermezzo in a minor. Allegro non assai, ma molto appassionato

No. 2 Intermezzo in A major. Andante teneramente

No. 3 Ballade in g minor. Allegro energico

No. 4 Intermezzo in f minor. Allegretto un poco agitato

No. 5. Romanze in F major. Andante

No. 6 Intermezzo in e-flat minor. Andante, largo e mesto

F. Liszt

Réminiscences de Don Juan

ANDREI ENOIU-PÂNZARIU (ROMANIA)
National College of Art “Octav Băncilă” (Iași)



Born in 1983 into a family of physicians, Andrei Enoiu-Pânzariu is dedicated to a remarkable career as a pianist. He started piano at the age of three, with Mihaela Sanda Popescu, and in high school studied with Lect. Univ. Dr. Constantin Nițu in Bucharest. He graduated in 2006 the principal piano department at the National University of Music Bucharest at the class of Prof. Univ. Dr. Sandu Sandrin and in 2010 obtained his PhD in music at the University of Arts “George Enescu” from Iași under the supervision of Prof. Univ. Dr. Gheorghe Duțică, with the distinction Summa cum laude. As student, Andrei Enoiu-Pânzariu distinguished himself by a sustained activity of piano concerts or in chamber ensembles. He won many prestigious national and international awards. Since 2006, continuing a rich artistic activity, he teaches principal piano at the National College of Art “Octav Băncilă” from Iași. The results of his students, crowned with national and international awards, bring him diplomas of excellence and honor. He published many studies in Studies of Musicology, with topics related to his dissertation. He participated in European programs, such as Leonardo da Vinci (2009) and Comenius (2009). From 2008, he is a member of EPTA Romania.

Lecture: Beethoven under the Lens of the most important European Schools, a comparative analysis of Editions and Interpretations

This Lecture intends to offer assistance to the musicians who wish to approach the 32 piano sonatas written by Ludwig van Beethoven. We will analyze and remark some of the most important editions and interpretations, made by famous musicians who influenced the future generations. We can mark down the editions edited by famous pianists, such as Hans von Bülow/Sigmund Lebert, Artur Schnabel, Alfredo Casella or Claudio Arrau. By comparing and analyzing many editions, we can discover valuable indications concerning the phrasing, dynamics, tempo, fingering, notations and explanations about the use of pedals, takeovers between hands and different facilitations offered by the editors. All these topics will be focused, analyzed and compared on the piano sonata Op. 31 No. 2 – The Tempest. We will correlate the interpretive view of Artur Schnabel (1932), Alfred Brendel (1996) and Andras Schiff (2006) concerning the Tempest sonata, with the reference editions, to draw certain conclusions about the stylistic typologies of European schools.

VICTORIA FISCHER FAW (USA)

Elon University (Elon, North Carolina)



Victoria Fischer Faw received her musical education at Centenary College of Louisiana (BM in piano performance), the University of North Carolina at Chapel Hill (MA in musicology), the University of Texas at Austin (MM and DMA), and the Vienna Conservatory in Vienna, Austria (Rotary Foundation Fellowship). She pursues an active career as performer, scholar, teacher and adjudicator, with activities in the USA and Puerto Rico, Italy, Hungary, England, Greece, Germany, Austria, and Belize. In addition to performing and teaching a varied repertoire of the standard keyboard literature, Dr. Fischer specializes in the music of Béla Bartók. A first-prize winner of the “Bartók-Kabalevsky” International Piano Competition, and recipient of the 2004 Regional Artist Award of the National Honor Society of Phi Kappa Phi, she is in demand as a performer, scholar and clinician. She is the author of a number of publications, including “Bartók Perspectives” (Oxford University Press), a chapter in “A Bartók Companion” (Cambridge University Press) articles in scholarly journals and a recent CD on the Inova label. Her activities at Elon include teaching piano, piano pedagogy, chamber music and music history, as well as directorship of international study programs. When not at Elon, she lives with husband Stephen Faw in the mountains of Alleghany County, North Carolina.

Lecture-Recital: Bartók’s For Children: Unraveling the mystery of the editions

Béla Bartók wrote in 1940 that “the available material, especially for beginners, has no real musical value, with the exception of very few works, for instance, Bach’s easiest pieces and Schumann’s ‘Jugendalbum’”. “Folk melodies, in general, have great musical value”, he said, and so often employed them in his didactic works as well as his concert works. The collection of Hungarian and Slovak folksong settings called “For Children” were first published by Rosznyi in 1909, and have gradually assumed a role of great importance as works of a master composer for beginning pianists. They have been reprinted a number of times in different editions, and excerpted frequently. This has provided ever more confusion in the identification of the individual pieces, partly because Bartók revised the work in 1944-5, and because the anthologies rarely identify their sources. Denes Agay provided an enlightened perspective in a March 1971 “Clavier” article, which described the situation up to that point in time, ending with the opinion “a definitive edition of this important opus is long overdue”. This lecture-recital will identify the differences in editions of “For Children”, clarify the situation up to the present day, and offer solutions upon which that elusive “definitive edition” may be based.

KATHRYN FOUSE (USA)

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

Kathryn Fouse is Professor of Music and Associate Dean for 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. 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).



Lecture-Recital: The Sound and the Story: Presentation of “Portraits from Shakespeare’s Titus Andronicus”

The composer comments: “‘Titus Andronicus’ is one of Shakespeare’s bloodiest and darkest works. What interested me most about the work was not the blood and gore, but the power of the images and themes presented to the audience as well as the somewhat twisted humor (“O, handle not the theme, to talk of hands, Lest we remember still that we have none”). The overall message is – vengeance consumes and destroys all, for vengeance always craves more than justice: it seeks to satisfy its own hunger. These pieces are a series of portraits inspired by this great work of Shakespeare.”

Paul D. Szpyrka
(b. 1985)

“Portraits from Shakespeare’s ‘Titus Andronicus’” (2006)
The Seething Queen and the Roman General
Lavinia
Chiron and Demetrius
Titus
Consumption
Epilogue

SAŠA GERŽELJ-DONALDSON (SLOVENIA)

Conservatory of Music and Ballet (Maribor)

University of Music and Performing Arts (Graz, Austria)



A native of Slovenia, Saša Gerželj-Donaldson made her debut in 1991 with the Maribor Conservatory Orchestra. While studying in Austria, she performed as a soloist with the Ensemble for New Music Graz. Saša Gerželj-Donaldson has performed in numerous international venues and festivals, including World Music Days, Ciclo de Primavera Boadilla del Monte, Lange Nacht der Musik, International EPTA, Roy Thompson Hall, Rising Stars Toronto, Yamaha Canada Showcase and Festival Lent, Mozart Gala RCM Toronto, Glasbeni September, Narodni dom Maribor-Orkesterski cikel. In 2004 she played Strauss' Burleske, Op. 1 with the Rotterdam Orchestra and Conrad von Alphen and SNG Maribor Orchestra. She has made numerous recordings for RTV Slovenia and RNE Spain. Her awards include the Žiga Zois Scholarship (1994), the Marta Debelli Prize (1998), the Ministerium für Kultur Austria Prize (2002), the Jun Fujimoto scholarship (2004, 2005) and the Margaret Phillips Award (2004, 2005). She was a prizewinner at the Pianello Val Tidone International Piano Competition. Beginning her studies at the Conservatory of Music and Ballet Maribor, Saša Gerželj-Donaldson completed her MA with Walter Kamper and Eike Straub at Kunstuniversität Graz. She did her Artist Diploma under John Perry at the Glenn Gould School at the Royal Conservatory of Music Toronto, performing in masterclasses by Leon Fleisher, Robert McDonald, Rudolph Kehrner, Marc Durand Pascal Roge and others. She is currently working at the Conservatory of Music and Ballet Maribor and Kunstuniversität Graz. She has conducted piano masterclasses and sat on the jury for national and international junior piano competitions. Her students have been successful on the international level, winning the special prize for the best performance of a classical piece at the Panmusica Austria competition in Vienna and Ars Nova Trieste, prizes in several competitions, including the Zlatko Grgošević competition in Zagreb, Temsig Slovenia and Concorso per Giovani Strumentisti/Povoletto, Young pianist of the North-Newcastle. She is also a member of the Maribor Piano Trio.

Piano Recital

W. A. Mozart

Sonata in D Major, KV 311

Allegro con spirito

Andante

Rondo-Allegretto

J. Brahms

Variations on the theme by Handel, Op. 24

SOPHIA GILMSON (USA/RUSSIA)

The University of Texas at Austin, Butler School of Music (Austin, Texas)



Sophia Gilmsen graduated cum laude from the Leningrad (St. Petersburg) Conservatory, where she studied with Professor Vitaly Margulis. She is a recipient of numerous awards including the First Prize in the NYC Young Artists Competition followed by a recital in Carnegie Hall, the Piano International Recording Competition, and a Collegiate Teaching Achievement Award of Texas. She has concertized extensively in her native Russia, Europe and the USA to a high critical acclaim. Carl Cunningham of The Houston Post described Ms. Gilmsen's playing as a "...brilliant, driving performance." Michael Huebner, of the Austin American-Statesman, referred to her performance of Bach's Goldberg Variations as "one of the most refreshing and thought-provoking performances this season." In 2001, she was awarded the prestigious Mount Everest Award by the Austin Critics Table for this performance, in which she played the Goldberg Variations on harpsichord and piano in the same evening. Michael Barnes, chief arts critic of the Austin American-Statesman, ranked this as one of the top ten 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. Dedicated educator, Sophia Gilmsen is the co-founder of both Houston and Austin Young Artists Concerts, the programs designed for musically gifted children that she directed for twenty years, since its inception in 1987 to 2007.

Lecture: Goldberg Variations by Bach on Harpsichord and Piano

One of the world's most magnificent musical creations, Bach's Goldberg Variations, was written for two-manual harpsichord. There are numerous recordings of this piece performed by harpsichordists and pianists. However, listeners have had no opportunities to hear side-by-side performances on both instruments by the same performer. Recently I completed a studio CD/DVD recording that contains an introductory talk, a demonstration of selected variations on harpsichord and piano side by side, and two complete performances on each instrument accompanied by a display of the score. The WPC program addresses the history of this piece's creation, the legend attached to it, and an analysis of its architecture. It also offers a comparison of the expressiveness of both harpsichord and a piano as played by one performer. The rhythmical energy and linear clarity of harpsichord are contrasted with the lyrical warmth and dynamic flexibility of the modern piano, allowing new insights into the most sensitive issues regarding the interpretation of Bach's keyboard music, such as the intricacies of counterpoint, dynamics, articulation, pedaling, and tempi.

CAROL GINGERICH (CANADA/USA)

University of West Georgia (Carrollton, Georgia)



Dr. Carol Gingerich is an Associate Professor of Piano/Piano Pedagogy at the University of West Georgia (USA). There she teaches applied piano, piano pedagogy, keyboard literature, collaborative piano, and class piano. She is a doctoral graduate of Columbia University, Teachers College, where she studied piano pedagogy with Robert Pace and piano with Karl Ulrich Schnabel. She holds a Master of Music in Piano Accompanying and Coaching degree from Westminster Choir College, and an Honors 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.

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

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

VELJKO GLODIĆ (CROATIA)

University of Zagreb, Academy of Music (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 price 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. In 2010 Veljko Glodić was a jury member of Vera Lotar Shevchenko International Piano Competition in Russia.

Piano Recital: Alexander Scriabin

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|-------------|-------------------------|
| A. Scriabin | Four Preludes, Op. 22 |
| | Sonata No. 3, Op. 23 |
| | Drammatico |
| | Allegretto |
| | Andante |
| | Presto con fuoco |
| | Poeme Satanique, Op. 36 |
| | Sonata No. 10, Op. 70 |
| | Moderato allegro |
| | Vers la flamme, Op. 72 |

ENIKŐ GÖRÖG (SERBIA)

Faculty of Music Art (Belgrade)



Görög Enikő was born 1987 in Subotica. She finished her master studies at the Faculty of Music Art in Belgrade with Professor Ninoslav Živković, with whom she is still studying for the Doctoral degree. She is the prize-winner of domestic and international piano competitions in Paris – “Nicolai Rubinstein” 1997, First Prize; Torino – “International Competition for Young Pianists” 1999, First Prize; Copenhagen – “International Competition for Young Musicians” 2000, First Prize; Belgrade – “EPTA 2008”, First Prize, “Dr Vojislav Vučković” International Piano Competition 2009, First Prize and Laureate title and “Jeunesses Musicales” International Piano Competition 2009, Third Prize and the Special Prize for the best performance of the obligatory Serbian piece; Radford – “Bartók–Prokofieff–Kabalewsky Piano Competition” 2001, Second Prize; Szeged – “B. Bartók” International Piano Competition 2010, Second Prize. She played numerous solo recitals in Serbia, Slovakia, Hungary, Romania, Italy, Denmark and USA and appeared as a soloist with Subotica and Szeged Philharmonic orchestras, chamber orchestra “Simphonietta” from Budapest and Belgrade Radio and Television Orchestra. As a member of the piano duo (with her sister Noémi Görög) she was the prize-winner of international competitions in Belgrade, Torino, Oslo and Rome.

Closing Piano Recital

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|------------------|-------------------------------------|
| D. Scarlatti | Sonata in D Minor, K. 213 |
| | Sonata in C Major, K. 420 |
| L. van Beethoven | Sonata in A-flat Major, Op. 110 |
| | Moderato cantabile molto espressivo |
| | Allegro molto |
| | Adagio ma non troppo |
| | Fuga. Allegro ma non troppo |
| | L'istesso tempo di Arioso |
| | L'istesso tempo della Fuga |
| F. Liszt | Sonata in B Minor |
| A. Ginastera | Danzas Argentinas, Op. 2 |

BILJANA GORUNOVIĆ (SERBIA)

Academy of Arts (Novi Sad)



Born in 1968. in Belgrade. During her primary and secondary studies in Serbia she won several First Prizes at state and federal competitions. She continued her schooling in Moscow at the Tchaikovsky State Conservatory, starting with preparatory courses under Larisa Mohel and afterwards completing undergraduate and graduate studies in the class of Gleb Akselrod. She also obtained a master's degree at the Faculty of Music in Belgrade, in the class of Jokut Mihailović. She won the Diploma of Honors at the Maria Canals International Competition in Barcelona 1991. She was the winner of the Second International Competition in Chopin's music in Göttingen (Germany) 1993. She has been a long time member of the Orpheus Ensemble of the Jeunesses Musicales of Belgrade. As a soloist or member of various chamber ensembles she took part in numerous concerts in Serbia. She appeared with the Belgrade Philharmonic Orchestra, Stanislav Binički Symphony Orchestra of the Yugoslav Army Artistic Ensemble and with St. George Strings. She performed with the State String Quartet „Glinka“ Moscow, and with the singers Ludmila Gros, Mirjana Savić, Sanja Kerkez, Jelena Vlahović, Katarina Jovanović, and the clarinetist Aleksandar Tasić. She worked with the conductors Uroš Lajovic and Dorian Wilson. Biljana Gorunović gave numerous recitals in Russia and the former USSR, also appearing with the singer Ludmila Ivanova. She performed in Greece, Czech Republic, Germany, Spain, Norway, Danmark. To commemorate 50 years from the death of Miloje Milojević, she gave the premiere performance of his cycle Cameos Op. 51. She is a member of the Union of Performing Musicians. She is the winner of the prize of the Union of Performing Musicians for the best concert in 2006. She is also engaged in teaching, as a Professor at the Piano Department of the Academy of Arts in Novi Sad.

Gala Opening Ceremony

J. S. Bach

Concerto in D Minor, BWV 1052

Allegro

Adagio

Allegro

ELLEN GREGORIE (USA)

Wilkes University (Wilkes-Barre, Pennsylvania)



Ellen Gregorie is currently Associate Professor of Music and Director of Undergraduate Education at Wilkes University in Wilkes-Barre, Pennsylvania (USA). She holds the BM in Piano Performance from Virginia Commonwealth University in Richmond, Virginia, the MM in Music Theory from the Shepherd School of Music of Rice University, and the PhD in Music Theory from the University of Maryland at College Park. Gregorie 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, papers, and book and music reviews have appeared in *The Musical Quarterly*, *Perspectives of New Music*, *Contemporary Music Review*, *American Music Teacher*, and the *Colloque de Iannis Xenakis*. Gregorie is a former member of the Board of Directors of Music Teachers National Association and Immediate Past Director of MTNA Eastern Division. She currently serves on the Board of the CMS Fund of the College Music Society.

Lecture-Recital: Pedagogical Perspectives on J. S. Bach's "Little Preludes and Fugues"

The works that Bach specifically wrote for the training of young keyboard students offer rewarding opportunities to develop what the composer and pedagogue demanded of all of his students: "a clear, clean touch of all the fingers of both hands". In addition, the richness of the progressive complexity of the counterpoint is worthy of study not only by beginners at the keyboard but of older students who may need additional preparatory work for the contrapuntal masterpieces found in *The Well-Tempered Clavier*. As is frequently the case in college and university music programs in the USA, piano students come to their post-secondary study with knowledge of and training (often faulty) in the two-part inventions and a few of the *sinfonias*. Bach composed the inventions and *sinfonias* as studies in counterpoint, as demonstrations for the working out of a musical idea (the *inventio*) and not necessarily as progressive and expressive études to develop artful performance at the keyboard. The "Little Preludes and Fugues" provide excellent materials for the older student who requires supplemental training in order to understand and appreciate the contrapuntal devices and complexities of preludes and fugues in *The Well-Tempered Clavier* and approach with confidence the technical demands of these more difficult works.

MARY ELLEN HAUPERT (USA)

Viterbo University (La Crosse, Wisconsin)



Mary Ellen Hauptert is currently a tenured Associate Professor of Music at Viterbo University in La Crosse, Wisconsin, where she teaches theory, music history, and piano classes. She holds a bachelors degree in music education and piano/flute performance from the College of St. Scholastica, as well as MM and PhD degrees in Piano Performance Practice from Washington University in St. Louis, Missouri. Her performing interests are almost exclusively in the realm of chamber music. In the four-hand world, her collaborations with Timothy Schorr have included appearances at the Edinburgh Society of Musicians and Wisconsin Public Radio's "Live from the Chazen". She has also performed extensively with violinist Nancy Oliveros and the Artaria String Quartet. Their frequent duo and piano quintet collaborations has become a staple of Viterbo University's One-of-a Kind Chamber Music Series, for which she is founder and artistic director. Dr. Hauptert has published and presented her theory pedagogy at the Second Annual International Conference on Fine and Performing Arts (Athens, Greece), the "International Conference on Education and New Technologies" (Barcelona, Spain, 2009), the "Lilly-West Conference on Teaching and Learning" (Pomona, California), and at the "Finch Center for Teaching and Learning" at Maryville University in St. Louis, Missouri.

Lecture: Creativity, Meaning, and Purpose: Essential Ingredients for Taking the Fear out of Music Composition

The art of music composition requires a tremendous investment of time and patience, but more often improves a student's ability to comprehend, utilize, and perform music at more sophisticated and informed level. "Creativity, Meaning, and Purpose: Essential Ingredients for Taking the Fear out of Music Composition" explores the benefits of music composition in a university-level music program through a course-embedded project. Three complementary student learning outcomes will be explored: 1. Students will be able to creatively apply and develop the foundations of music theory learned in their freshman year, 2. Students will develop proficiency using music writing software, and 3. Students will overcome their fear of composition and gain confidence as musicians. This oral presentation will explore effective pedagogical tools for each stage in the project and incorporate student testimonials, examples of completed projects, and recordings of live performances. Each student composition is inspired by a common broad topic, is created and/or finished for performance use with Finale® or Sibelius® music writing software, and then performed for local and regional audiences. Viterbo University graduates have said that they look back at their composition projects as one of the more rewarding experiences in their undergraduate training.

Piano Duet Recital: Viva España: Spanish Piano Duets by Moszkowski & Ravel

This program highlights piano duets that evoke the vibrant yet seductive rhythms of Spanish dance music: Moritz Moszkowski's Spanish Dances, Op. 12, and Maurice Ravel's Rapsodie espagnole. The Spanish Dances were composed in 1876 as one of three sets of piano duets bearing the same title (along with Op. 21 and Op. 65). Appearing later in solo and orchestral versions, the five pieces demonstrate the composer's innate understanding of the piano and how to write for it effectively. In fact, Paderewski claimed that "after Chopin, Moszkowski best understands how to write for the piano". Each movement fuses native Spanish dance rhythms with Moszkowski's characteristic musical charm, technical brilliance, and fresh melodic appeal. Interestingly, the fifth piece was performed by a trio in a scene from the 1945 British film – Brief Encounter. Arguably the most difficult work in the four-hand repertoire, Ravel completed the original duet version of his Rapsodie espagnole by 1907, with an orchestration of the piece appearing the following year. This four-movement cycle is an evocative depiction of the sights, sounds, dances, colors, and culture of Spain that also shows Ravel's fascination with exotic cultures and geographical regions. In fact, the composer's identification with Spanish music stemmed from the Basque and Spanish ancestry of his mother. Manuel de Falla described Ravel's Spanish music as "subtly genuine", even though Ravel wrote most of his Spanish-inspired works well before his first visit to the country in 1924. The Rapsodie espagnole demonstrates a variety of musical influences, notably the Debussy-like ostinato textures and impressionist sonorities of the opening "Prélude à la nuit". The middle two movements celebrate three dances: the tango, the habañera, and the malagueña. And the final "Feria" recalls the relentless rhythmic repetition of the "Alborada del gracioso" from Ravel's earlier set of Miroirs.

IVAN HOLODOV (SERBIA)

Isidor Bajić Music School (Novi Sad)



Ivan Holodov was born on June 4, 2000 in Novocherkassk (Rostov region - Russia). Since 2007 Ivan has been a student of Isidor Bajić Music School in Novi Sad in the class of Professor Čila Stojšić. At the moment Ivan attends the fifth grade of the Primary Music School. Ivan has successfully participated in several music competitions: First Prize at the 13th International Competition of Young Pianists, 2009 (Šabac, Serbia), First Prize at the 13th International Competition of Young Pianists, 2009 (Šabac, Serbia), First Prize at the Music Competition of the Republic of Serbia, 2009 (Belgrade, Serbia), Laureate of the 14th International Music Competition of Young Pianists, 2009 (Šabac, Serbia), Second Prize at the 15th International Music Competition “Petar Konjović”, 2010 (Belgrade, Serbia), First Prize at the 11th Competition of Young Pianists, 2011 (Zrenjanin, Serbia), First Prize at the Music Competition of the Republic of Serbia, 2011 (Belgrade, Serbia), First Prize at the International Music Competition “Petar Konjović”, 2012 (Belgrade, Serbia), First Prize at the First International Music Competition “Fantast 2012” (Bečej, Serbia).

Piano Resital - Young Concert Platform

J. P. Rameau

Suite No. 4 in A Minor

Gavotte and Variations

L. van Beethoven

Rondo a Capriccio in G Major, Op. 129

F. Chopin

Etude in C Minor Op. 10 No. 12

P. Tchaikovsky

Nocturne in F Major Op. 10 No. 1

R. Schumann

Arabeske in C Major Op. 18

B. Bartók

Sonatina Sz. 55

Bagpipers. Molto moderato

Bear Dance. Moderato

Finale. Allegro vivace

INGMAR PIANO DUO
SLOBODANKA STEVIĆ – ALEKSANDAR GLIGIĆ (SERBIA)

Isidor Bajić Music School (Novi Sad)



Ingmar Piano Duo was founded in 2005 by pianists and piano teachers Slobodanka Stević and Aleksandar Gligić in Novi Sad. In the following year, the Duo recorded its first album for the Austrian market with the works of Barber, Piazzolla and Kovačević. They have participated on numerous occasions at world and European pianistic gatherings as Serbian representatives, often performing premieres of new works by contemporary composers. In 2009, Ingmar Duo was the highest ranked piano duo at the International Piano Competition in Roma, Italy, winning as well the Special Calligaris Prize for the best rendition of this Italian author. Furthermore, in 2010, Ingmar Piano Duo achieved great success in the World Piano Competition in San Marino, having qualified among the 7 best international duos. The Duo has so far collaborated with many prominent artists and Professors in master classes and seminars: Duo Turgeon, Jeni Slotchiver, Vladimir Ogarkov, Svetlana Bogino, Dorian Leljak, Ninoslav Živković and many others. The Duo has recorded for Serbian Radio and Television, TV San Marino and TV Vaticana. Stević and Gligić are the winners of the Annual Achievement Prize awarded by the Serbian Association of Music and Ballet Pedagogues in 2010. They are regular participants at the World and European Piano Conference. In the last two years, Ingmar Piano Duo implemented several projects which focused on the new Serbian classical music for two pianos, presenting it in cities in Vojvodina and Serbia. These projects have been financed by the Provincial Government, the City of Novi Sad and the Serbian Association of Composers and Authors. Maestro Sergio Calligaris on Ingmar Duo's performance of his work: "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."

Gala Opening Ceremony

J. S. Bach Concerto for two pianos in C Minor, BWV 1062
No tempo indication
Andante
Allegro assai

KOSTA JEVTIĆ (SERBIA)

Academy of Arts (Novi Sad)



In his native town of Prizren Kosta Jevtić was guided through his early musical training by Professor Marko Savić who is an offspring of the Isidor Phillippe's and Alfred Cortot's "piano genealogy tree". He graduated from the Academy of Arts, University of Novi Sad, under Maestro Kemal Gekić. He started giving piano recitals at the age of 13 and exploring the craft of accompanying when he was 15. During many years of official accompanying in the Studio for Vocal Interpretation of Belgrade Opera soloist Professor Ljubica Vrsajkov Sivčev he has gained rich experience in vocal coaching. Numerous concert appearances with the Studio attendants include those in the National Theatre in Belgrade, "Kolarac" Foundation, National Museum, Jewish Cultural Centre etc. He also took part in various musical events organized by The International Club in Belgrade, The Israeli Embassy and Jewish Cultural Center in Belgrade. As an accompanist he recently attended masterclasses for Flute performance held by Laura Levai – Aksin, Norbert Girlinger and Natasa Marić. After starting his Master studies with Professor Ratimir Martinović Kosta Jevtić was engaged as a teaching assistant for piano and is currently a collaborative pianist at the Wind Department of the Academy of Arts in Novi Sad.

Piano Recital

D. Scarlatti

Sonata in C Major, K. 159
Sonata in A Minor, K. 188
Sonata in D Minor, K. 1
Sonata in A Minor, K. 54
Sonata in E Major, K. 531
Sonata in B Minor, K. 87
Sonata in G Major, K. 13
Sonata in H Minor, K. 27
Sonata in G Minor, K. 8
Sonata in D Minor, K. 141

CARINA JOLY (BRAZIL/SWITZERLAND)

Zurich University of the Arts (Zurich, Switzerland)

Independent Music Teacher and Postural Consultant



The Brazilian pianist Carina Joly has developed intense activity as a performer, teacher, speaker, and postural consultant in Brazil, Portugal, the USA, Denmark and Switzerland. Most recently she received a double Doctor of Musical Arts degree in piano performance and piano pedagogy from the University of Oklahoma, where her dissertation “Selections from Almeida Prado’s Jardim Sonoro: A Critical Edition for Pianists and Teachers” and other academic contribution were recognized with the Martha M. Boucher Piano Scholarship. She won prizes in Brazilian national piano competitions and has received recognition as a “musically remarkable” pianist by the specialized press. Currently living in Switzerland, besides teaching privately and performing regularly, Dr. Joly develops post-graduate studies in the new area of music physiology at the Zürcher Hochschule der Künste (Zurich). Between 2009 and 2011, she was as a research assistant at the Collegium Helveticum (ETH Zurich) where she contributed for a scientific project towards the optimization of music performance sponsored by the Swiss National Foundation.

Workshop: Beyond Your Hands: A Preventive Approach for Optimal Piano Performance

Studies realized between 1985 and 1999 pointed to the alarming number of musicians who suffer from occupational health problems. They showed that, two thirds of professional musicians deal with playing-related problems, while half of musicians still in training (i.e. before becoming professionals) experience symptoms of pain and other physical discomfort related to playing. The strict requirements of music study surely contribute not only to the physical, but also to the psychological and emotional pressures of a musical career. In spite of the high occurrence of pain among musicians, access to preventive treatment remained scarce in the majority of music study institutions. This workshop will (1) provide an introduction of general knowledge of posture, (2) offer relevant information regarding the mechanics of piano playing, and (3) present exercises that are specific for pianists. After participating in this workshop last April 2012, the manager of the physical therapy section at the University of Oklahoma Hospital, the physiotherapist Ms. Karen Bradford, enthusiastically wrote “I strongly believe that if instructors of music could learn and teach these principles to their students, injuries will be dramatically reduced in our musical performers! I strongly encourage all musical performers to take advantage of this outstanding workshop!!”

IAN JONES (UNITED KINGDOM)

Royal College of Music (London)



Ian Jones' career as a Steinway Artist has taken him to all five continents, including acclaimed performances in London 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". He is Assistant Head of Keyboard and Professor of Piano at the Royal College of Music in London and a juror at several international piano competitions. He also frequently conducts international masterclasses, most recently in Italy, USA, Japan, Greece, Serbia, Ireland and Sweden.

Piano Master Class

RCM Pre-Audition Consultations

LUKA JOVANOVIĆ (SERBIA)

Isidor Bajić Music School (Novi Sad)

Luka Jovanović was born in Novi Sad in 1994. He finished elementary music school “Teodor Toša Andrejević” in Ruma, in class of Professor Nemanja Ognjanović. During his education in elementary music school, he won numerous awards on various international competitions in Serbia, and participated in master class of world known Pianist and Pedagogue Kemal Gekić in Kotor 2005. Recently he participated in Sixth Memorial “Isidor Bajić” Piano Competition. He is currently a student of third year in Secondary Isidor Bajić Music School in Novi Sad, in class of Professor Biljana Dabić.



Piano Recital – Young Concert Platform

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| L. van Beethoven | Sonata in C-sharp Minor, Op. 27 No. 2 Adagio sostenuto Allegretto Presto |
| F. Liszt | Vallée d'Obermann (From “Years of Pilgrimage”; Book I: “Switzerland”) Hungarian Rhapsody No. 11 in A Minor |
| R. Schumann | Romance Op. 28 No. 2 |
| S. Prokofiev | Etude Op. 2 No. 4 Suggestion Diabolique Op. 4 No. 4 |

HAYSUN KANG (USA/KOREA)

Loyola University Chicago (Chicago, Illinois)



Internationally acclaimed pianist, Haysun Kang, is recognized for her performances of elegance with a wide palette of colors. The Polish music journal, *Ruch Muzyczny*, proclaimed her performance with the *Philharmonia Sudecka* as having “immaculate technique and flawless dexterity”. The *Texas Monitor* said of her performance, “her performance was magnificent and we really were mesmerized”. Haysun Kang has appeared at major concert venues such as the Carnegie Hall, Merkin Hall, Chicago Cultural Center and Pick-Staiger Concert Hall. Her performances were broadcasted live on WQXR-FM radio in New York and televised on cable TV. A native of Korea, she received her bachelor’s degree from Seoul National University. In the United States, she earned Master’s degree from DePaul University where she studied with a Chopin International Competition laureate, Dmitry Paperno and also Doctor of Music degree from Northwestern University under Dr. David Kaiserman. She also received her musical training from Julian Martin at the Peabody Conservatory of Music, and Alexis Golovin at the Academy of Mozarteum in Salzburg, Austria. Haysun Kang was a winner in numerous competitions including the Frinna Awerbuch International Piano Competition, the Young Keyboard Artist Association International Piano Competition, the Verna Ross Orndorff Austrian-American Music Award. She is currently a head of piano program and the director of applied music at the Loyola University Chicago, and has been endorsed as a Yamaha Artist.

Piano Recital: Busoni, Schumann and Chopin

J. S. Bach – F. Busoni
R. Schumann
F. Chopin

Chaconne in D Minor
Sonata in G Minor, Op. 22
Scherzo No. 1 in B Minor, Op. 20

DAVID KARP (USA)

Southern Methodist University, Meadows School of the Arts, (Dallas, Texas)



David Karp, nationally known pianist, composer, educator, lecturer, and author, holds degrees from the Manhattan School of Music and the University of Colorado. In addition, Dr. Karp has done doctoral studies at Teachers College, Columbia University. A Professor of music at the Meadows School of the Arts, Southern Methodist University, Dr. Karp teaches courses in piano performance, composition, theory and aural skills, improvisation, and class piano techniques for the college teacher. His former students are now professionally engaged on college campuses throughout the United States. He has performed, lectured, and conducted workshops and seminars at many colleges and universities from Alaska to New Hampshire and as far away as Taiwan. Alfred Publishing Co, Carl Fischer, Inc, FJH Music, Hal Leonard, Lee Roberts Music Publications, and Shawnee Press, publish Dr. Karp's compositions and collections. In 1993, Dr. Karp was honored with the establishment of the David Karp Piano Festival, an annual event held at Kilgore College in Kilgore, Texas, in which students perform and are judged on Karp compositions. Dr. Karp was featured in a lecture-recital of Leonard Bernstein's Piano Music at the 2011 National Conference on Keyboard Pedagogy in Chicago, Illinois and the National Piano Institute for Teachers and Young Artists at SMU's Meadows School of the Arts.

Lecture-Recital: The Piano Teaching Music of David Karp

During a workshop at the University of Denver in Denver, Colorado in 1967 Dr. Robert Pace asked David Karp to compose a jazz duet based on the folk tune, Polly Wolly Doodle. "Polly Wolly Swings" became David Karp's first publication and thus began a composing career that has extended over four and a half decades and now includes hundreds of compositions; these embody solo and duet collections as well as separate sheets. In this session Dr. Karp discusses and performs many of his piano teaching publications with FJH, Alfred, Lee Roberts, Shawnee Press and Willis Music. Dr. Karp will discuss the pianistic and theoretical concepts in his compositions and point up the benefits of using exciting supplementary teaching pieces. In the words of composer William Gillock: "More students have learned to play the piano well because of exciting supplementary teaching pieces than for all other reasons combined." Beautiful melodies and luscious harmonies as well as jazz rhythms and asymmetrical time signatures create a packet of motivational concepts which inspire young students and adults as well as seniors. Discover some new solos for your students and have an opportunity to ask the composer questions.

Lecture-Recital: The Piano Music of Leonard Bernstein

Leonard Bernstein is one of the most compelling and unique musical personalities of the 20th century. Ned Rorem said "By any standards Leonard Bernstein was the most successful musician of his time". His career as a composer traversed across the boundaries and transcended conventional music composition. It is exciting to expose teachers to the music of a man who was so committed to teaching, thereby influencing and educating a whole new generation of musicians and music lovers. I plan to point up the significant theoretical concepts in Bernstein's compositional style as well as the eclectic but unique musical and pianistic textures in his scores. I will focus primarily on the four sets of Anniversaries. These short musical vignettes encapsulated the melodic cells which later became the themes for many of his larger compositions. In addition to performing works from the Four, Five, Seven and Thirteen Anniversaries, I will end the session with a performance of Touches, commissioned for the 1981 Cliburn Competition.

NINA KAVTARADZE (DENMARK)

Commenced her musical studies at the age of 6 at the Central Music School of the Conservatoire in her city of birth, Moscow, which was established in 1932 especially for gifted children. Already at the age of 8, Nina Kavtaradze played in the Colonnade at the House of the Union. Eleven years later she graduated to the Conservatoire proper joining the class of Lev Oborin. Following her graduation, the great teacher was to write this of his pupil: “She is a musician who possesses talent of the very highest order, with considerable artistic depth and brilliant individuality.” Nina Kavtaradze has given concerts all over the former Soviet Union, USA and in most European countries, performing as a soloist. Kavtaradze’s repertoire includes a.o. 50 concerts with orchestra, which she has played with numerous conductors. Among them Yuri Ahronovich, Sir Charles Groves, Leif Segerstam, Jorma Panula, Kurt Sanderling, Moshe Atzmon, Mariss Jansons, Kiril Kondrashin, Lamberto Gardelli, Michael Schönvandt, Osmo Vänskä, Jan Latham-Koenig, Petri Zakari, Gunnar Staern, Daron Salomon, Peter Erös, Ole Schmidt etc. Her vast repertoire comprises both the familiar and the lesser known: she has recorded the complete works for piano of Richard Wagner (and edited these works for the internet company www.freehandmusic.com, amongst these four pieces, which were never published before) and Mussorgsky. The Wagner recording was chosen as being one of the top 10 piano CD in the world for the year 2000 by the german music magazine “Neue Musikzeitung” (founded by Robert Schumann). Many of her other CD-recordings were prize awarded, a.o. her recording of Herman D. Koppels Piano Concerto No. 3, which received the Danish Music Awards 2004. Nina Kavtaradze has participated as juror at innumerable international piano competitions.



Piano Recital: Schubert's Sonata

Franz Schubert

Sonata in B-flat Major D. 960

Molto moderato

Andante sostenuto

Scherzo. Allegro vivace con delicatezza

Allegro ma non troppo

JUDY KEHLER SIEBERT (CANADA)

University of Manitoba, Marcel A. Desautels Faculty of Music (Winnipeg)



Solo and concerto performances, teaching and adjudicating opportunities have taken Judy to Israel, Lithuania, Serbia, Montenegro, Bosnia, Paraguay, Mallorca, Spain, Brazil, Cuba, as well as to centers across North America. In Chamber Music recitals, she has performed with members of the Israeli Philharmonic both in Canada and Israel, 400 concerts with Quarks! trio across North America, and with leading artists such as Israeli percussionist, Chen Zimbalista, Swedish clarinet virtuoso Martin Frost, Canadian vocalists Valdine Anderson, Kevin McMillan, and the Glinka Quartet from Moscow. The past three summers she has performed and taught in Brazil at the Rio International Cello Encounter with cellists from around the world. She is passionate about sharing music—whether as a teacher, performer or life-long student. In this spirit, Judy indulges in research of her life-long enjoyment of jazz in Canada, New York, and this August, in Italy. A Masters graduate (University of Toronto) and a Doctoral graduate (Eastman School of Music in New York), Judy taught in Canada and the USA before returning to Winnipeg. She is currently an Associate Professor of Piano and Chamber Music, and Co-Chair of Collaborative Piano at the University of Manitoba's Marcel A. Desautels Faculty of Music.

Lecture-Recital: “You’re Not REALLY Listening!” The Magic of Chamber Music Interaction

Musicians all create sound in performance—but “Who is listening?” For hundreds of years, pedagogy has concentrated on details such as practice strategies, technique, Performance Practice, and more recently, psychology and motivation. However, rarely is “listening” a topic of interest. Too often the assumption of active listening is taken for granted and the score is haphazardly interpreted due to “peripheral hearing”, lack of ensemble and conviction. As teachers, we must uncover the realm of listening and aurally decode a score despite being visually persuaded. While practicing and making decisions, our choices may be based on personal taste, or, at worst, reflect the limitations of our individual technique. Involvement in playing chamber music inspires and expands the development of discriminating listening skills in unique ways that solo study cannot thoroughly explore. The lessons we learn by “playing together” encourage more judicious listening when applied to our solo preparation. Each member challenges the understanding of the score from individual perspectives thus resulting in a “dueling” synthesis that heightens the intention of the music. The Kehler/Rose Duo will demonstrate examples from the Debussy Sonata for cello and piano and Chopin's Polonaise Brillante in a motivating lecture/recital program.

C. Debussy
F. Mignone
F. Chopin

Sonata
Modinha
Polonaise Brillante Op. 3

ANNA KIJANOWSKA (POLAND/USA)

The College of William and Mary (Williamsburg, Virginia)



Hailed by The New York Times as “An excellent Polish pianist”, Anna Kijanowska has distinguished herself internationally as a recitalist, chamber musician and concerto soloist. Kijanowska’s recording of The Complete Mazurkas by Szymanowski (Dux) was recently praised by Adrian Corleone of Fanfare Magazine” as superior to any other interpretations that came before or after her”. As an internationally recognized music educator, Kijanowska has been invited to present master classes, recitals and lectures at leading universities and conservatories around the world, including the Yong Siew Toh Conservatory of Music at the National University of Singapore, Nanyang Academy of Fine Arts in Singapore, Frankfurt University of Music and Performing Arts in Germany, the Sydney Konservatorium, the Chinese Conservatory in Beijing and the Xinghai Conservatory of Music in Guangzhou, China, Bard College in New York, and Harvard University, among others. She holds a Doctorate in Piano Performance from the Manhattan School of Music in New York, where she studied with Byron Janis. Ms. Kijanowska is currently on the faculty of the College of William and Mary in Williamsburg, Virginia and is a former faculty member of the University of Nevada in Las Vegas.

Lecture: Mazurka: Dance of a Polish Soul

This paper discusses the characteristics of a mazurka dance, and its complexity. The dance has been in existence since the 15th century and has been transcribed and stylized by a number of composers, most notably by Chopin and Szymanowski. Although it is impossible to separate the ancient version from the modern stylized form, it is essential for musicians to know the dance’s origins and characteristics. This paper explores older forms of Polish folk music, and explains traditional performance practice in relationship to its stylized, modern form as it appears in the music of Chopin and Szymanowski.

YOUMEE KIM (USA)

Ohio University, School of Music (Athens, Ohio)



Youmee Kim, DMA, Assistant Professor of Piano at Ohio University, Athens, Ohio. Born in Korea, Dr. Kim received degrees from Ewha Womans University, (BM with Dr. Mijae Youn), Indiana University (MM and Performer Diploma, with Professor Edward Auer), and The Ohio State University (DMA with Professor Steven Glaser) in piano performance, where she worked as a Graduate Teaching Assistant. She has won numerous awards including the Women in Music Competition and the Ohio Federation of Music Clubs Scholarship. She has performed extensively in Korea and North America, and has been featured by the Saskatoon Symphony Orchestra in Canada. Dr. Kim performed at the American Music Festival in Lancaster, Ohio, the Chamber series Concert of Troy-Hayner Cultural Center in Troy, Ohio, and had recitals at Ewha Womans University, Sangmyung University, Hansae University and Seoul Theological University. She has presented a lecture recital at the College Music Society International Conference in Seoul and Kyung-ju, Korea in 2011. She recently performed at Boston, Marshall University, North Carolina School of Arts and University of North Carolina, Greensboro. A specialist in 20th Century American piano music, Dr. Kim has authored “An Analysis and Performance Guide to Benjamin Lees’ Odyssey I and II” (VDM Verlag, Germany), and published articles for “International Piano Music”. As an active member of Music Teachers’ National Association (MTNA), she serves Vice Chair of the South East District of Ohio MTNA.

Piano Duo Recital: Ars Nostra, Dulcis Domus (Our Art, Sweet Home)

Piano duo, Sang-Hie Lee and Youmee Kim presents a program of new music composed by colleagues and friends. JB Floyd is a prominent composer-pianist with a distinguished career at the University of Miami in Miami, Florida. Tribute for Two Pianos (1991) has three parts, each with distinct structure and mood, yet, no program is attached to this work. Rather, the composer presents abstract forms with minimalistic markings, giving the performer the freedom to move with the contrapuntal lines and changing rhythms. Robert Paterson is a “rising star” residing in New York. Deep Blue Ocean for Two Pianos (2010) was written while the composer learned to scuba dive in the ocean for the first time, and the piece depicts a fascination of the changing waters. Chan Hae Lee is one of the stellar Korean Women composers (J. Robison, 2012), whose works have been performed worldwide. Frozen Land for Two Pianos (2010) was commissioned by Sang-Hie Lee with a specific request to express yearnings and hopes for unification of the two Koreas.

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| JB Floyd | Tribute for Two Pianos Part I Part II Part III |
| Robert Paterson | Deep Blue Ocean for Two Pianos The Darkness Below Sunbeams and Waterfalls Accents and Waves |
| Chan Hae Lee | Frozen Land for Two Pianos |

MICHAEL KIRKENDOLL (USA)

Oklahoma State University (Stillwater, Oklahoma)



Bridging the gaps between old and new, Michael Kirkendoll is a not your everyday pianist. Equally at home in the worlds of Beethoven and Haydn as in those of Frederic Rzewski and John Cage, Michael's concerts are unique musical experiences leaving audiences eager for the next performance. Michael has performed to rave reviews at major venues in the USA (including Carnegie Hall), Asia, and Europe. His recent appearances as a finalist in the American Pianists Association Classical Fellowship Awards were lauded as "inspired" showcasing "extraordinary" technical gifts and "superior intelligence". His performance of John Corigliano's Piano Concerto with the Indianapolis Symphony Orchestra "dazzled from the moment he sat down at the keyboard" and his collaboration with the Parker String Quartet in the Shostakovich Piano Quintet "had you hanging on every phrase". Michael is currently Assistant Professor of Piano at Oklahoma State University, and also is artistic director/founder of the Cortona Sessions for New Music. He has earned degrees from the University of Kansas (DMA, BM) and the Manhattan School of Music (New York).

Lecture-Recital: Acting like a pianist: Music for Theatrical Pianist Jerome Kitzke's "Sunflower Sutra" & Frederic Rzewski's 'De Profundis

A lecture-recital demonstrating the importance and relevance of music for theatrical pianists, featuring performances of two pillars of theatrical repertoire.

HERIBERT KOCH (GERMANY)

Heribert Koch studied at the academies of Cologne and Karlsruhe and later with Peter Feuchtwanger in London who had a major influence on his artistic development and whom he frequently served as an assistant in his masterclasses. The encounter with such renowned artists as Tatjana Nikolayeva or Mieczyslaw Horszowski brought him additional inspiration. Beyond concert programmes with major works from the standard repertoire, he frequently performs unfamiliar compositions, often presenting them in the form of lecture recitals. His recent concert schedule features appearances in 10 European countries, with recitals in London, Paris, St. Petersburg, Prague and Bonn. In addition to his career as a performer, he is a sought-after lecturer on international conferences and a frequent juror in music competitions. Heribert Koch is a member of the presidium of EPTA Germany (European Piano Teachers Association). The particular quality of his pedagogical work has been widely recognized. He has been invited to give masterclasses at various music schools, colleges and universities as well as lectures on pedagogical issues and teaching demonstrations in the framework of international festivals and conferences. His individual approach of treating the various aspects of solving technical problems and developing a personal interpretation as a whole make his masterclasses equally valuable for talented young pianists, experienced performers and piano pedagogues.



Piano Master Class

LORETTA LANNING (USA)

Loretta Lanning, a native of Michigan, completed her graduate studies at Central Michigan University in Mount Pleasant, Michigan studying piano performance and pedagogy with Dr. Alexandra Mascolo-David and Dr. Adrienne Wiley. While at Central, she was awarded a graduate assistantship and inducted into Pi Kappa Lambda, that national music honors society. She completed undergraduate studies at Grand Valley State University in Allendale, Michigan, having studied piano with Van Cliburn-medallist Aviram Reichert. At Grand Valley, Loretta was awarded the Student Summer Scholars research grant, a second-year music scholarship, and a university Leadership Award. Currently, Loretta operates a private music school in Lansing Michigan, offering adult group classes in piano in addition to private lessons. Loretta specializes in Dalcroze-based group classes that instill life-long musical skills in young beginners. She has taught music in private schools in Grand Rapids, Michigan and in Central Michigan University's Community Music School, as well as given masterclasses in both cities. She is a frequent performer in many venues in Michigan, solo and collaboratively. Loretta is active in her local teachers associations, serving as District Chair for the State Semifinals Competition and as judge for other local competitions. She is a member of the Music Teachers National Association and the Michigan Music Teachers Association. An avid researcher, Loretta has presented her pedagogic research at Grand Valley State University, Central Michigan University, the Michigan Music Teachers Conference, and the University of Michigan's MTNA Collegiate Chapter.



Lecture: Sequencing Czerny's Etudes with Beethoven's Sonatas in the High School Curriculum

Carl Czerny's hundreds of Etudes reveal a philosophy of preparation for the student; essentially, Czerny believed that students should not be learning something entirely new in each piece they learn, but rather remembering old concepts in a new way. It is for this reason that Czerny believed in teaching etudes and scales before and during solo repertoire study. At the high school level, students should be able to apply knowledge of familiar concepts to solo works that they have never studied. This ensures a fast and confident learning of the piece. Because of Czerny's close relationship to Beethoven and the Classical style, this can be especially applied to Beethoven's Sonatas. In the high school curriculum, sequencing the student's repertoire to learn a certain set of Czerny's Etudes before assigning a particular Beethoven Sonata can bring strong and positive results to the student's performance of the work. In this presentation, Czerny's Op. 299 and Op. 740 are applied to Beethoven's Sonata Op. 2 No. 1, Op. 10 No. 3, and Op. 14 No. 2.

TERESA LAVERS (AUSTRALIA)

Teresa was born in Adelaide, in South Australia. She studied music and English at the University of Adelaide, graduating with a Bachelor 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 Ronald Farren-Price and completed a Masters in Music (performance) at the University of Melbourne. During that period she spent a three-month sojourn studying piano with Russian pianist Eugene Skovorodnikov at the UBC in Vancouver, Canada. Teresa has performed frequently in Australia as a soloist and has won awards in competitions in both Australia and the UK. She has a keen interest in chamber music and has given numerous recitals as a member of a duo, most recently with soprano, Catherine Northey. She is regularly called on to adjudicate Eisteddfods and in 2010 was invited to be on the jury of the Isidor Bajić Piano Memorial Competition. Teresa has been Head of Keyboard Studies at Scotch College Melbourne since 2003, and is committed to developing musical talent in young children. She is the Artistic Director and founder of the Scotch College Piano Festival and the Scotch College Piano Competition.



Piano Duo Recital

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| W. A. Mozart | Sonata in D Major, KV 381 Allegro Andante Allegro molto |
| F. Schubert | Fantasie in F Minor |
| M. Infante | Ritmo from Danses Andalouses |

SANG-HIE LEE (USA)

University of South Florida (Tampa, Florida)



Sang-Hie Lee has received a BA in piano performance with honors from Ewha Womans University, Seoul, Korea, received MM in piano performance from American Conservatory of Music, Chicago, completed both EdD and DMA curricula with specialization on piano performance and pedagogy from The University of Georgia. Since her debut recitals in Rome, Italy; Bruno Walter Auditorium at the Lincoln Center, New York; and Dr. Bethune Collegiate Auditorium in Ontario, Canada, Lee has performed solo and chamber music throughout the United States, China, South Korea, Canada, and Europe. A founding member of “ars nostra”, she continues to champion “our art” by commissioning and performing new music by colleagues and other contemporary composers. Dr. Lee’s research on pianists’ hand biomechanics has appeared in *Medical Problems of Performing Artists*, *Psychomusicology*, *Médecine des Arts*, the *American Music Teacher*, and *Australian Journal of Music Education*. Her research is cited in *MENC Handbook of Research on Music Teaching and Learning*, the *Pianist’s Reference Guide*, *Pianographie*, the *Piano Quarterly*, the *Journal of the American Liszt Society*. She is also published in the *International Society for Music Education Conference Proceedings*, *College Music Society Newsletter*, *Psychology of Music*, *The Piano Quarterly*, the *Bulletin of the Council of Research in Music Education*, *Conference on Piano Pedagogy Proceedings*, *Music Teachers National Association*, and *Music Educators National Conference*. She is the Editor of the new CMS Cultural Expressions in Music Monograph Series, and serves on the Editorial Board of the CMS Symposium and Board of Directors of the Performing Arts Medicine Association. Having received a PhD in Higher Education from University of Michigan, Dr. Lee carries a dual career as an administrator and higher education researcher. She is the author of *Scholarly Research for Musicians: a Comprehensive Strategy* (2012) published by the Learning Solutions Division of the McGraw Hill Publishing Company.

Lecture: “What’s up Doc: Music and Medicine, a New Paradigm for Music Performer Education”

Sang-Hie Lee will discuss three major issues involved in collegiate music performance education: 1) a health intervention program in college instrumental musicians with kinematic analyses of two examples, 2) hand biomechanics in piano training, and 3) educational and rehabilitation programs

Piano Duo Recital: Ars Nostra, Dulcis Domus (Our Art, Sweet Home)

Piano duo, Sang-Hie Lee and Youmee Kim presents a program of new music composed by colleagues and friends. JB Floyd is a prominent composer-pianist with a distinguished career at the University of Miami in Miami, Florida. *Tribute for Two Pianos* (1991) has three parts, each with distinct structure and mood, yet, no program is attached to this work. Rather, the composer presents abstract forms with minimalistic markings, giving the performer the freedom to move with the contrapuntal lines and changing rhythms. Robert Paterson is a “rising star” residing in New York. *Deep Blue Ocean for Two Pianos* (2010) was written while the composer learned to scuba dive in the ocean for the first time, and the piece depicts a fascination of the changing waters. Chan Hae Lee is one of the stellar Korean Women composers (J. Robison, 2012), whose works have been performed worldwide. *Frozen Land for Two Pianos* (2010) was commissioned by Sang-Hie Lee with a specific request to express yearnings and hopes for unification of the two Koreas.

JB Floyd

Tribute for Two Pianos

Part I

Part II

Part III

Robert Paterson

Deep Blue Ocean for Two Pianos

The Darkness Below

Sunbeams and Waterfalls

Accents and Waves

Chan Hae Lee

Frozen Land for Two Pianos

WILLIAM LIPKE (USA)

Adams State University (Alamosa, Colorado)



Pianist William Lipke maintains an active schedule as a performer, composer and teacher. He has performed with musicians of international stature such as the Ying Quartet (four different seasons) and international opera baritone Håkan Hagegård. He has performed numerous solo recitals in the USA and in Europe, including recent recitals in St. Petersburg, Russia. Appearances with orchestra include the Liszt Concerto in A Major, which was broadcast on public radio. He has given numerous presentations at state, national and international conventions. Lipke holds the DMA degree in piano performance from the University of Cincinnati College-Conservatory of Music. His early teacher was a graduate of the Royal College of Music in London and he first appeared as a concerto soloist with a youth orchestra at the age of twelve. He studied privately 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

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|--------------|--|
| J. Haydn | Sonata in E-flat Major, Hob. XVI/52 Allegro Adagio Finale. Presto |
| S. Prokofiev | Sonata No. 3 in A Minor, Op. 28 (From Old Notebooks) |
| W. Lipke | Sonata (World Premiere) |

SANJA LUKOVAC (SERBIA)

Music School Dr. Miloje Milojević (Kragujevac)



Sanja Lukovac was born in Kragujevac in 1988, where she finished elementary and secondary music school in the class of Professor Natalia Tomić. When she was just under sixteen years of age, she entered the Academy of Arts in Novi Sad, Subsection for Piano, the class of Professor Rita Kinka, where she graduated as an honour student in 2009. After finishing her bachelor and master studies, training continues on advanced studies at the Faculty of Music Art in Belgrade the sections for solo piano (in the class of Professor Dejan Stošić) and chamber music (in the class of Professor Dejan Subotić). Her previously schooling, Sanja Lukovac has attended numerous master classes in renowned piano teachers. She has won many awards at national and international competitions, performed at numerous concerts presenting to the audience as a soloist, with orchestra and as a member of chamber ensembles. Along with solo carrers, Sanja Lukovac shows preference for chamber music. Her pursuit of further improvements in this area continued with the foundation of piano duo “Floreus” with pianist Andrea Der. In the period between 2009 and 2011 she was employed as a teaching assistant at the Academy of Arts in Novi Sad, for the piano subject. She is currently working as a piano teacher and accompanist in music school “Dr. Miloje Milojević” in Kragujevac.

Piano Duo Recital

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|--------------|--|
| W. A. Mozart | Sonata for Two Pianos in D Major, KV 448/375a Allegro con spirito Andante Allegro molto |
| C. Debussy | En blanc et noir Avec emportement Lent. Sombre Scherzando |
| F. Poulenc | Sonata for Two Pianos Prologue Allegro molto Andante lyrico Epilogue |

JANE LUTHER SMITH (USA)

University of South Carolina Sumter (Sumter, South Carolina)



Jane Luther Smith received the Licentiate Performer's Diploma in Piano (LRAM) from the Royal Academy of Music, London, England. Her work with first generation Matthay students includes extensive study with the late Denise Lassimonne in England and additional work with the late Frank Mannheimer in the United States. She received the Bachelor of Music and Master of Music degrees (cum laude and Phi Beta Kappa) in piano performance and the post-graduate Performer's Certificate in piano from the University of South Carolina where her teachers included W. John Williams and John Kenneth Adams. Miss Smith was also a student of the late Elizabeth Newell, Coker College, Hartsville, South Carolina. Her experience as a performer has been varied, including appearances in the United States, England and Canada. A past First Prize winner of the prestigious Clara Wells Piano Competition and recipient of a Chattanooga Cotton Ball Fellowship for advanced study in music, Miss Smith has been a featured performer on the South Carolina Educational TV and Radio networks. She has recorded two CD's of classical piano music and received the "Woman of Achievement Award" in the area of Fine Arts presented by the SC YWCA of the Upper Lowlands, Inc. In addition to her demand as a solo recitalist, she is a full time faculty member of the University of South Carolina Sumter. Jane Luther Smith is listed on the South Carolina Arts Commission Approved Performing Artist Roster. She is owner of Jane Luther Smith Piano Studios in Sumter, South Carolina and is organist for the historic Church of the Ascension (Episcopal), Hagood, South Carolina.

Lecture-Recital: Schumann Davidsbundlertanze, Op. 6

Davidsbundlertanze, Op. 6 composed in 1837 is, in many ways, Robert Schumann's most personal work. The eighteen intimate character pieces for piano are not only a fertile creative genre for Schumann's experimental ideas and emotions, but are also a self-portrait of his Romantic ardor, varied states of mind and his perfect love and longing for his future wife Clara Wieck. This study will explore some of these intertwining themes and conclude with a performance of the work.

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|---------------|----------------------------|
| Lebhaft | Balladenmassig, Sehr rasch |
| Innig | Einfach |
| Mit Humor | Mit Humor |
| Ungeduldig | Wild und lustig |
| Einfach | Zart und singend |
| Sehr rasch | Frisch |
| Nicht schnell | Mit gutem Humor |
| Frisch | Wie aus der Ferne |
| Lebhaft | Nicht schnell |

MARIANN MARCZI (HUNGARY)

Liszt Ferenc Academy of Music (Budapest)



Mariann Marczí was born in Hungary in 1977. In 1991 entered the piano class of Marianne Ábrahám and Gábor Csalog at the Béla Bartók Conservatory, Budapest. She received her Performance Artist Diploma (Master of Music) degree in 2000 at the Liszt Ferenc Academy of Music in Budapest under Professors Sándor Falvai, Péter Nagy, and András Kemenes. She continued her postgraduate studies in Berlin at the Hochschule für Musik “Hanns Eisler” with DAAD Scholarship in 2001. She took part in various masterclasses (György Kurtág, Zoltán Kocsis, Florent Boffard, Pierre-Laurent Aimard). She completed her studies in 2005, in the Doctor of Music Department of the Liszt Ferenc Academy of Music in Budapest under Professor Márta Gulyás. She has won prizes in national and international competitions and played in the most important concert halls of Hungary and Europe. She received the Schönberg Prize of the Arnold Schönberg Stiftung in 2000 and the Annie Fischer Performance Artist Prize in 2002. She received her PhD (DLA) degree in 2008 (György Ligeti’s Piano Etudes). She has published articles in Hungarian journals. She gives masterclasses yearly at Crescendo Summer Academy of Arts in Hungary. She is Professor of the Piano Department, Liszt Ferenc Academy of Music, Budapest.

Lecture-Recital: Claude Debussy’s influence on Zoltán Kodály’s Piano Pieces

Lecture recital with the following programme: Zoltán Kodály: Meditation sur un Motif de Claude Debussy, Zoltán Kodály: Épitaphe, Zoltán Kodály: ”-il pleut dans mon coeur comme il pleut sur la ville -”, Claude Debussy: Selection from the Images, from the Estampes and from the Preludes. The lecture outlines Zoltán Kodály’s piano pieces, with emphasis on Claude Debussy’s impact on his harmonic structures and using the possibilities of the piano instrument. Analysis of sound layers and construction of melodic models in Zoltán Kodály’s Piano Works. The lecture commemorates Claude Debussy’s 150th and Zoltán Kodály’s 130th anniversary.

MAURÍCY MARTIN (BRAZIL)

State University of Campinas (Campinas, São Paulo)



Maurícy Martin is Professor of piano at the Universidade Estadual de Campinas (UNICAMP), one of the top two universities in Latin America. He actively performs recitals and chamber appearances throughout Brazil, the USA and Argentina. As an orchestral soloist he has worked under some of Brazil's most important conductors. His playing has been praised for its "clear, clean, beautiful sound". A performance of Alberto Ginastera's Sonata No. 1 was noted as "showing profound musicality and understanding of the inner soul of the music, as well as technical facility at the highest level" (Kent Lyman, Meredith College). A devoted educator, Maurícy Martin enjoys a national reputation as a teacher and adjudicator, appearing as a visiting artist/clinician at numerous colleges, conservatories and music festivals throughout Brazil and the USA. His summer program "Paraty Pianist Encounter", was warmly acclaimed: "as an encounter that will attract the most gifted young pianists from across the world...and contributes to the development of a new generation of pianists" (Kenneth David Jackson, Yale University). Maurícy Martin holds degrees from Boston University, Indiana University and Indiana State University. His teachers include Anthony Di Bonaventura, Alfonso Montecino, Bronja Foster, Robert C. Smith and Joel Bello Soares.

Lecture-Recital: Select Brazilian Composers and their Piano Works

Brazil is an important contributor to 20th century piano repertoire and has projected many important pianists internationally. The objective of this lecture recital is to provide a short history and overview of the music composed for piano solo by native Brazilian composers with particular focus on examples of the Nationalist period and contemporary works. For this purpose, the lecturer will discuss the works of two composers that are important figures of the Nationalist period and three composers that well represent the rich and varied aesthetics, styles and compositional techniques present in the repertoire of Brazilian contemporary composers. The recital program includes: Choros n. 5 "Alma Brasileira" by H. Villa-Lobos (1887-1959); "Preludios" No. 1, No. 2 and No. 4 by E. Villani-Cortez (b. 1930); "Sonatina" – I Moderato, II Allegro by Edino Krieger (b. 1928); "Soneto" No. 2 and "Poesiludio" No. 5 by J. A. Almeida Prado (1943-2011); and finalizing with "Second Suite Brasileira" I Moderato II Moda III Caterete by O. Lorenzo Fernandez (1897-1948).

MILAN MILADINOVIĆ (SERBIA)

Academy of Arts (Novi Sad)

Milan Miladinović was born in Niš, Serbia. He studied piano in High School of Music in Niš with Professor Borivoje Mladenović, Bachelor's and Magister's degree in Academy of Arts in Novi Sad with Professor Svetlana Bogino and UDK Berlin with Professor Fabio Bidini. He is working as Assistant for Piano and Docent for History of piano performance at the Academy of Arts in Novi Sad. He was a participant in several important piano festivals and master classes. He was a Laureate and First Prize winner of many National and International Piano competitions, and was a scholarship holder of Yamaha scholarship, DAAD scholarship for studying in Germany, and Scholarship of Serbian Royal family Karadordević 2004. He has performed in most important Concert halls in Serbia and also in Italy, Greece, USA, Brazil, Norway, Russia, Israel, Holland, Austria, Germany and England. He has recorded for radio and TV Novi Sad, RTS, Greek and Holland radio and television.



Lecture-Recital: The three styles of Alexander Scriabin

Preludes Op. 13
Polonaise in B-flat Minor, Op. 22
Deux poemes Op. 32
Sonata No. 5 Op. 53
Sonata No. 6 Op. 62
3 Etudes Op. 65

Lecture: Mazeppa as inspiration of Franz Liszt (from simple exercise to Symphonic poem)

The main goal of this presentation is to examine principles of creative process of Liszt such as: transformation of thematic materials, transcription, improvisation, his performing practice, constant improvement of musical material through several versions of the same work, influence of program. His provocative ideas about program music had lead him to radically change many traditional postulates of music. The ability to reformulate a musical idea, and to reorder material according to various dramatic scenarios had made Liszt the true master of program music. Charles Rosen points out that Liszt is one of the first composers who fully understood the expressive possibilities of the new piano technique. His original fingerings are often in service of variety of touch, and tone color and not only to play as much notes as possible in as short possible time. The fact that Liszt wrote eight versions of "Mazeppa", and that he wrote them throughout his life is giving the possibility to research and to identify all the previously mentioned aspects of his art. This presentation will include audio and video examples of famous artists performing "Mazeppa".

MARTA MILOSEVIĆ BRANKOVIĆ (USA)

Marta Milosević Branković was born in Belgrade, Serbia. She has captured the attention of audience and critics alike since her concerto debut at Ganz Rudolph Hall in Chicago in 2005 where one of the most famous pianists alive, Abbey Simon (Professor at Julliard School) personally attended the concert and highly acclaimed her performance of Bach and Gershwin. At age of six Marta took her first piano lesson and already a year later she played her first public concert. She was 21 years old when she graduated piano performance at the Music Art Academy in Belgrade as the youngest student with the highest GPA in the generation. Currently Marta lives in Miami, Florida where she has finished second Master program in piano performance at Florida International University in the studio of well-known concert pianist and Professor Kemal Gekić. From 2006, Marta held numerous public appearances performing piano solistically, four hands, and as a soloist in smaller and larger ensembles in all established halls of eastern coast of United States such as Arscht Performing Art Centre, MOCA, Wertheim Performing Art Centre, Bass Museum of Art etc. In September 2010, Marta held a solo concert in prestigious Julius Littman hall in North Miami Beach for 1000 people that launched her career as established solo classical concert pianist. During 2012, Marta has more than 25 solistic recitals including famous Aventura Arts and Cultural Centre and Kravis Performing Art Centre.



Piano Recital

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| F. Chopin | Etude No. 12 in C Minor, Op. 10 Nocturne in C-Sharp Minor Polonaise in A Major, Op. 40 |
| W. A. Mozart | Fantasy in D Minor, KV 397 |
| E. Satie | Trois Gnossiennes |
| B. Galindo | Three Preludes |
| O. J. Garcia | Recuerdos de Otra Musica Para Piano |
| A. L. Webber | The Phantom of the Opera |

MINA MLADENOVIĆ (SERBIA)

Mina Mladenović was born in 1985 (Belgrade). She attended and graduated violin at Kosta Manojlović Music High School. At Academy of Art at Novi Sad she graduated violin in 2008 and finished postgraduated studies in 2009 (Professor/mentor Evgenia Kravceva). Mina Mladenović played violin in Vojvodina Symphony Orchestra, The Novi Sad Chamber Orchestra, Camerata Academica Novi Sad, Florilegio Festival Orchestra (Spain). She played as a soloist with The Novi Sad Chamber Orchestra and Camerata Academica Novi Sad. Mina cooperated with composers A. Vrebalov, M. Rose, E. Ficklin, D. Sonnenberg, R. Maksimović playing their original chamber compositions. She attended masterclasses conducted by J. Maksimović, D. Bogdanović, S. Gürtler, F. Lerner. She teaches violin at Kosta Manojlović Music School. She is also part time violin player at Belgrade Philharmonic Orchestra.



Composer's Profile

Miša Cvijović “Carpe diem” for violin and piano

DOTAN NITZBERG (ISRAEL)

Hailing from Ashkelon, Israel, pianist Dotan Nitzberg has performed in prestigious venues around the world. He earned his undergraduate at the Academy of Music in Tel Aviv, an Artist Certificate from the School of the Arts, College of Charleston, South Carolina, where he studied with Mr. Enrique Graf. Currently he resides in Boca Raton, Florida, he is enrolled in the Master's program at the Lynn University Conservatory of Music and is a member of the piano studio of Roberta Rust. Nitzberg is laureate of several competitions-the MTNA State Piano Competition, in Spartanburg, South Carolina (Honorable Mention); the America-Israel Cultural Foundation Scholarship; "Lions" organization All-Israeli Piano Competition; National Piano Competition in Ashdod; First Prize winner at a regional piano competition in Ashdod. Nitzberg, who has Asperger's Syndrome, received the VSA International Young Soloists Award in 2010. Nitzberg has taken part in Master classes with acclaimed pianists such as Daniel Pollack, Alexander Gavrylyuk, Vladimir Krainev, Ilana Vered and Matti Raekallio. He has appeared as soloist with the Ashdod String Orchestra, the Ashkelon Chamber Orchestra and the Perugia Symphony and has performed recitals in Israel, Italy and the USA, including a performance at the Kennedy Center following his VSA award.



Lecture-Recital: Teaching piano to people with Asperger's more effectively

Asperger's Syndrome is both a phenomenon and riddle for many, because of its variable nature, as expressed differently within each individual. Since its discovery and impact on education, it became a subject for research for psychologists and educators, including in the fields of music and piano pedagogy. This lecture-recital presentation is both a musical and personal journey through the eyes of a pianist who copes with Asperger's Syndrome himself. As he passes through the stations of life, as all artists must, this presenter offers biographical detail of his development and presents his own perspective about different idiosyncrasies, learning styles, and approaches to practice. All delivered with a hint of humor, this program is targeted to help those teaching individuals with Asperger's in a more effectively friendly and delightful way. Repertoire to be performed in the program include: D. Scarlatti – Two Sonatas, F. Liszt – Liebestraum No. 3, Concert Etude "Gnomesreigen", C. Debussy – Minstrels, and improvisations.

ANTHONY OLSON (USA)

Northwest Missouri State University (Maryville, Missouri)

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 CD releases have featured music by Frederic Chopin 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 The Piano Journal, American Music Teacher Magazine, Clavier Magazine, Classical Singer Magazine, and the Choral Journal.



Lecture-Recital: Coming to America: Thalberg in the USA

This lecture/recital explores Sigismund Thalberg's wildly-successful tour of the USA (1856-58) and the music he wrote for his American audiences. With his more than 300 concerts throughout the eastern and Midwestern states carefully masterminded by one of the leading impresarios of the day, he returned home with more fame and fortune than any other European pianist of the nineteenth century. Following in the tradition of the time, he created arrangements of several American folksongs.

Sigmond Thalburg

Home! Sweet Home, Air Anglais, Op. 72

The Last Rose of Summer, Air Irlandais Varié, Op. 73

Lilly Dale, Air Américain Varié, Op. 74

ROSS OSMUN (CANADA)

Bishop's University (Sherbrooke, Quebec)



Originally from Windsor Ontario Canada, Ross Osmun has appeared in Canada the United States, Europe and Russia as lecturer, recitalist, accompanist and chamber musician. Important North American debuts include those in Banff, Regina, Winnipeg, Toronto, Montreal, Detroit, Ann Arbor, Washington D.C. and New York City. He has also performed on several occasions in France as well as Spain, Austria and St. Petersburg, Russia. Ross Osmun holds degrees from the University of Windsor, Royal Conservatory of Music and the Eastman School of Music. His principle teachers were Gregory Butler (Windsor) and Barry Snyder (Eastman). Currently an Associate Professor of Music at Bishop's University, Dr. Osmun teaches courses in Piano, Piano Literature, Russian Music, Music Theory and Film Music. In 2008, he received the Humanities Teaching Award from Bishop's University. He remains active as a soloist, chamber musician, guest lecturer and festival adjudicator throughout the Eastern Townships and across Canada. He has also been featured in recital on CBC Radio-Canada with soprano Melinda Enns. Presently, he resides in Quebec with his wife Melinda and their two children. Before arriving at Bishop's, Dr. Osmun held teaching positions at the Eastman School of Music and the University of Prince Edward Island.

Lecture-Recital: Franz Liszt's Mid-Life Crisis and the Genesis of the B Minor Piano Sonata

In 1848 after years of touring as a virtuoso, numerous failed relationships, Franz Liszt, now approaching the age of forty, accepts the offer of Kapellmeister in the Duchy of Weimar. In addition to directing all musical activities, he freely composes and more importantly experiments with musical form, thematic development, piano sonority and perfects his skills at orchestration and conducting – all free from the scrutiny of the public eye. A product of this well-deserved hiatus was the monumental Piano Sonata in B Minor of 1853. In this lecture-performance, I will discuss the sonata's historical context and reveal how Liszt revolutionized this age-old form in terms of thematic presentation and treatment in addition to its large-scale structure and programmatic implications. This will be followed by a complete performance of the work.

SOFIJA PALUROVIĆ (SERBIA)

Isidor Bajić Music School (Novi Sad)



Sofija Palurović was born in Novi Sad in 1997. She enrolled Isidor Bajić Music School in 2005, the piano department, under Professor Tatjana Vukmanović. She participated in the competition for young pianists in Zrenjanin March, 2007 and won the Second Prize. In May 2007 she participated in the Republic Competition of Music and Ballet students from Serbia, in Belgrade, where she won the First Prize. In June 12, 2008 she took part in a concert that was organized to mark the opening of the permanent exhibition at the Museum of Novi Sad and June 15 that year, she had a solo concert at the Concert Hall of the Music School. In May 2009, participated in the Republic Competition of Music and Ballet students from Serbia, in Belgrade, where she won the Second Prize, and in February 2010. She participated in International Competition “Davorin Jenko” in Belgrade, where she won the First Prize. Also the International Competition of Young Pianists in Šabac, where she again won the First Prize. In Ohrid (Macedonia) at the competition “Ohrid Pearls” in 2010 she won the First Prize. Sofija’s successes and the media coverage (TV Panonija - reports from the solo concert, TV Panonija - guest appearance on the show dedicated to young talents, TV shows Zvrk Vojvodina, notice in the magazine “Dnevnik” journal and “Citizen” journal).

Piano Recital – Young Concert Platform

J. S. Bach – E. Petri
L. van Beethoven

S. Rachmaninoff
F. Chopin

Sheep may Safely Graze
Sonata in E-flat Major, Op. 31 No. 3
I Allegro
Études-tableaux in C major, Op. 33 No. 2
Variations Brillante Op. 12

ILONKA PUCIHAR (SLOVENIA)
Music School Vrhnika (Vrhnika)



Ilonka Pucihar took her degree at the Ljubljana Music Academy with Prof. Tatjana Ognjanovič. As a soloist she concluded her studies of the piano accompanied by the Symphony Orchestra of the RTV Slovenia and performed in the subscription cycle of concerts of the Symphony Orchestra of the Maribor Philharmonic Society. As a member of various chamber groups she has played throughout Slovenia and as a guest in Germany, Austria, France, Israel, Spain, Italy and the Netherlands. She is also devoting herself to pedagogy. In 1999 she obtained a Diploma of the music teaching methods of Edgar Willems and is also attending different kinds of pedagogy seminars through Europe and USA. Together with her husband (Jaka Pucihar) she has wrote piano method books named “My Friend Piano” and has regular lectures about creative piano teaching in Slovenia and abroad.

Lecture: Creativity and Improvisation: a Vital Part of Piano Pessons in the First Years of Learning

Creative potential is part of every personality. Every child is born with an innate sense of creativity. An insightful teacher can encourage a student’s creative potential through musical expression; and consequently (on a deeper level) help to nurture a holistic self-perception; because in a moment of creativity the body, mind, and soul, combine to exceed expected “rational” behaviour. Creativity also helps us to find new, original solutions and brings out the best in us. When being creative we are filled with energy, intenseness, and happiness. So, it is important to learn how to recognize the creativity, and how to trust it. Creativity should be encouraged in all areas of music, however it can be fully expressed through improvisation. Through improvisation the child develops intuition, spontaneity, listening ability, presence in a moment, and self-realisation. Improvisation also helps to strengthen technical and interpretive skills, listening awareness, musical memory, topography of the keyboard, security of tonality, understanding of music, and most of all it encourages the imagination and creativity. Children will be able to address the problems in a creative manner by being driven by the need for artistic expression. Believing in the creativity within us also results in self-motivation, power and self-confidence. This is why it is so important for the music teacher to be able to recognize a child’s impulses and to systematically nurture, develop and integrate them.

VIKTOR RADIĆ (SERBIA)

Isidor Bajić Music School (Novi Sad)



He was born in Novi Sad in 1996, currently 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 Dalagija. Viktor won many International Prizes including the Second Prize at the International Competition Nikolai Rubinstein, Paris in 2008, Second Prize at Virtuosi per musica di piano forte, Usti nad Labem, Czech Republic in 2011, Golden Medal and Special Prize for the first performance of a piece Fugue by I. Rijavec at the EPTA International Competition Ivan Rijavec, Idrija, Slovenia in 2012. He was given the award “Golden Bell” for achieved results in 2009. from the town of Novi Sad. Also he won the First Prize and Laureate Award at the International Competition of Young Pianists Mihailo Vukdragović in 2009, and First Prize, Šabac, Serbia in 2011. He played many concerts in Serbia and Slovenia. He performed as a soloist with The Chamber Orchestra “Isidor Bajić” in Synagogue in Novi Sad 2009, and given a Piano Recital as a part of 3rd World Piano Conference 2011. Viktor attended master classes with Professor Dr. Arbo Valdma and Professor Svetlana Bogino.

Gala Opening Ceremony

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| J. S. Bach | Concerto for two Pianos in C Minor, BWV 1060 |
| | Allegro |
| | Adagio |
| | Allegro |

STEFAN RAKIĆ (SERBIA)

Academy of Arts (Novi Sad)

Stefan Rakić was born on March 24, 1989 in Šabac, Serbia. His music education began when he was six with Professor Goara Lazić at the “Mihailo Vukdragović” Music School in Šabac. In 2006 he enrolled the Academy of Arts in Novi Sad where he study piano with Professor Svetlana Bogino, student of famous pianist and Professor Lev Oborin. He worked as her assistant on the same academy. He has attended in masterclasses with recognised Professors: Svetlana Bogino, Vladimir Ogarkov, Konstantin Bogino, Jean Efflam Bavouzet, Diane Andersen, Kemal Gekić, Avedis Kouyoumdjian, Martin Hughes. He gave performances in Town hall and Cultural Centre of Novi Sad, Kolarac Hall in Belgrade, throughout of Serbia and also in Italy, Austria, Slovenia, France. Stefan Rakić has won numerous prizes on national and international piano competition among witch are: Special Award and Laureate in Republican competition (Belgrade 2003, 2005), First Prize in “Gradus ad Parnassum” competition (Kragujevac 2003), Special Award in Festival Of Music Schools (Čačak 2003), First Prize in international competition “Festival musica in Laguna” (Chioggia 2004), Special Award in Competition of Young pianists (Šabac 2006), First Prize, Special Award “O. Messiaen” and Laureate in 4th Memorial “Isidor Bajić” (Novi Sad 2008), semifinalist in 3th Internacional piano competition (San Marino 2008), semifinalist in 4th International piano competition “Svetislav Stančić” (Croatia 2011). In 2009 he got full scholarship for attending of ISA course in Austria and he won Award for the best performance in ISA course. In 2010 he got academic prize “Little prince” for attained exceptional results in art on Academy of arts in Novi Sad and also he got prize for the same results from University of Novi Sad (2011).



Piano Recital

J. S. Bach – F. Busoni
F. Chopin
L. van Beethoven

Choral prelude “Nun freut euch, liebe Christen”
Etude Op. 10, No. 1 in C Major
Sonata in A Major, Op. 101
Allegretto, ma non troppo
Vivace, alla Marcia
Adagio, ma non troppo, con affetto
Allegro

F. Liszt
S. Prokofiev

Mephisto waltz No. 1
Sonata No. 8 in B-flat Major, Op. 84
Andante dolce
Andante sognando
Vivace

LACHLAN REDD (AUSTRALIA)

Lachlan Redd graduated from the Manhattan School of Music in New York, as a scholarship holder and a recipient of the Queen's Trust for Young Australians: Master of Music. At the Australian National University, he graduated with a Bachelor of Music degree, with first class Honors and was awarded the prestigious University Medal. Over the last ten years Lachlan has been invited to participate in some of the world's most important piano competitions including: Scottish (1998), Leeds (2000), Rachmaninov (2002) & Bechstein (2006). He has twice been awarded the Bach Prize at consecutive Australian National Piano Awards. Internationally, he won First Prize at the Fourth International Youth Music Festival Virtuosi of the Year 2000 Competition, held in St Petersburg. This culminated in a performance with the Tchaikovsky Chamber Orchestra in the historic Marinsky Theatre. A finalist in the inaugural ABC TV Quest Competition, he won the Keyboard Finals of the Young Performers Awards, appearing on ABC TV in the grand finals of both events. Since then, Lachlan has appeared as both recitalist and concerto artist for the ABC in simulcasts on ABC TV and ABC Classic FM. He has appeared throughout Australia with all the major symphony orchestras and with leading conductors including Vladimir Verbitsky Michael Halasz, Nicholas Braithwaite, Janos Furst and Yan Pascal Tortellier. His performance of Richard Meale's "Coruscations" forms an anthology of Australian music on disk and the live performance was seen on TV from the Ultimo Centre in Sydney. Lachlan was engaged as soloist for The Australian Ballet's revival of George Ballanchine's "Ballet Imperial". He gave over sixteen performances of Tchaikovsky's Piano Concerto 2 between the Adelaide Symphony and State Orchestra Victoria under the baton of Nicolette Fraillon.



Piano Duo Recital

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| W. A. Mozart | Sonata in D Major, KV 381 Allegro Andante Allegro molto |
| F. Schubert | Fantasie in F Minor |
| M. Infante | Ritmo from Danses Andalouses |

Piano Recital

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| J. S. Bach | French Suite No. 5 in G Major, BWV 816 |
| R. Schumann | Carnaval, Op. 9 |

KEVIN RICHMOND (USA)

University of Memphis, Rudi E. Scheidt School of Music (Memphis, Tennessee)



Dr. Kevin Richmond is Assistant Professor of Piano and Coordinator of Class Piano at the University of Memphis. He served previously on the faculties of the Universität Kassel in Germany and the Loire Valley Music Institute in Chinon, France. He has performed solo recitals of contemporary music at the Wiener Tage der Zeitgenössischen Musik (Austria), Gießhauskonzerte (Germany), and Huismes concerts d'été (France). Dr. Richmond has presented numerous workshops and lecture recitals of avant-garde music ranging from notation and techniques in beginning piano repertoire to that of artist-level literature. He holds degrees from the University of Wisconsin-Madison and the University of Texas at Austin.

Lecture-Recital: Eine Kleine Mitternachtmusik: Crumb's Fascination with Jazz and Nocturnal Imagery

2012 marks the fiftieth anniversary of the premiere performance of George Crumb's Five Pieces for Piano, his first piece incorporating direct string manipulation and a milestone in the genre of extended techniques. "Eine Kleine Mitternachtmusik", Crumb's most recent solo piano work (2001), presents a set of ruminations based on Thelonious Monk's Jazz classic 'Round Midnight. Crumb expands on the dark characteristics of Monk's theme and explores other nocturnal elements of dreams, visions, nightmares, bells, and fantasy in the idiomatic and colorful piano writing for which he is best known. In addition to direct harmonic and melodic quotes of 'Round Midnight, two other elements of American popular music are immediately recognizable: ragtime and Blues. Currently in his 83rd year, Crumb remains unsurpassed in his innovations of non-traditional playing techniques and evocative sound palette. This lecture recital presents examples of unconventional notation and playing techniques in student repertoire of all levels, from the very beginning piano student to the advanced, and addresses Crumb's fascination with the nocturnal element in a performance of "Eine Kleine Mitternachtmusik".

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. Carra and A. Iglesias, etc. In 1991 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 was premiere “Danza de la Pampa” by Javier Jacinto, a Spanish composer who specially dedicated this piece to her. She has recorded 2 Cd’s.

Lecture-Recital: Presentation CD Recital

I present my CD Recital with a written explanation about composers and compositions. The CD is a travel since Baroque period until 21th century.

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| P. Soler | This sonata has two themes. It was introducing the typical sonata of the Classic period. |
| L. van Beethoven | This is a first period sonata. It has three movements differenced by the tempo and the expressive qualities. |
| A. Piazzolla | “Invierno Porteño” and “Verano Porteño” create a perfect description of the City of Buenos Aire which is subject to the weather changes typical of each season. |
| F. Chopin | A sublime theme characterized by the intimate melodies typically developed by this composer throughout his works. |
| J. Prohens | “Ombres” melodies are diffused and, from time to time, timbral motifs create contrast to static sonorities. |
| J. Jacinto | “La llum” is a melody accompanied by tonal chords within a simple structure. |
| E. Granados | This is a piano piece aimed at invoking a very intense and even wild dance that boasts the typical strength and dynamism of the Latin American southern cone. |
| J. Rodrigo | Extremely original composition typical of the romantic period. Its clearly brilliant opening is followed by 7 brief waltzes with different characters. |
| | “Danza Valenciana” is one of the 4 Spanish dances. It’s a joyful and merry piece. |

PAOLA SAVVIDOU (USA/CYPRUS)

University of Missouri, School of Music (Columbia, Missouri)



Paola Savvidou serves as Assistant Professor of Piano Pedagogy at the University of Missouri. She regularly performs across the Mid-West, and has made solo and chamber music appearances in New Zealand, as well as her native Cyprus. A devoted advocate of contemporary music, Paola is the co-founder and co-director of New Music Everywhere, an ensemble specializing in location-specific and multidisciplinary performances of contemporary works, based in Madison, Wisconsin. Her research is focused on utilizing Laban Movement Analysis and creative movement to improve alignment while deepening expressivity in performance. This has grown out of an extensive dance background, including training in ballet, modern, Bartenieff Fundamentals and Laban Movement Analysis. She is establishing a national profile, having presented her work at prominent conferences including the MTNA National Conference, the International Society for Music Education Conference and the CMS Great Lakes Conference. Among other awards, her research earned Paola the David and Edith Sinaiko Frank Graduate Fellowship for a Woman in the Arts from the UW-Madison Arts Institute (2010), and an award from the Macro Analysis Creative Research Organization (2010). She holds a BM from the University of North Carolina at Greensboro, and graduate degrees (MM and DMA in Piano Performance and Pedagogy) from the University of Wisconsin-Madison.

Workshop: Playing with the Whole Body

The importance of healthful physical alignment in performance has become part of the conversation among piano teachers in recent years. Dynamic alignment goes beyond the traditional notion of posture, which may imply a stiff and forced position. Poor technique and inflexibility are often the result of a disconnect between the outer extremities and the core, or between the upper body with the lower body. Principles of alignment must extend beyond the position of the arms and fingers to include primary points of support. These are: head-neck joint, spine, pelvis, knees and ankles. Key concepts that will be addressed in this workshop are joint action, weight transfer and bodily adjustments that accommodate balance re-adjustment while playing. As any discussion that involves the body and its movement is better understood when actually experienced, this session will be interactive. The audience will be invited to participate in a short series of kinesthetic experiences that explore the above-mentioned concepts. These experiences may be used with piano students of all ages as warm-ups to their daily practice routine.

TIMOTHY SCHORR (USA)

Viterbo University (La Crosse, Wisconsin)



Timothy Schorr is an active soloist and collaborator throughout the United States and in Europe. Among his performance credits are the Edinburgh Society of Musicians, Kunst Universität (Graz, Austria), Classical Music Festival (Eisenstadt, Austria), Weill Recital Hall (New York City), the Schubert Club Courtroom Concert Series (St. Paul, Minnesota), and Wisconsin Public Radio's Sunday Afternoon Live at the Chazen. He frequently adjudicates, presents workshops, and gives master classes throughout the United States, has authored and edited publications for American Music, Clavier Companion, Keyboard Companion, and Hal Leonard, and has given presentations or performances for the College Music Society, Music Teachers National Association, the Teaching Professor Conference, the International Alliance of Teacher Scholars, the Maryville University Conference on the Scholarship of Teaching and Learning, the Lilly Conference on College & University Teaching, and the Wisconsin Music Teachers Association. Dr. Schorr earned a BM in piano performance from Eastern Illinois University and MM and DMA degrees in piano performance from the University of Cincinnati College-Conservatory of Music. He is currently Dean of Fine Arts and Associate Professor of Music at Viterbo University in La Crosse, Wisconsin, USA.

Piano Duet Recital: Viva España: Spanish Piano Duets by Moszkowski & Ravel

This program highlights piano duets that evoke the vibrant yet seductive rhythms of Spanish dance music: Moritz Moszkowski's Spanish Dances, Op. 12, and Maurice Ravel's Rapsodie espagnole. The Spanish Dances were composed in 1876 as one of three sets of piano duets bearing the same title (along with Op. 21 and Op. 65). Appearing later in solo and orchestral versions, the five pieces demonstrate the composer's innate understanding of the piano and how to write for it effectively. In fact, Paderewski claimed that "after Chopin, Moszkowski best understands how to write for the piano". Each movement fuses native Spanish dance rhythms with Moszkowski's characteristic musical charm, technical brilliance, and fresh melodic appeal. Interestingly, the fifth piece was performed by a trio in a scene from the 1945 British film – Brief Encounter. Arguably the most difficult work in the four-hand repertoire, Ravel completed the original duet version of his Rapsodie espagnole by 1907, with an orchestration of the piece appearing the following year. This four-movement cycle is an evocative depiction of the sights, sounds, dances, colors, and culture of Spain that also shows Ravel's fascination with exotic cultures and geographical regions. In fact, the composer's identification with Spanish music stemmed from the Basque and Spanish ancestry of his mother. Manuel de Falla described Ravel's Spanish music as "subtly genuine", even though Ravel wrote most of his Spanish-inspired works well before his first visit to the country in 1924. The Rapsodie espagnole demonstrates a variety of musical influences, notably the Debussy-like ostinato textures and impressionist sonorities of the opening "Prélude à la nuit". The middle two movements celebrate three dances: the tango, the habañera, and the malagueña. And the final "Feria" recalls the relentless rhythmic repetition of the "Alborada del gracioso" from Ravel's earlier set of Miroirs.

DOMINIK STADLER (GERMANY)

University of Music Freiburg (Freiburg im Breisgau, Baden-Württemberg)



Dominik Stadler was born in Bruchsal, Germany, in August 1991. Dominik Stadler won prizes at national youth competitions (Bundespreise Jugend musiziert) and later prizes at international piano competitions such as Third Prize in Enschede (“6th International Piano Competition for Young Musicians”, 2010), Second Prize in Vienna (“3rd International Rosario Marciano Piano Competition”, 2011), First Prize in Cortemilia (“17th International Music Competition”, 2009 - Vittoria Caffa Righetti Prize, 100/100 points), First Prize in Padova (“7° Concorso internazionale di esecuzione musicale Premio Città di Padova”, 2009 - 98/100 points), Second Prize in Jeseník (17th International Schubert Competition for piano duos, 2011). Dominik Stadler has studied piano with Professor Christoph Sischka at the precollege in Freiburg (Freiburger Akademie zur Begabtenförderung) with a scholarship from his hometown and is now a regular student at the University of Music Freiburg (Hochschule für Musik Freiburg im Breisgau, Germany). Dominik Stadler gives piano recitals which are highly acclaimed by newspapers and even got TV reports.

Piano Recital – Young Concert Platform

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| J. Haydn | Sonata in F Major, Hob. XVI/23 Moderato Adagio Finale. Presto |
| M. Mussorgsky | Bilder einer Ausstellung |

TORI STØDLE (NORWAY)

University of Tromsø (Tromsø)



Tori Stødle, Professor of piano at the Music Conservatory, Faculty of Art, Tromsø University and Artistic Director of Top of the World International Piano Competition. Tori has given masterclasses and concerts in USA, Russia and several other European countries. In New York she has given lecture-recitals at The Juilliard and Manhattan Schools of Music. She has world premiered Norwegian works dedicated to her and produced several CDs. Tori Stødle has received numerous grants and prizes. She studied with Robert Riefling Oslo, Jürgen Uhde Stuttgart and the legendary Adele Marcus in New York. After her New York - debut in 1990 at Carnegie Hall, James R. Ostreich in New York Times wrote “She is a superbly refined miniaturist, able to create little worlds of colour and poetry with exquisite shading of dynamics and shaping of phrases”. She is an appointed Steinway artist and is by the World Piano Teachers Association bestowed the Title of Honorary President for Norway. His Majesty the King of Norway has appointed her to Knight, First Class of the Royal Norwegian Order of St. Olav for her contributions to the Norwegian cultural scene. She is Artistic Director of Top of the World International Piano Competition which received in 2011 WPTA Diploma of Excellence permanently accredited.

DVD Presentation: “Bells are shining and calling”

A film by the Norwegian Film director Knut Erik Jensen about the church of Honningsvåg – the only building left after World War II in the northernmost city in the world. The music of the film is First movement of the Schubert sonata in Bb major played by Tori Stødle.

TEA STOJŠIĆ (SERBIA)

Isidor Bajić Music School (Novi Sad)



Tea Stojšić was born on November 11, 1997 in Novi Sad. She started to play piano at the age of 7 in the class of Professor Tatjana Vukmanović at the Isidor Bajić Music School. At the age of 9 Tea gave her first piano recital, at the age of 11 she performed Bach's Piano Concerto in Novi Sad. Tea had piano recitals in Madeira (Portugal), London (England), Linz (Austria). Tea has won many First Prizes on competitions in Šabac, Zrenjanin, Beograd. The most important prizes are: First Prize, Special Award and Lawrence Award of Serbia Competition of Schools of Music and Ballett (2007, 2009); First Prize of the Republic of Serbia Competition of Schools of Music and Ballet (2011); First Prize of the International Piano contest Petar Konjović, Belgrade, Serbia (2008); Third Prize of the International Piano Contest Virtuosi per Musica di Pianoforte of The North Bohemian Theatre of Opera and Ballet Usti nad Labem, Czech Republic (2009). The Government of the Autonomous Province of Vojvodina awarded her with recognition for superior results achieved in national and international competitions in music.

Piano Recital – Young Concert Platform

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| J. S. Bach | Prelude and fugue in A Major, BWV 888, DTK II |
| J. Haydn | Sonata in C Major, Hob. XVI/48 |
| | I Andante con espressione |
| | II Presto |
| R. Schumann | ABEGG Variations, Op. 1 |
| S. Rachmaninoff | Études-Tableaux in D Minor, Op. 33 No. 5 |
| C. Debussy | Préludes, Book II |
| | Bruyères |
| | Les tierces alternées |
| | Feux d'artifice |

MAREK STUPAVSKÝ (SERBIA)

Isidor Bajić Music School (Novi Sad)



Marek Stupavský was born in Novi Sad in 1996 where he finished elementary music school in the class of Professor Vera Hofman-Momčilović. He attends secondary music school in the same class. He participated in many masterclasses with these Professors: Olga Borzenko, Carl Ponten, Dorian Leljak, David Westfall, Marina Horak, Jitka Fowler Fraňková, Jennifer Cruz, Sophia Gilmson, Nelida Sanchez. He competed in 19 competitions, won many awards, and the most significant are Competition “Dezider Kardoš”, Slovakia (2006) – Laureate; National competition, Belgrade (2007) – First Prize; International Competition “Zlatko Grgošević”, Croatia (2008, 2010) – Second Prize; Memorial “Dušan Protić”, Belgrade (2009) – Laureate; International Competition Memorial “Isidor Bajić”, Novi Sad (2012) – Semi-finalist; Competition “Piano 20th and 21st century”, Slovakia (2012) – Special Prize of the International Society for Contemporary Music (ISCM) for best performance of piece written in the first half of the twentieth century (C. Debussy). His career was marked by numerous performances, most notably: Concert with Chamber Orchestra from Slovakia 2006, First solo recital 2008, Concert with Chamber Orchestra of secondary Isidor Bajić Music School 2009, at the opening of the World Piano Teachers Conference.

Piano Recital – Young Concert Platform

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| J. S. Bach | Prelude and Fugue in B-flat Major, BWV 866, WTK I |
| J. Haydn | Sonata in G Minor, Hob XVI/44 Moderato |
| S. Rachmaninoff | Morceaux de fantaisie Mélodie Op. 3 No. 3 |
| V. Mokranjac | Three dances |
| C. Debussy | Preludes, Book II La Puerta del Vino Preludes, Book I La fille aux cheveux de lin Minstrels |

RAUL M. SUNICO (PHILIPPINES)

University of Santo Tomas, Conservatory of Music (Manila)
Cultural Center of the Philippines



Raul M. Sunico obtained his Bachelor of Music degree from the University of the Philippines, where he also finished his Bachelor of Science in Mathematics and Master of Studies degrees. He later finished his Master of Music degree from the Julliard School and a Doctorate degree from the New York University major in Piano Performance. He had won the Silver Medal at the 1979 Viotti International Piano Competition, Finalist at the 1979 Busoni International Piano Competition, and the HCP at the 1980 UMI Piano Competition. He was soloist of the Moscow, Vietnam National Symphony Orchestra, Hanoi Symphony Orchestra, Taipei Symphony Orchestra, Taipei National Wind Orchestra, Towson Symphony Orchestra (Maryland), and most major Philippine Orchestras. He has given solo recitals in the USA, Canada, Mexico, Austria, India, Asia, Europe and the Middle East. He has served as jury member of the PSIPC (Bangkok). He is an author of Music textbook and has concur President of the Cultural Center of the Philippines and Dean of the University of Santo Tomas-Conservatory of Music.

Lecture-Recital: Piano music in the Philippines

The cultural landscape of the Republic of the Philippines is an eclectic but harmonious class of East & West influences. From the East comes the tradition of Malay, Moslem, Chinese influences and music and the arts are gradually seeking their own identity but with some difference of acceptance. Philippine Music is divided into three main periods. Pre-Spanish culture, Spanish and post Spanish. Due to the dominant method of its colonization, Ethnic music were almost obliterated by the introduction of West forms. These would include the adaption of Western-style music and its character such as scales, tonality, melody, style, forms and rhythmic patterns. Piano music in the Philippines is predominant. Classically influenced a number of Filipino compositions for piano have existed but lack the popularity and attraction of their West country arts, although some of these have effectively portrayed the essence of the Filipino character and sentiments. A number of these are to be performed:

A. Molina
F. de Leon
F. de Leon
G. Canseco-R. Sunico

Malikmata
Kundiman
Sayaw ng Ifugao
Hanggang sa Dulo ng Walang Hanggan

VLADIMIR ŠOVLJANSKI (SERBIA)

Isidor Bajić Music School (Novi Sad)



Vladimir Šovljanski was born in Novi Sad on March 30, 1994. He started his musical education at the age of nine at the Elementary Music School “Josip Slavenski” in the class of Professor Biljana Bogosavljević. In the Secondary Isidor Bajić Music School he was initially in the class of Professor Vera Lili and now, at his third year, he is with Professor Aleksandar Gligić. At the same time Vladimir also attends 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 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. In 2011, at the third World Piano Conference in Novi Sad, he had Piano Recital – Young Concert Platform. This is his fourth year at the World Piano Conference. 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

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| J. S. Bach | Prelude and Fugue in C Major, BWV 846, WTK I |
| L. van Beethoven | Sonata in D Minor, Op. 31 No. 2 |
| | Largo-Allegro |
| | Adagio |
| | Allegretto |
| F. Chopin | Ballade No. 3 in A-flat Major, Op. 47 |
| S. Rachmaninoff | Etude-tableau in C Minor, Op. 39 No. 1 |

GORICA ŠUTIĆ (SERBIA)

Isidor Bajić Music School (Novi Sad)



Gorica Šutić was born in 1996 in the village of Gajdobra, Serbia. She attended the Stevan Hristić Music School in the nearby town of Bačka Palanka, where she completed her primary music education, majoring in piano under Professor Ksenija Đukić. In addition to passing her exams with distinction and in record time, she participated in a wide range of music competitions throughout Serbia, including Little Virtuoso 2008 – Belgrade, First Prize, Piano Competition “Slavenski” 2009 – Novi Sad, First Prize. Gorica has always had a passion for singing. In parallel with her piano studies, she has also consistently undertaken formal vocal training in various musical genres, including pop, R&B and jazz. Combining her piano skills and singing prowess, Gorica has performed a number of professionally staged solo concerts playing an eclectic mix of world known songs, from jazz through to current chart-topping hits. Gorica is currently attending the Isidor Bajić Secondary Music School in Novi Sad, under Professor Ksenija Đukić.

Piano Recital – Young Concert Platform

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| J. S. Bach | Prelude and fugue No. 6, in D Minor, BWV 875, WTK II |
| M. Clementi | Sonata in F-sharp Minor, Op. 25 No. 5 Allegro con espressione |
| M. Glinka | The Lark |
| F. Chopin | Etude in C minor, Op. 10 No. 12 |
| F. Chopin | Nocturne in C-sharp Minor, Op. posth. |

IVANA TABAK (SERBIA/CZECH REPUBLIC)

Charles University, Faculty of Arts, Institute of Musicology (Prague)

Bohuslav Martinu Institute (Prague)



Ivana Tabak studied piano playing at the Isidor Bajić Music School and the Academy of Arts in the class of Professor Dorian Leljak. In 2000 she moved to Bratislava, where she graduated piano performance and pedagogy at the Academy of Performing Arts under the tutelage of Tatiana Fraňová. Since 2007 she has been living in Prague, where she has continued her doctoral studies at the Institute of Musicology of Charles University. Since 2010 Ivana is employed in the Bohuslav Martinu Institute, as a musicologist, and further progresses in her studies. The topic of her doctoral project is: Concerto for Piano and Orchestra no. 4 – Incantation by Bohuslav Martinů. In the same year she became an artist manager of the professional chamber ensemble – BSQ. She has participated in piano competitions in Serbia, France and Italy, and attended numerous piano workshops given by eminent pedagogues. Since 2005 she has been giving piano lessons. As a student of doctoral studies, she has been teaching at the Department of Musicology in Bratislava and in Prague. Within her musicological practice, she has actively participated in numerous musicological conferences. In 2008/09 she worked on proofing of the score and parts of Bedřich Smetana's opera The Bartered Bride for Bärenreiter. She is writing critiques and articles for music periodicals in Slovakia and Czech Republic.

Lecture: Critical Edition of Martinů's Concerto for Piano and Orchestra No. 4 / Incantation

Incantation is one of the most famous and most frequently performed of Martinů's compositions. It was composed in the last period of the author's residence in the United States in 1956. The world premiere of Incantation was given in 1956 at the Metropolitan Museum of Art. The Symphony of the Air Orchestra and Rudolf Firkušný played under the baton of Leopold Stokowski. During his lifetime, Martinů did not attend any of the numerous performances of Incantation. Nor was not involved in the work's publication; the composition was first published by Bärenreiter only in 1970. It follows that in the case of Incantation, the relevant sources span a period of approximately fifteen years. According to Martinů's words, the composer is standing at the beginning of a creative process and is searching for truth. In order that the truth of a musical work is conveyed to performers and subsequently to the audience, the musical editor has the responsibility of establishing a text of that work which reflects the author's final conception. The research of the sources, as well as editorial problems of Incantation is unique, highly specific and complex. Therefore, there are expectations that the theoretical interpretation (the author's thesis) and the practical intent (the critical edition) of the project would improve editorial issues as well as the perception of Incantation.

MAJA TAJNŠEK (SLOVENIA)
KAS of Music Muse (Idrija)



Maja Tajnšek is a pianist and pedagogue, graduate of Academy of Music in Ljubljana, and Maribor (from 1995 till 1997). She Finished Experimental Course for piano teachers in Gorizia with Professor S. Gadziev, and attended one year studies in Paris with Professor I. Lazko on Slave Institute. She has worked, for many years, in Music School in Idrija as a piano teacher. Her students have received many international awards. She has benefited from attending master classes with Professor I. Lazko, V. Lobanov, S. Senkov, A. Valdma. At the moment she is finishing doctor studies at University of Primorska (Koper), Many years she is contact studen in Cologne, Hochschule für Music, and now started specialistic studies of piano in ALU Beograd with Professor A. Valdma. She is a president of KAS of Music Muse in Idrija, who organized international master classes. Her CD recordings include “Slovenia’s most beautiful songs”, compositions of Slovenian composer Rijavec, her grandfather. Maja had a number of piano recitals and concerts throughout Europe: Paris, Vienna, Gratz, Stuttgart, Parnu, etc. In Estonia she played J. S. Bach – Concerto in D Minor with Estonia philharmonic orchestra.

Piano Recital

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| A. Scriabin | Prelude in C-sharp Minor for left hand Op. 9 No. 1 Preludes Op. 11 (choise) Etude in C-sharp Minor Op. 42 No. 5 |
| M. Ravel | Pavane pour une infante defunte |
| A. Ginastera | Argentine Dance No. 2 |
| S. Rachmaninoff | Prelude in G-sharp Minor Op. 32 No.12 |
| I. Rijavec | Passacaglia, Liricni komad |
| L. M. Škerjanc | Preludij No. 1 |
| B. Glavina | Idrijska suita V rudniku Cipkarnica Pri divjem jezeru Ples |

MARTHA THOMAS (USA)

University of Georgia, Hugh Hodgson School of Music (Athens)



Martha Thomas maintains an active career as recitalist and clinician. Her performances at music conferences include those of the American Liszt Festival, College Music Society, Music Teachers National Association, International Horn Symposium, North American Saxophone Alliance, National Association of College Wind and Percussion Instructors, and World Saxophone Congress. She has given concerts on university campuses across the US, including the University of Wisconsin, Ohio State University, University of Oklahoma, University of Massachusetts, Arizona State University, University of Minnesota, and University of Texas. Featured on six recordings, her CD of the solo piano music of George Rochberg garnered favorable reviews and a citation in the *New York Times*.

A native Texan, Martha Thomas received her doctorate in piano performance from the University of Texas. Her major piano Professors were William Race, Danielle Martin, and Howard Karp. Additionally, she has performed in master classes and coached with Lee Luvisi, Jack Radunsky, Marylene Dosse, Leon Fleisher, John Perry, and Ronald Turini. Martha Thomas is Professor of Piano and Keyboard Area Chair at the University of Georgia Hugh Hodgson School of Music. Active in professional music organizations, she is the MTNA Southern Division Director.

Lecture-Recital: Rediscovering The Piano Music of Max Reger

Max Reger is considered one of the outstanding German keyboard composers of the late nineteenth century. His prodigious output includes 146 opus numbers, numerous works without opus number, and more than 20 opus numbers for piano solo. Most of Reger's piano music is written in the style of the short character piece, modeled primarily after Schumann's. Other 19th-century influences include Brahms, Chopin, and Grieg, even Wagner and Liszt. The most influential composer in Reger's life, though, was J.S. Bach. Much of Reger's music presents great technical and musical challenges to the performer. Even so, he was a masterful composer, and many of his shorter compositions tend to shed these difficulties to a great extent, making these pieces highly approachable and appealing. This lecture-recital will present the analysis and performance of five solo piano collections composed by Reger in 1898-1902. These pieces will challenge the conventional wisdom that Reger is too complicated. Instead, you will be presented with Reger as humorist, modernist, imitator, virtuoso, and melodist. Explore this untapped repertoire and rediscover Max Reger, a composer in whose music tradition and modernism unite to create his own unique musical voice.

NATALIJA TOMIĆ (SERBIA)

Faculty of Philology and Arts (Kragujevac)

Owing to her original approach in working with young talents, Natalija Tomić is one of the most eminent music pedagogues in the region. Her exceptionally broad and intense activity spectrum gave a significant rise in quality of piano teaching, which resulted in many invitations for holding workshops and courses all over Serbia. She is a long-time jury member for most local and a number of international competitions. Natalija Tomić started her music education in her hometown Vladikavkaz, North Ossetia. She graduated from the Gnesin Music pedagogical Institute in 1978, with I. Malinyina. During the course of her studies, and later, she successfully performed as a soloist and member of chamber ensembles. Since 1980, her artistic and pedagogical activity has been continued at Music School “Dr Miloje Milojević” in Kragujevac. Since 2007, Natalija Tomić has been teaching at the piano department of the Faculty of philology and arts in Kragujevac. For her long-time successful creative activity in educating, Natalija Tomić received numerous recognitions.



Piano Recital – Class of Professor Natalija Tomić

W. A. Mozart
S. Rachmaninoff
S. Rachmaninoff
M. Clementi
C. Debussy
M. Ravel
C. Franck
S. Gubaidulina
J. S. Bach-F. Busoni
F. Liszt
A. Ginastera
J. S. Bach-F. Busoni
F. Chopin
N. Kapustin

Adagio in B Minor, KV 540
Études-Tableaux in C-sharp Minor, Op. 33 No. 9
Vocalise
Sonata in C Major, Op. 33, No. 3, I-Allegro con spirito
Evening in Grenada
Pavane pour une infante defunte
Prelude, Fugue and Variations in B Minor, Op. 18
Chaconne
Chaconne in D Minor
Sonetto 104 del Petrarca
Danzas Argentinas, Op. 2 No. 3
Chorale-Prelude in D Minor, “Nun komm der Heiden Heiland”
Polonaise No. 6 in A-flat Major, Op. 53
Etude Op. 68 No. 1

Katarina Pantelić

Sara Abramović
Tamara Miletić

Tijana Stanković
Ljiljana Kocović

Bojana Stanković

Darko Ivanović

LESLIE TUNG (USA)

Kalamazoo College (Kalamazoo, Michigan)

Leslie Tung has won critical acclaim for his interpretations on the five-octave Viennese fortepiano, the instrument favored by Mozart, Haydn, and Beethoven. He began his study of piano in his native St. Louis, Missouri, USA but pursued interests in the natural and social sciences at Yale University where he graduated with a degree in sociology. His professional commitment to music was as result of intense study under pianist and scholar John Kirkpatrick. Graduate piano studies followed under Barry Snyder at the Eastman School and with both Brooks Smith and John Perry at the University of Southern California. He is currently Professor of Music at Kalamazoo College in Michigan, where he teaches a wide range of topics, including a course in the Structure of Scientific Revolutions. Tung has been recitalist at the First International Festival and Conference on Fortepiano in Antwerp, the Michigan MozartFest, the Conservatoire National de Région Chabrier, Academy for Performing Arts in Hong Kong, the Gilmore International Keyboard Festival, and at the Conservatories of Music at Beijing and Shanghai, China.



Piano Recital: Works by Mozart, Haydn, and Beethoven

Performed on a replica fortepiano by Robert A. Brown (Salzburg) of an original instrument by Anton Walter built around 1780. Compass: FF - g3. Two kneelevers: moderato (left) damperlifter (right) The original instrument is stored in the collection of the Haydn Haus of the Burgenländische Landesmuseum in Eisenstadt, Austria.

| | |
|------------------|---|
| W. A. Mozart | Sonata in F Major, KV 332 Allegro Adagio Allegro assai |
| J. Haydn | Sonata in C Minor, Hob. XVI/ 20 Moderato Andante Finale. Allegro |
| L. van Beethoven | Sonata in C-sharp Minor, Op. 27 No. 2 Adagio sostenuto Allegretto Presto agitato |

Piano Master Class

DRAGUTIN VUČIĆ (SERBIA)

Isidor Bajić Music School (Novi Sad)

Dragutin Vučić was born on September 27, 1996 in Novi Sad, Serbia. He attends Isidor Bajić Music School in Novi Sad in class of Professor Vera Lili. He has won First Prizes at several international competitions and two Second and one First Prize at the national competition. 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 is a regular participant of EPTA festival and he also participated in the master classes of Diane Andersen (Belgium) and David Glen Hatch (USA). In 2012, he reached the finals of the competition Memorial “Isidor Bajić” in Novi Sad and had many concerts in Serbia.



Gala Opening Ceremony

J. S. Bach

Concerto for two pianos in C Minor, BWV 1060

Allegro

Adagio

Allegro

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, Colorado, 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 University of Minnesota. He has given masterclasses at the Royal Conservatory in Toronto, the Royal College in London, and Mannheim University of Music and the Performing Arts, and University of Texas. He recently toured South Korea, where he will return next fall for another series of concerts and masterclasses in addition to teaching at the Liceu Conservatory in Barcelona. He has served on the Fulbright Scholarship Screening Committee, and was a juror for the 6th Isidor Bajić Piano Memorial Competition. Dr. Westfall is a graduate of Indiana University, Texas Christian University and the Juilliard School of Music. He is Associate Professor of Piano at The Hartt School, where he is currently Co-chair of the Keyboard Department and Chair of Accompanying.

Piano Master Class

KATIE ZHUKOV (AUSTRALIA)
University of Queensland, School of Music (Brisbane, Queensland)



Katie Zhukov is a Postdoctoral Research Fellow in Performance at the School of Music, University of Queensland, Australia. Following undergraduate study at the University of Adelaide, she completed her Masters degree in performance at the Juilliard School of Music, New York, and recently a PhD from The University of New South Wales. Her research interests include instrumental music teaching in higher education, sight-reading of music and Australian piano music. Her research has been supported by grants from The University of Sydney, The University of Queensland and UniQuest and published in *Psychology of Music*, *Music Education Research*, *Research Studies in Music Education*, *British Journal of Music Education*, *International Journal of Music Education* and *Australian Journal of Music Education*. She has recorded three solo CDs of piano music by Australian composers (*Australian Piano Anthology for the 21st century*, vol. 1, 2011; *Six Profiles*, 2010; *Ragtime, Dreams and Visions*, 2008) and edited *Wirripang Australian Piano Anthology* (2011).

Lecture: New sight-reading course for advanced pianists

Sight-reading of music is often viewed as an inborn talent rather than a skill that can be trained. Research into sight-reading has been fragmented, with few studies using similar approaches. The literature suggests that the size of accompanying repertoire, rhythm training and understanding of characteristics of different styles are some of the factors contributing to fluent sight-reading. These three areas formed the basis for new pedagogies that were evaluated against a control group in a large-scale study, showing improvement in sight-reading skills after training. The three approaches were combined in a single sight-reading curriculum for higher education that was trialled in late 2011-early 2012 in four higher education institutions in small tutorials and studio lessons. The course consists of 10 weeks of materials, each week focusing on three areas: rhythm training, understanding of mainstream musical styles and duet playing. The content is intended for quick study only. The Rhythm training section focuses on application of basic rhythms in simple and compound time to simple melodic material, progressing to longer mixed rhythmic patterns. The aim of the Style section is to develop the analytical understanding and practical experience of characteristics of each style, in particular structure, harmony, melodic shape and typical formulas. The playing of pieces in Duet section improves horizontal eye movement and ability to count and keep the pulse. The repertoire for the course was developed in collaboration with the participating teachers and undergone major revisions after the first trial. A commercial release of the textbook is planned for the end of 2012.

Lecture-Recital: Wirripang Australian Piano Anthology (2011)-new Australian repertoire for beginner, intermediate and advanced students

The concept for the Wirripang Anthology was seeded at the Australasian Piano Pedagogy Conference in Sydney in 2009 with the aim of producing a body of recently composed Australian repertoire for piano teachers. Wirripang are independent publishers that specialise in Australian music, including scores, books and CDs. They commissioned all of their composers to compose and submit new works suited to piano students from beginner to advanced level. These were received in November 2010 and after careful review a short-list of repertoire for each grade was compiled. The works were recorded in January-February 2011 at the School of Music, University of Queensland, and Critical Notes were written in April 2011. The prototypes of the books were circulated amongst teachers for comment regarding the grading of the repertoire and each composer had the opportunity to review and amend the Critical Notes about their pieces. The lecture-recital consists of at least one piece from each grade and includes works by Betty Beath, Diana Blom, Colin Brumby, Anne Carr-Boyd, Amanda Handel, Andrew Helberg, May Howlett, Jocelyn Kotchie, John Martin, Stephen O'Connell and John Peterson. They range in style from Classical and Romantic to Jazz and contemporary and provide teachers with new repertoire for their students. The discussion includes aspects of style, structural analysis, technical and musical challenges, and ways of overcoming these in teaching.

BRANKA ŽIRAVAC JEREMIĆ (SERBIA)

Dr. Vojislav Vučković Music School (Belgrade)



Branka Žiravac Jeremić was born in musicians' family, playing piano since the age of four. She studied with Prof. Igor Lazko (Russia, France) and Prof. Zora Mihailović (Serbia, USA). Graduated Bachelor's Degree at the age of 19, then the Postgraduate degree at the Faculty of Music in Belgrade. After graduating course Excellence of the Superior level at the European Conservatory in Paris (Professor Lazko), Branka spent next two years studying at Tchaikovsky State Conservatory in Moscow, within the class of Professor Alexei Nassedkin. Branka Žiravac Jeremić won many prizes during her studies and was awarded many times as a teacher. She performed solo recitals and within chamber ensembles in whole former Yugoslavia, now in Serbia, also in France, Russia, Italy, Great Britain, Greece, Bulgaria. During the past two years Branka has performed recitals in Moscow, Belgrade, Šabac, Novi Sad, Niš, Plovdiv, Paris, recorded the Sonata by Kulenović. After her recital in Moscow, there was the review at the magazine "Cultura": "...she is a representative of a "caste" of inelectual pianists, the aesthetics prevails over feelings and the inner contents-over the external effects. Noisy pianism is not in her style! Restrained expression, considerate pedal, laconic phrasing, extremely understandable thought and comprehensible exposure...In her interpretation, Branka aspires greatly to approach the ideas of the composers". Branka is the author of a seminar for teacher's professional development by the title: Teaching the interpretation of pieces of various styles on piano. She recorded for RAI and in Serbia. She gave master classes in Serbia and Bulgaria. Branka was a member of the Presidency of EPTA-Serbia. For eight years she was a director of the Vučković International Piano Competition. Branka Žiravac Jeremić is teaching at Vučković High school of music in Belgrade since 1985. Also, she was invited as a jury member at many piano competitions (Nikolai Rubinstein in Paris, Nassedkin in Yaroslavl, Russia, Musicians for the New Millennium, Skopje, Macedonia, Schumann–Brahms in Plovdiv, Bulgaria, Petar Konjović Belgrade, Serbian State competition, Montenegrin Revue of Musical Talents, Belgrade Podium of Musical Talents, EPTA Competition in Belgrade etc.) Her pupils won more than hundred and fifty prizes at various competitions and played around Europe.

Piano Recital

W. A. Mozart
C. Debussy

V. Kulenović
A. Scriabin

Fantasia in C minor, KV 475
Estampes
Pagodes
La soiree dans Grenade
Jardins sous la pluie
First Sonata
Sonata No. 4 in F-sharp Major, Op. 30
Andante
Prestissimo volando

SRNA ŽUGIĆ (SERBIA)

Isidor Bajić Music School (Novi Sad)

Srna Žugić was born on May 18, 1994 in a small town called Ruma. She has finished elementary school of music in Ruma, in Professor Nemanja Ognjenović's class. Srna has been on many competitions and has won many awards. She is attending third grade of high school of music in Novi Sad at the moment, in Professor Cile Stojšić's class. Her beginnings of composing music date from elementary school of music. She has begun to engage with composing more seriously in third grade of high school.



Composer's Profile

| | |
|------------|--------------------------------|
| Srna Žugić | Suite for Solar System Program |
| | Jupiter |
| | Venus |
| | Mars |
| | Uranus |
| | Neptune |
| | Earth |
| | Pluto |
| | Mercury |
| | Saturn |



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 (1925)*

SEVENTH ISIDOR BAJIĆ PIANO MEMORIAL COMPETITION

Novi Sad, Serbia
March 7 - 17, 2014



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, 2013

Isidor Bajić Piano Memorial / Njegoševa 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 Ukrainian 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

Debussy's corner

150th anniversary of composer's birth

DEBUSSY – A COMPOSER, PIANIST OR MR. QUAVER-THE GREAT-MASTER?

“It is the music at the needle-tips“

... I created a religion for myself out of mysterious nature. Who can know the secret of musical creation? The whooshing of the sea, a horizon line, the rustling of the wind through the leaves, the call of a bird leave numerous impressions on us. And all of a sudden, without our intention, one of those memories expands beyond us and finds its expression in a musical language. That feeling carries within itself its own world of harmony. As much as we try, we will not find any more fitting, nor more truthful harmonies. I hate doctrines and their haughtiness. I desire to sing about my inner paysage in a way of naive childish innocence...

Claude Debussy

“I mentioned Claude Debussy because one can claim, without fear of denial, that an innovative movement in the art of sound undoubtedly came out of his work. It is clear that the groundwork for this innovation, as with all others recorded in the history of mankind, had been incrementally laid by predeceasing works of music (never treatises on technique) by European composers. But the spirit, aesthetics, and procedures of this new music had not been definitely, permanently, and precisely confirmed until the appearance of the Nocturn, Quartet in G minor, the Afternoon of a Faun, Pelleas and Melisande, and others works through which Debussy disclosed a new doctrine to the musical world as a starting point of one essentially new art of sound. Its spirit has, nuanced by various personal, even national, characteristics of artists following the path blazed by Debussy, created works of exceptionally powerful expressiveness and evocativeness, a wide spectrum of emotions that could not have been anticipated...

... I can not overlook the fact that certain notable revolutionaries of today follow a particular aesthetic, and even apply procedures that have nothing in common with the aesthetics and the procedures of Claude Debussy. Nevertheless, would these newest musical means be used so exclusively if not for Debussy, who, breaking the chains that had previously fettered music, gave it freedom, proving that music that is free in such a way can live just as logically, just as harmoniously, and just as perfectly (if not more so) as in the classical period?

... I will add one more thing. Haven't all other artists who, following the achieved freedom in their noble quest to conquer new forms and new procedures in the art of sound, relied extensively on Debussy's already won battles in all those fields as a starting point for their own battles?"

Manuel de Falla

Mysterious Shadows of Pianism

Debussy was an incomparable pianist. How could one forget his suppleness, the caress of his touch? While floating over the keys with a curiously penetrating gentleness, he could achieve an extraordinary power of expression. There lay his secret, the pianistic enigma of his music. There lay Debussy's individual technique; gentleness in a continuous pressure gave the colour that only he could get from his piano.

Marguerite Long

Debussy seldom played in public. But when he did so, at the Société Nationale or the Concerts Durand, it was an excellent demonstration of his principles. Once at the Salle Erard he played several of his 'Préludes'. As usual, an attendant raised the lid of the concert grand. But when Debussy came on, the first thing he did was to lower the lid. 'C'était pour mieux noyer le son,' he said. Drown the tone... how wonderfully he did just that in 'La cathédrale engloutie.' It was truly unforgettable.

Maurice Dumesnil

On one occasion, after tea, Debussy played his first Prélude, 'Les danseuses de Delphes' to us. It was as yet unpublished. I have never heard more beautiful pianoforte playing ...In the intimacy of his own room it was like hearing a poet reciting some of his own delicate lyrics. He had a soft, deep touch which evoked full, rich, many-shaded sonorities.

Louisa Liebich

After dinner we used to go into the drawing-room, and Lily and I would go into a corner and talk about things. Then Debussy would sit at the piano, and for an hour or so he would improvise. Those hours stay like jewels in my mind. I have never heard such music in my life, such music as came from the piano at those moments. How beautiful it was, and haunting, and nobody but Lily and I ever heard it! Debussy never put those improvisations down on paper; they went back to the strange place they had come from, never to return. That precious music, lost for ever, was so unlike anything Debussy ever published. There was a quality of its own about it, remote, other-worldly, always saying something on the verge of words.

Mary Garden, about a dinner visit from Debussy and his wife Lily

The power of magic will be realized by all who have ever heard his marvellous playing; the sounds seem to be produced without any impact of hammers or vibration of strings; they rise up into a transparent atmosphere where they unite without merging, and then dissolve in iridescent mists. M. Debussy puts the keyboard under a spell, the secret of which is unknown to any of our virtuosi.

Louis Laloy

Mr. Quaver-man or more than a Man?

Debussy has lived out his time intensely, in touch with the most notable artists of his era. The articles and critiques Debussy wrote in reaction to the works of his colleagues and contemporaries, as well as those he produced in looking back at the great masters of the past, are especially significant. He felt responsible for the situation in music: he was a revolutionary and innovator who fought for the purification of French music, and stood up against the established academism and ruling conventions. He wrote for various French magazines under the pseudonym Mr. Quaver – the Grandmaster (Anti-Dilettante).

...and despite the obstacles brought about by civilization, there still exist humble magical peoples who study music in a way so simple and unaffected – like a man learning to breath. Their conservatory is the rhythm of the sea, the wind and leaves, and they listen to it carefully... Javanese music uses counterpoint in such away that Palestrina's counterpoint in comparison sounds like a child's toy.

...I am persuaded that it is not possible to fit music into the frame of strict traditional forms... I wish music would evolve from one singular color motif, possessing a flow undisturbed by anything, and in which no repetitions would occur

... How far away were those discussions on art in which the names of great men sometimes sound like swear-words! Forgotten was the petty fever of first-night performances. I was alone and delightfully unconcerned. Never, perhaps, did I love music more than at this period when I never heard it mentioned. I saw it entirely in its beauty and not in symphonic fragments or feverish and scrappy lyrics...

From the Pianist's Quill

In March 1914 a concert was arranged in Amsterdam with the works of Debussy, and he was invited to perform as a conductor and a pianist. He writes in an answer to the conductor Gustav Doret January 30, 1914:

„Three piano preludes: I. Dancers of Delphi, II. The Girl with the Flaxen Hair, III. La Puerta del vino. In fact that's all my limited capabilities allow me to play! If necessary, I could always improvise on the Dutch national anthem?“

In a letter to Gabriel Fauré, who apparently had asked him to give a concert with the *Etudes*:

„I can no longer play the piano well enough to risk a performance of the Etudes... In public a peculiar phobia takes hold of me: there are too many keys; I haven't enough fingers any more; and suddenly I forget where the pedals are! It's unfortunate and extremely alarming. „

In Gatti's accusation of the words with which Debussy himself flippantly ended the preface he included in his last major pianistic collection, the 1915 *Etudes*:

“Our old Masters - I mean to say 'our' admirable clavecinistes - never indicated fingerings, relying, no doubt, on the ingenuity of their contemporaries. To doubt that of the modern virtuosos would be unseemly. The absence of fingering is an excellent exercise, suppresses the spirit of contradiction that pushes us to prefer not to use the author's indicated fingering, and verifies those eternal words: One is never better served than by oneself.”

*Let us search for our fingerings!
Claude Debussy*

Novi Sad

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



Exp of the World

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The Piano Society of Korea

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

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