

TO JUNE 27
JULY 03
NOVI SAD,
SERBIA



WORLD PIANO CONFERENCE

What is music to you?

Is it a story of the soul wrapped in the sound that came from a quill of the greatest minds or is it a group of notes someone wrote for your own soul?

Is it the same story told and handed down across generations or is it a moment of the present reinterpreted always in a new veil, over and over again?

Is it someone's life, someone's eternity, someone's beginning and the end?

Is it a friend, companion, a partner in all crimes?

Is it a thought and idea, or is it a dormant desire, a craving and a thirst, an eagerness for a new adventure?

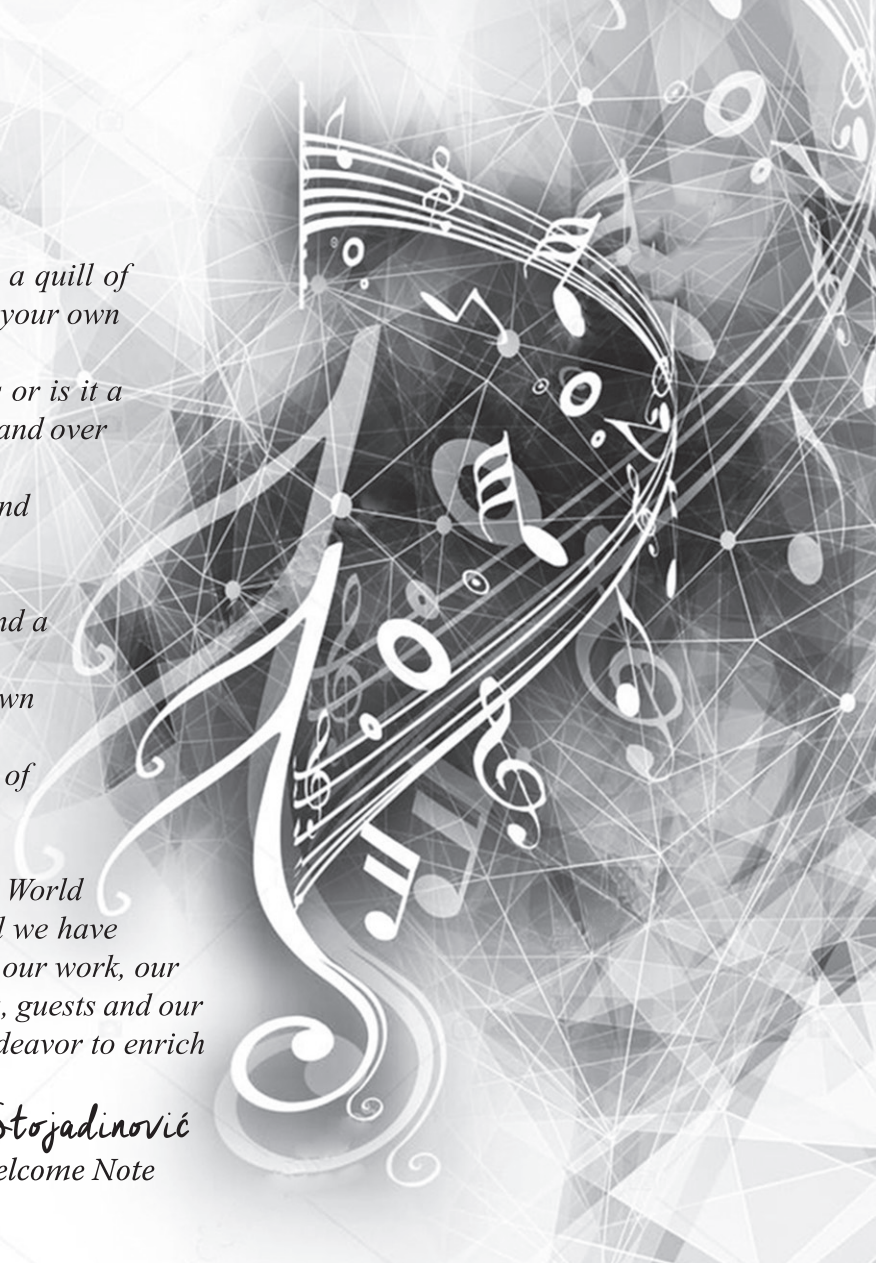
Is it a spark of a hope, a force that pushes us beyond our own expectations?

Is it sweat, a tear, hard work required by every single particle of the structure of the music itself?

Is it a path in our imagination that awakes the best in us?

It has been all of these for a full decade of our existence. World Piano Conference has been on its own journey of growth, and we have grown together with it. It has absorbed our art, our creativity, our work, our effort, and inspired our lectures, recitals, performers, speakers, guests and our audience. Thank you all for being a part of a 10-year-long endeavor to enrich the world piano stage! Step up, Warm up and Play!

Mila Stojadinović
Editor's Welcome Note



Radmila Rakin-Martinović

Radmila Rakin-Martinović

Radmila Rakin-Martinović graduated from the Novi Sad Academy of Arts in 1984, and obtained her MA in Flute at the same institution in 1987, with Professor Marijan Egić. Her performance was perfected with Bruno Cavallo. As one of the best students, she participated in numerous competitions and won many awards and prizes, including a total of 16 first prizes. She performed as a soloist and chamber musician (in Duo and with Flute Trio Density). She took part in the most significant music events in former Yugoslavia and performed as a soloist with a great number of orchestras. She has made recordings for numerous radio and TV stations and recorded a CD produced by "EOS" from Graz (Austria). Her engagement in teaching commenced at the second year of her university studies, in 1981, when she became a flute teacher with the Isidor Bajić Music School in Novi Sad. She is a member of all national flute juries, as well as a member of the international jury at the Petar Konjović Competition in Belgrade. She has worked as a Professor at the Novi Methods and Wind Instrument Teaching Methods has been the Principal of the Isidor Bajić Music School at every relevant competition in a sequence) were accompanied by cellist of Isidor Bajić's birthday, 90th and 95th Radmila was the executive producer cooperation with Radio Novi Sad. Isidor most prestigious award in the area of as well as the international award for nium Award – International Award for Vojvodina Cultural and Educational "Cultural Spark Award" for the year flute curriculum in music schools in Quality Management Golden Badge Spain). The Annual Award by the Mu-Serbia was given to Radmila Rakin-Assembly awarded her the "Novembar-for outstanding results. In January 2006, awarded "Svetosavska nagrada" by the She is Co-Founder and Executive Director Piano Conference (WPC).



ber of the international jury at the Petar Konjović Competition since October 1999. Mr Radmila Rakin-Martinović School in Novi Sad since 1996. Excellent results (the best music school in Serbia five times ebration of three jubilees: 120th anniversary anniversaries of founding of the School. of two CDs published by the School in Bajić Music School was awarded the culture and art - "Vuk Award", in 1999, the best image in 2004 New Millen-the Best Trade Name (Madrid, Spain). Association has awarded her with 1999. Radmila is co-author of the Serbia. She was awarded the Global for the best manager in 2004 (Madrid, sic and Ballet Schools Association in Martinović in 2004, and Novi Sad City ska povelja Grada Novog Sada" in 2005, Mr Radmila Rakin-Martinović has been Ministry of Education and Sport of Serbia. of the Isidor Bajić Piano Memorial and World

Dorian Leljak

Dorian Leljak

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



World Piano Conference Novi Sad Organisers

World Piano Conferences are held annually in the organization of Isidor Bajić Music School, World Piano Teachers Association (WPTA), Isidor Bajić Piano Memorial and Academy of Arts Novi Sad. The Tenth World Piano Conference will be held in Novi Sad, from 27 June to 3 July, 2018.

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.



World Piano Teachers Association (WPTA) Over one hundred pianists and piano teachers take part in the World Piano Conference annually, contributing to the further advancement of the standards of teaching and studying piano, addressing all aspects of art, pianism and piano pedagogy, from beginner level to professional, and forming a strong bond between pianists and piano teachers from all over the world. The program of the World Piano Conferences is realised through a variety of forms, including lectures, recitals, master classes, and seminars, encompassing a diverse set of piano pedagogy related topics as well as those focused on the performance of piano literature masterpieces.



Isidor Bajić Piano Memorial
The Mission of the Isidor Bajić Piano Memorial is providing young pianists a chance of orientation on their artistic path. Acting on a non-profit basis, established artists and experts from various fields contribute their time, knowledge, and experience thus inspiring the young to search for the meaning eternized by a William Blake poem:

*To see a world in a grain of sand
And a heaven in a wild flower,
Hold infinity in the palm of your hand
And eternity in an hour.*

William Blake
(1757 - 1827,
Auguries of Innocence)



Academy of Arts Novi Sad was founded in 1974 as one of the faculties of the University of Novi Sad. Today the Academy of Arts offers 35 accredited study programmes at the level of Bachelor, Master, and Doctoral studies, carried out by three departments: the Department of Music, the Department of Fine Arts and the Department of Dramatic Arts. Along with its educational and scientific activities, the Academy is actively developing international cooperation with numerous cultural, artistic and education institutions and organizations. The Academy tends to enhance its capacities through international projects and students and staff mobility through various programs such as Erasmus +, Creative Europe, IPA, Tempus, Visegrad Fund, Horizon 2020, etc.
<http://en.akademija.uns.ac.rs/>



10TH WORLD PIANO CONFERENCE

Gala Opening Ceremony



EPTA VOYVODINA SIGNIFICANT AWARD - *Lifetime Achievement Award* - Marija Sekelj (Serbia)

EPTA VOYVODINA SIGNIFICANT AWARD - *Contribution to the Pianistic Profession* - Rita Kinka (Serbia)

FESTIVAL ISIDOR BAJIĆ - *Gala Concert of Competition Winners*

H. Нижанківський	Коломийка	Damjan Filipović, Baby category, Vida Matjan Music School, Kotor, Montenegro Class: Lidija Molčanova
D. Kabalevsky	7 Variations on a Slovakian Folk Song, Op. 51, No. 4	Ivan Černuhin, First category, Isidor Bajić Music School, Novi Sad Class: Olga Borzenko
A. Manevich	Variations in A Minor	Marija Bajeva, Second category, Josip Slavenski Music School, Novi Sad Class: Anđelka Simikić
S. Maykapar	Variations on a Russian theme, Op. 8	Marina Maunić, Second category, Petar Konjović Music School, Sombor Class: Irenka Mijailović
I. Berkovich	Variations on a Paganini theme	Marija Šapovalova, Second category, Isidor Bajić Music School, Novi Sad Class: Olga Borzenko
J. S. Bach	Prelude and fugue No. 21 in B Flat Major BWV 866, WTC I	Jevgenij Grebenikov, Fifth category, Isidor Bajić Music School, Novi Sad Class: Aleksandra Tešić
V. Mokranjac	Dance for piano, No. 3,4	
F. Chopin	Etude in C Minor, Op. 10 No. 12	Sergej Čavić, Sixth category, Laureate in the category of elementary music schools, Kosta Manojlović Music School, Zemun Class: Radojka Ivanović
J. S. Bach	Prelude, from Lute Suite No. 2, BWV 997	Duška Bjelić, Fourth category of complimentary piano, Isidor Bajić Music School, Novi Sad Class: Frederik Stanković
S. Rachmaninoff	Prelude Op. 32 No. 12 in G Sharp Minor	Aleksandar Đorđević, First category of complimentary piano, Faculty of Music Arts Belgrade – Study Group: Music pedagogy Class: Olivera Radmanović
F. Chopin	Fantaisie-Impromptu in C Sharp Minor, Op. 66	Predrag Pejić, Second category of complimentary piano, Academy of Arts Novi Sad – Study Group: Musicology Class: Julija Bal
A. Scriabin	Prelude Op. 11. No. 22 in G Minor	Teodora Knežević, Third category of complimentary piano, Faculty of Music Arts Belgrade – Study Group: Music pedagogy Class: Olivera Radmanović
C. Debussy	La fille aux cheveux de lin	Jovana Stojić, Fourth category of complimentary piano, Faculty of Music Arts Belgrade – Study Group: Conducting Class: Olivera Radmanović

WPTA IPC 2018 LAUREATE - PIANO RECITAL

BENJAMIN GOODMAN (ISRAEL)

J. S. Bach	English Suite No. 2 in A Minor, BWV 807
C. Debussy	Estampes
	I. Pagodes
	II. La soiree dans Grenade
	III. Jardin sous la plouie
S. Prokofiev	Piano Sonata No. 8 in B-Flat Major, Op. 84
	I. Andante dolce - Allegro moderato - Andante dolce - Allegro
	II. Andante sognando
	III. Vivace - Allegro ben marcato - Andantino - Vivace

WPTA WORLDWIDE ASSOCIATIONS & CHAPTERS



Sergio René Martínez



Francesco Paganini



Fabrizio Danei



10TH WORLD PIANO CONFERENCE

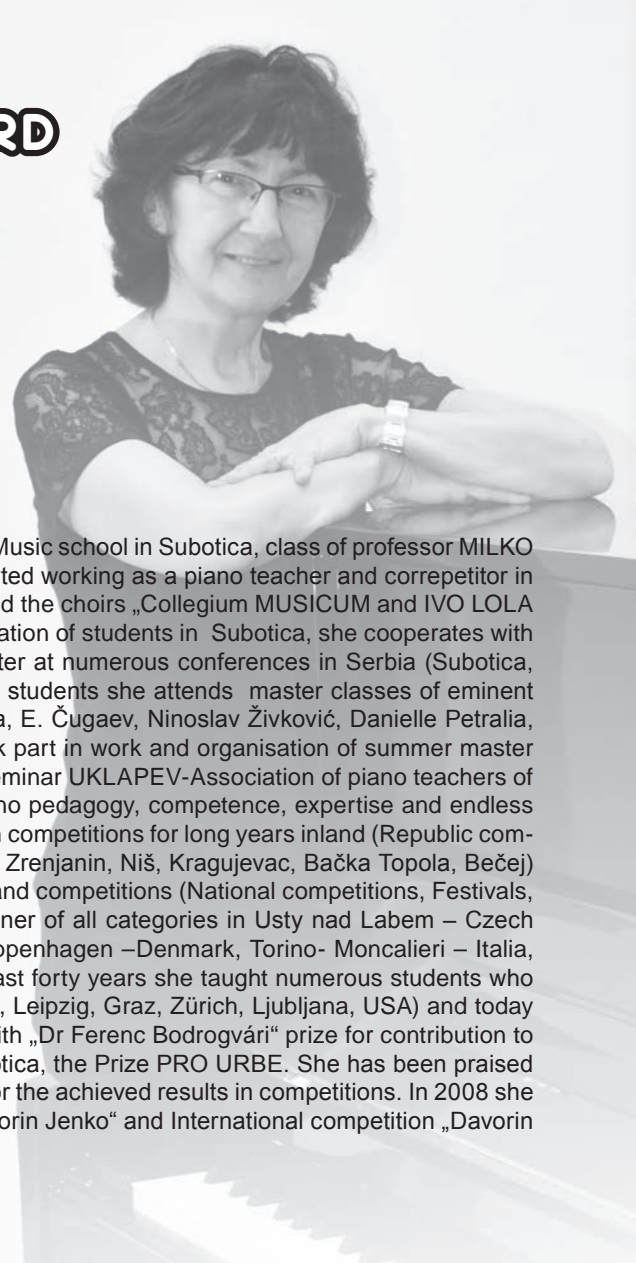
Epta Voyvodina Significant Award



EPTA VOJVODINA SIGNIFICANT AWARD LIFETIME ACHIEVEMENT AWARD

Mária Székely (Serbia)

Born in Bačko Petrovo Selo, 1950 she finished the Secondary Grammar School and the Middle Music school in Subotica, class of professor MILKO CORE, and the Academy in Belgrade, in the class of professor ARSEN TRIVE. In 1974 she started working as a piano teacher and correpetitor in the Music School in Subotica. She is an active chamber musician and after leaving Belgrade and the choirs „Collegium MUSICUM and IVO LOLA RIBAR” she continued to sing in the Chamber Choir Pro Musica in Subotica. Beside active education of students in Subotica, she cooperates with the music schools in Vojvodina. (Novi Sad, Kneževac, Bačka Topola.) She has been a presenter at numerous conferences in Serbia (Subotica, Bačka Topola, Novi Sad, Sombor, Senta, Bečej) and abroad (Kopar, Kranj- Slovenia). With her students she attends master classes of eminent piano teachers and artists, such as E Timakin, Miroslava Lili Petrović, Arbo Valdma, Rita Kinka, E. Čugaev, Ninoslav Živković, Danielle Petralia, Gergely Bogányi, Tami Kanazawa, Yuval Admony and others. Throughout the nineties she took part in work and organisation of summer master classes EPTA in Subotica and in work of YALE SMN INTERNATIONAL MASTERCLASS and seminar UKLAPEV-Association of piano teachers of Vojvodina in Novi Sad with indefatigable energy. Her knowledge of music, self- devotion to piano pedagogy, competence, expertise and endless energy are well-known in musical circles inland and abroad. She has been a member of juries in competitions for long years inland (Republic competition – Beograd, Festival of Music Schools in Serbia, piano competitions in Šabac, Novi sad, Zrenjanin, Niš, Kragujevac, Bačka Topola, Bečej) and abroad (Slovenia, Romania). Her students have received year by year the most prizes in inland competitions (National competitions, Festivals, Memorial „Isidor Bajić“, „Petar Konjović“ and others. and in competitions abroad (absolute winner of all categories in Usty nad Labem – Czech republic, Laureate „Carl Czerny“- Praha, EPTA – Belgium – Namut, EPTA Osijek- Croatia, Koppenhagen –Denmark, Torino- Moncalieri – Italia, Bartók competition – Budapest, Hungary, Sigetin Marmatiei – Romania and others). Over the last forty years she taught numerous students who graduated Music Academies inland (Novi Sad, Belgrade) and abroad. (Budapest, Szeged, Köln, Leipzig, Graz, Zürich, Ljubljana, USA) and today they are excellent university teachers and active artists-pianists. She was two times awarded with „Dr Ferenc Bodrogyvári“ prize for contribution to education of talented students, and in 2008 she was awarded the highest honour of town Subotica, the Prize PRO URBE. She has been praised together with her students four times by the Government of Autonomous Province of Vojvodina for the achieved results in competitions. In 2008 she received the pedagogical prize „Miroslava Lili Petrović“ which is given by the Music School „Davorin Jenko“ and International competition „Davorin Jenko“ in Belgrade.



EPTA VOJVODINA SIGNIFICANT AWARD CONTRIBUTION TO THE PIANISTIC PROFESSION

Rita Kinka (Serbia)

Until today, Rita Kinka has given more than 800 recitals and performed with many renowned orchestras in almost all European countries, as well as in the USA, Taiwan, Japan, Israel, Canada and Australia. In addition to her career as a pianist, she is also involved in pedagogical work. Rita Kinka is an associate professor for piano as a major subject at the *Academy of Arts* in Novi Sad. She has received a number of Yugoslav awards and prizes and rewards at international piano competitions in Senigallia (1979), Vercelli (*Viotti, 1981*), Belgrade (*Jeunesses Musicales Competition, 1983*), Zwickau (*Schumann, 1985*), Sydney (1985), Munich (*ARD, 1987*), Bordeaux (Golden medal, 1988), Washington (1990), Brussels (*Queen Elisabeth, 1991*) and Orleans (*20th Century Piano Music, 1996*). Rita Kinka was the first winner of the European Parliament *Prix Femmes d'Europe* reward for the best European female interpreter of classical music, which was awarded to her in Brussels in June 1991. She is also the laureate of *February Prize* of the City of Novi Sad for the year 2002. Rita Kinka made recordings for radio and television centres in several countries (Serbia, Macedonia, Slovenia, Croatia, Italy, Austria, Germany, Belgium, France, Russia, Estonia, Czech Republic, Slovakia, Hungary, Romania, Bulgaria, England, Greece, Spain, Israel, Canada, USA, Australia and Taiwan). She recorded three CDs released by the *Digital Media Production* (Brussels) and *PGP RTS*, and one LP issue before that. She studied at the *Academy of Arts* in Novi Sad (Prof. E. Timakin and A. Valdma) and completed her master studies at the *Faculty of Music* in Belgrade (Prof. D. Trbojevic) and *Academy of Arts* in Novi Sad (A. Valdma). Rita Kinka continued her master studies at the *Julliard School of Music* in New York (class of György Sándor) thanks to the scholarship of *Gina Bachauer Foundation*, which she won at the international *Queen Elisabeth Competition* in Brussels in 1987 as the “most promising young artist”. Throughout her entire career, Rita Kinka has been “moving” passionately and with love, but also with gradually acquired comprehensive interpreting experience, a unique style of playing, and with full sensitivity and suggestivity through selected pieces of the most demanding piano repertoire. Her latest recital project dates back to December 2016 in the cycle titled *Editor/Artist as a Guest* of the *Centre for Music of the Kolarac Endowment* in Belgrade within which she connected the works of Bach, Brahms and Chopin using a specific concept of programme shaping. After that, she was awarded the *Performer of the Year* prize of the *Musica Classica* Magazine. Last year she was also the President of the Artistic Council of the *Novi Sad 2021 Project* for the European Capital of Culture.



WPTA WORLDWIDE ASSOCIATIONS & CHAPTERS



SeungYun Sharon Suh

Benjamin Goodman

Paulina Zamora

Yang Ming Tian Zhao

10TH WORLD PIANO CONFERENCE

WPTA IPC



WPTA IPC

The World Piano Teachers Association draws your attention to its International Piano Competition (WPTA IPC), a member of the Alink-Argerich Foundation. It is a competition with a real difference; our mission is “Putting pianists where they belong - on the stage!” Laureates will be featured as soloists at the annual World Piano Conference (WPC) in Novi Sad, Serbia. The auditioning process is unique as competitors can send us their recordings as web-posted links or audio-visual files. Alternatively a live audition by a WPTA-appointed judge can be arranged in many places around the world. In this way competitors avoid the expense normally associated with travelling to international piano competitions (airfares, accommodation, etc). It also eliminates the stress of the live competing atmosphere, enabling pianists to select their best performances for us to hear. Laureates will have all their costs covered. In addition to their concert platform they will benefit from free masterclasses with world-class musicians and have access to all events in the World Piano Conference. The WPC provides the perfect opportunity to network and make contacts with pianists of influence from all over the world. WPTA IPC functions on a continuing revolving basis, with the following dates recurring annually:

April 30: Applications deadline

May 15: Laureates announced

June 27 - July 3: Award packages realised during the WPC

The WPTA IPC Rules and Application Form and complete details are available online at www.wpta.info/ipc
We strongly encourage you to apply for this exciting event which can enhance your career in so many ways!



WPTA IPC 2018 LAUREATES

MANY CONGRATULATIONS TO OUR WONDERFUL WPTA IPC 2018 PARTICIPANTS AND LAUREATES!

PERFORMANCE

1st Prize and Laureate

Benjamin Goodman (Israel)

2nd Prize

Jihea Park (Republic of Korea)

3rd Prize

Malcolm Liu (China) - ex aequo

Antoine Pichon (France) - ex aequo

Special Mention

Anna Polishchuk (Ukraine)

COMPOSITION

2nd Prize

Jeff Manookian (USA) - ex aequo

Zixiang Zhao (China) - ex aequo

3rd Prize

Tianhao Zhou (China)

Special Mention

Natian Zhou (China)

WPTA IPC 2018 FINALS JURY

PERFORMANCE

Arthur Greene (USA)

Rustem Hayroudinoff (Russia)

Ian Jones (UK)

Dorian Leljak (Croatia)

Ninoslav Živković (Serbia)

COMPOSITION

Aleksandar Đermanović (Serbia)

Alexander Johnson (South Africa)

Sergio René Martínez (Argentina)

ADVISING MEMBERS

Ian Jones (UK)

Dorian Leljak (Croatia)

Ninoslav Živković (Serbia)

WPTA IPC 2018 LAUREATE

PIANO RECITAL

Benjamin Goodman (Israel)

WPTA Israel, President

Benjamin Goodman was born in Oxford, England in 1990 and made aliyah at the age of thirteen. He played both piano and violin since the age of five. But, soon after arriving in Israel, decided to concentrate solely on piano. It was then that his first serious study of the piano began, under the guidance of his teacher Esther Narkis. He served as an Exceptional Musician in the IDF for three years, where he initiated a series of explained concerts for trainee officers and combat soldiers, and facilitated the donation of pianos to two army bases. Following his army service, he continued studying piano with Prof Eitan Globerzon at the Jerusalem Academy of Music and Dance, receiving a 100% for his BMus and MMus graduating recitals. He recently graduated with honors his Post-Graduate Diploma at Mannes College of Music, NYC, where he received the 2017 Steinway Award, a prize donated by Steinway & Sons given to an outstanding pianist representing Mannes College. He won the "Barenreiter-Verlag" Orchestra's Favorite Pianist Prize at the Stasys Vainiuans International Piano Competition (2018). He also won first prizes in the Academy's Piano Solo Competition (2015) and the piano Concerto Competition (2013), and second prize in the Chamber Music Competition (2015). He won second prize in the Tel Hai International Masterclasses Piano Concerto Competition (2012), and third prize at the Ashdod National Piano Solo Competition (2013). He has performed with the St. Christofer Chamber Orchestra (2018), the Texas Festival Orchestra (2017), the Raanana Symphonette Orchestra (2013), the Jerusalem Academy Symphony Orchestra (2014) and the Jerusalem Symphony Orchestra (2005). He has also given public solo performances throughout Israel and the US, as well as in Germany, Spain, Italy, Serbia and Lithuania. Benjamin has been privileged in recent years to have had masterclasses with: Prof Lydia Artymiw, Francois Dumont, Prof Eteri Andjaparidze, Maestro Dmitri Bashkirov, Prof Arie Vardi, Prof Malcolm Bilson, Prof Emanuel Ax, Maestro Murray Perahia, Prof Joseph Kalichstein, Prof Matti Raekallio, Prof Claudio Martinez-Mehner, Prof Emanuel Krasovsky, Prof Hung-Kuan Chen, Prof Gabriel Chodos, Ilana Vered, and Prof Joan Havill, among many other distinguished piano teachers. He attended several summer music festivals on full scholarships. Amongst them are Avila Spaincellence Summer Music Festival (2012), Siena Academy Summer Music Festival (2013), Chautauqua Institute Summer Music Festival (2014), Aspen Summer Music Festival (2015) and Round Top Summer Festival Institute (2017). His studies have been generously supported by scholarships from Mannes College, The New School, New York, the Jerusalem Academy, and, since 2008, by the America-Israel Cultural Foundation. Benjamin produced, presented and performed in a unique concert for Israeli Artists in Carnegie's Weill Recital Hall (2016) and performed his solo recital debut there in October 2017.

Wednesday, June 27th 2018

Isidor Bajić Music School

12:45

Piano Master Class

IAN JONES (UK)

Wednesday, June 27th 2018

Town Hall

20:00

Piano Recital

GALA OPENING CEREMONY

Thursday, June 28th 2018

Isidor Bajić Music School

11:00

Piano Master Class

CLAUDIA KNAFO (USA)

WPTA IPC 2018 PRIZE WINNER PIANO RECITAL

Jihea Park (South Korea)

"The quality of the large-scale musicians is rich due to their excellent construction and high sound intensity," said Kim Hyung-ju, chairman of the Korean Music Critics Association.

Pianist Park, Jihea received a scholarship every semester and graduated from the piano bachelor at Hanyang University as a head of the department. During the course of the master's degree, went to Austria and graduated from University of Music and Performing Arts Vienna with a degree in piano Diplom. As it received excellent scores in practical tests from its students' studies, it invited many talented musicians, including a concert by the University's best performing artist, and invited many concert at the Sejong Center of the Performing Arts, another famous concert hall in Korea. The First prize at the 24th Gianluca Campochiaro International Competition and 2nd prize at the Brahms International Competition, 3rd prize at the Gianluca Campochiaro International Competition. And the 2nd prize at the 2018 WPTA IPC. And also attended Salzburg Mozarteum Musik Course on a full scholarship, and was presented as Super Pianos representative to celebrate the 200th anniversary of University of Music and Performing Arts Vienna in Konzert Haus in Vienna. It also had many recital in Vienna at the invitation of Gesellschaft Füsiktheater. Now, studying piano of Postgradualer degree at University of Music and Performing Arts Vienna.

Wednesday, June 27th 2018

Isidor Bajić Music School

13:30

Piano Master Class

IAN JONES (UK)

Thursday, June 28th 2018

Isidor Bajić Music School

11:45

Piano Master Class

CLAUDIA KNAFO (USA)

Thursday, June 28th 2018

The Great Hall of the University of Novi Sad Rectorate

18:00

PIANO RECITAL

R. Schumann

Humoreske, Op.20

L. van Beethoven

Sonata Op. 110 A Flat Major No. 31

Moderato cantabile molto espressivo

Allegro molto

Adagio ma non troppo - Arioso dolente - Fuga. Allegro ma non troppo

S. Prokofiev

Sonata No. 7 in B Flat Major, Op. 83

Allegro inquieto

Andante caloroso

Precipitato

WPTA WORLDWIDE ASSOCIATIONS & CHAPTERS



Shuk-Ki Wong



Marcos Madrigal



Jackie Jaekyung Yoo



Chun-Chieh Yen



10TH WORLD PIANO CONFERENCE

Schedule



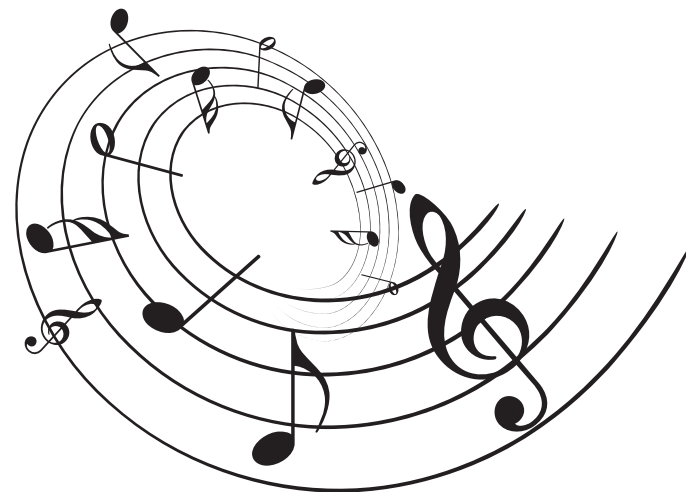
27TH JUNE, 2018 WEDNESDAY

ISIDOR BAJIĆ MUSIC SCHOOL

- 11,00 KENT McWILLIAMS (CANADA/USA)**
Lecture: Polish Folk Elements in the Mazurkas of Fryderyk Chopin
- 12,00 BRANKA PARLIĆ (SERBIA) & NATAŠA PENEZIĆ (SERBIA)**
Lecture Recital: Contemporary and New Music - resources, educations, interpretations
- 12,45 IAN JONES (UK)**
Piano Master Class
- 14,15 Intermission**

TOWN HALL - GALA OPENING EVENTS

- 18,00 EPTA VOYVODINA SIGNIFICANT AWARD**
Lifetime Achievement Award: Marija Sekelj
Contribution to the Pianistic Profession: Rita Kinka
- FESTIVAL ISIDOR BAJIĆ**
Gala Concert of Competition Winners
- 20,00 WPTA IPC LAUREATE RECITAL: BENJAMIN GOODMAN (ISRAEL)**
Piano Recital: Bach, Debussy, Prokofiev



28TH JUNE, 2018 THURSDAY

ISIDOR BAJIĆ MUSIC SCHOOL

- 11,00 CLAUDIA KNAFO (USA)**
Piano Master Class
- 12,30 ELAINE HARRISS (USA)**
Lecture: Scales, Cadences, and Arpeggios: An Efficient and Easy Approach to Mastery
- 13,15 SŁAWOMIR DOBRZANSKI (POLAND/USA)**
Lecture: Chevalier Anton de Kontski (1817-1899) – Pianist, Composer, Adventurer, Parisian Friend of Fryderyk Chopin
- 14,00 SOPHIE WANG (USA)**
Lecture Recital: Music Transformed: The Piano Transcription and Its Evolution
- 14,45 WILLIAM LIPKE (USA)**
Lecture Recital: Piano Settings of Renaissance Chorales:
A View from the 500th Anniversary Summit Including the World Premiere of an Original Composition
- 15,30 Intermission**

MULTIMEDIA CENTER ACADEMY OF ARTS NOVI SAD

- 18,00 WPTA IPC PRIZE-WINNER RECITAL: JIHEA PARK (SOUTH KOREA)**
Piano Recital: Schumann, Beethoven, Prokofiev
- 19,15 TOSHIKAZU MIZUNUMA (JAPAN)**
Piano Recital: Bach, Mendelssohn, Schumann
- 20,00 HIROAKI TAKENOUCHI (UK/JAPAN)**
Piano Recital: Walker, Bennett, Mackenzie



29TH JUNE, 2018 FRIDAY

ISIDOR BAJIĆ MUSIC SCHOOL

- 11,00** **AGNIESZKA LASKO (POLAND)**
Lecture: First Class Piano (New Book Presentation): Improvisation ideas for children beginning their piano education
- 11,45** **SUSAN YONDT (SWEDEN)**
Lecture Recital: Ladies first
- 12,30** **LAURENS PATZLAFF (GERMANY)**
Lecture Recital: 100 years of Leonard Bernstein – An Approach to his music through improvisation
- 13,30** **HIROAKI TAKENOUCI (UK/JAPAN)**
Piano Master Class
- 15,00** **Intermission**

THE GREAT HALL OF THE UNIVERSITY OF NOVI SAD RECTORATE

- 18,00** **IVAN HOLODOV (SERBIA)**
Young Concert Platform: Bach, Beethoven, Scriabin, Prokofiev
- 19,15** **CLAUDIA KNAFO (USA)**
Piano Recital: Music from Eastern Europe and Latin America
- 20,00** **MATTHEW WOOD (USA)**
Piano Recital: Schubert, Debussy, Liszt



30TH JUNE, 2018 SATURDAY

ISIDOR BAJIĆ MUSIC SCHOOL

- 11,00** **IRENA KOFMAN (USA)**
Lecture: Developing valuable skills and tools to become a successful piano teacher
- 11,45** **CLAUDIA KNAFO (USA)**
Lecture Recital: Piano Repertoire from South America, Mexico, and the Caribbean
- 12,30** **AYSEGUL DURAKOGLU (USA)**
Lecture Recital: Piano Music of Friedrich Nietzsche: Philosopher and Reluctant Composer
- 13,15** **TERESA LAVERS (AUSTRALIA)**
Lecture: Scotch College, Melbourne – a bastion for classical music
- 14,00** **RICHARD POHL (CZECH REPUBLIC/CHINA)**
Piano Master Class
- 14,45** **Intermission**
- 18,00** **MILICA JELAČA JOVANOVIĆ (USA/SERBIA) & MARIJA ILIĆ (USA/SERBIA)**
Piano Recital: Contemporary American Music
- 18,45** **Intermission**

THE GREAT HALL OF THE UNIVERSITY OF NOVI SAD RECTORATE

- 19,15** **TINUS BOTHA (SOUTH AFRICA)**
Piano Recital: Hofmeyr, Beethoven, Schumann
- 20,00** **JELENA VLADIKOVIĆ (CANADA/USA)**
Piano Recital: Scarlatti, Mozart, Liszt, Prokofiev

1ST JULY, 2018 SUNDAY

ISIDOR BAJIĆ MUSIC SCHOOL

- 11,00** **TERESA LAVERS (AUSTRALIA)**
Piano Master Class
- 11,45** **MANUEL MATARRITA (COSTA RICA)**
Lecture Recital: Footsteps of Romanticism in Central-American piano music
- 13,00** **WAYNE GILREATH (USA)**
Lecture Recital: Listening for the Bells: The Piano Music of Arvo Pärt
- 13,45** **HENNING VAUTH (USA/GERMANY)**
Lecture Recital: Poetry and Meaning in Franz Liszt's Années de pèlerinage I: Suisse
- 14,30** **YIN ZHENG (USA/CHINA)**
Lecture Recital: Sergey Lyapunov and His 12 Transcendental Etudes
- 15,15** **Intermission**
- 16,30** **YIN ZHENG (USA/CHINA)**
Piano Master Class
- 17,15** **Intermission**

THE GREAT HALL OF THE UNIVERSITY OF NOVI SAD RECTORATE

- 17,45** **SERGIO RENÉ MARTÍNEZ (ARGENTINA)**
Piano Recital: Martínez
- 18,30** **JUAN LOPEZ (COLOMBIA)**
Piano Recital: Bach, Chopin, Rachmaninoff, Pérez
- 19,15** **MAC McCLURE (COLOMBIA/SPAIN/USA)**
Piano Recital: Calvo, Granados
- 20,00** **ELINA CHRISTOVA (BULGARIA/USA)**
Piano Recital: Scriabin

2ND JULY, 2018 MONDAY

ISIDOR BAJIĆ MUSIC SCHOOL

- 11,00** **JELENA SIMONOVIĆ KOVAČEVIĆ (SERBIA)**
Lecture: "Grażyna Bacewicz: A Portrait"
- 11,30** **RICHARD POHL (CZECH REPUBLIC/CHINA)**
Lecture: Introduction to Czech Piano Music's Development: Unsung Classical Music Masters
- 13,00** **MIRTA GOMEZ (USA)**
Lecture-Recital: Great Women Pianists / Composers (19th & 20th century)
- 13,45** **MARIA IVANOVICH (SPAIN/SERBIA)**
Piano Master Class
- 15,15** **Intermission**
- 18,15** **SRĐAN DALAGIJA (SERBIA)**
Piano Recital: Class of Professor Srđan Dalagija
- 19,00** **DAVIDE MUNARON (ITALY)**
Young Concert Platform: Scarlatti, Beethoven, Chopin, Liszt
- 19,45** **Intermission**
- 20,00** **LENORA FORD BROWN (USA) & HEATHER THOMPSON SMITS (USA)**
*Mother/Daughter Piano Team Recital:
Mozart, Dvořák, Rachmaninoff, Faure/Brown, Liszt, Brahms, Rachmaninoff/Adrerson, Chopin /Brown*



3RD JULY, 2018 TUESDAY

ISIDOR BAJIĆ MUSIC SCHOOL

- 11,00 **RAISA ISAACS (USA)**
In Absentia: J.S. Bach's Well Tempered Clavier (V. I) – Genres Behind. Demonstration on harpsichord and modern piano
- 11,45 **WOJCIECH WALECZEK (POLAND)**
*In Absentia: Selected piano transcriptions and paraphrases of Liszt and their archetypes.
The transfer of emotions contained in the original works by means of piano techniques*
- 12,45 **SHUK-KI WONG (HONG KONG)**
In Absentia: Pedagogical Perspectives of Selected Intermediate Piano Music by Chen Yi
- 13,30 **RIKA FUKUDA (JAPAN)**
In Absentia: Cultural Exchange between Japan and Serbia
- 14,15 **KOWOON LEE (SOUTH KOREA)**
In Absentia: 21st Century Music for Solo Piano by Living East Asian Women Composers
- 15,00 **Intermission**
- 17,00 **ANJA VESELINOVIĆ (SERBIA)**
Young Concert Platform: Tchaikovsky, Chopin, Hindemith
- 18,00 **NOÉMI CSŐKE (SERBIA/HUNGARY)**
Young Concert Platform: Chopin, Bartok
- 18,45 **Intermission**

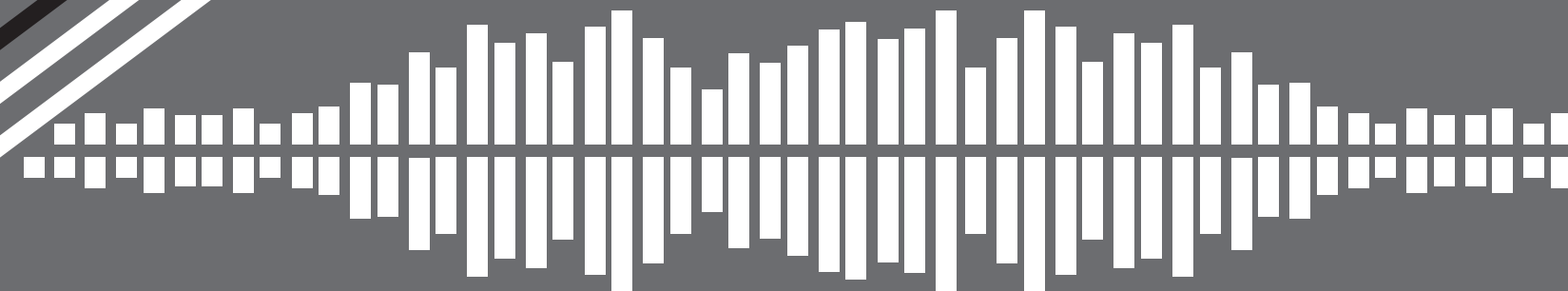
THE GREAT HALL OF THE UNIVERSITY OF NOVI SAD RECTORATE

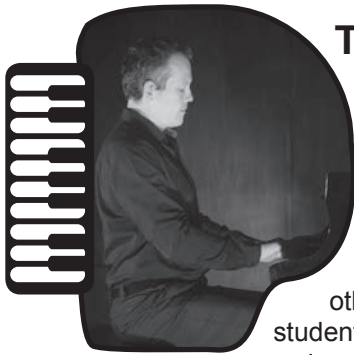
- 19,15 **MARIA IVANOVICH (SPAIN/SERBIA)**
Piano Recital: "Ephemeral": Mompou, Mulsant, Camarero, Veldhuis, Harada
- 20,00 **KOSTA JEVTIĆ (SERBIA)**
Piano Recital: 12 Piano Pieces



10TH
WORLD
PIANO
CONFERENCE

Presenters





TINUS BOTHA (REPUBLIC OF SOUTH AFRICA)

North - West University (Potchefstroom)
WPTA Republic of South Africa, President

Pianist and educator Tinus Botha has been the recipient of several scholarships and prizes, both in his home country and the United States. He has had master classes with renowned teachers such as Andrzej Jasinski, Gustavo Romero, Timothy Ehlen, Martino Tirimo, Fabio Bidini, Russell Sherman, and Zhou Guangren, among others. In 1999 he was chosen as a fellow of the Music Academy of the West in Santa Barbara, California, as student of Jerome Lowenthal (Juilliard School of Music). In January 2000 he moved to Fort Worth, Texas, to pursue graduate studies under the tutelage of renowned pianists José Feghali and Harold Martina. He performs widely as concerto soloist, collaborator and chamber musician, both in his native South Africa and abroad. He has given first performances of several works by prominent South African composers, including Stefans Grové, Hendrik Hofmeyr, and Alexander Johnson. In April 2008, his formal studies were concluded with the conferral of the DMus (Performing Arts) degree by the University of Pretoria. He is currently associate professor of piano at North-West University in Potchefstroom, South Africa. He regularly serves as an adjudicator in major South African music competitions, and has current and upcoming publications in journals such as Musicus, The South African Music Teacher, and International Piano. Upcoming performances include concerts in Australia (2018) and the Netherlands (2019). He is the president of WPTA Republic of South Africa.

Piano Recital

H. Hofmeyr	Elegie from Partita Romantica (World Premiere)
L. van Beethoven	Piano Sonata in A-flat Major, Op. 26 I. Andante con variazioni II. Scherzo: Molto allegro III. Marcia funebre sulla morte d'un eroe IV. Allegro
R. Schumann	Piano Sonata No. 2 in G Minor, Op. 22 I. So rasch wie möglich II. Andantino (getragen) III. Scherzo: Sehr rasch und markiert IV. Rondo: Presto

LENORA FORD BROWN (USA)

University of Utah (Salt Lake City, Utah)



University of Utah professor, Lenora Brown is a master teacher, concert pianist, recording artist, arranger, and composer. She has won first place in international piano competitions, has performed at Carnegie Hall (Weill), and Steinway Hall in New York, and has performed extensively in the Far East and the United States. She is a multiple time winner of the Utah Arts Council Performing Tour, the Best of State award, and was a performer at the 2002 Winter Olympics. She has been soloist with the Utah Symphony numerous times and has been guest pianist at conventions, concert series and recitals. Professor Brown is a Steinway Artist, a member of Mu Phi Epsilon, a member of ACME (internationally acclaimed Artists, Composers, Musicologists and Educators), and is a certified Music Teachers National Association teacher. She has authored several piano arrangement books and CDs that are marketed worldwide. Many of her students have won competitions, soloed with orchestra, won prestigious scholarships and fellowships, and have been accepted at many nationally acclaimed Universities and conservatories. Professor Brown recently performed with her daughter, Heather, as a piano duo at the Mu Phi Epsilon International Convention in Denver, and at Temple Square in Salt Lake City, Utah. After winning first place in the United States Classical International Piano Competition in 2017, they performed at Carnegie Hall.

Mother/Daughter Piano Team Recital: Lenora Brown and Heather Smits

One piano – four hands:	W. A. Mozart	Piano Sonata in D Major K. 381 I. Allegro
	A. Dvořák	Slavonic Dance in E Minor Op. 46 No. 2 Slavonic Dance in G Minor Op. 46 No. 8 Prelude in C-sharp Minor Op. 3, No. 2 Sicilienne Pavane Op. 50 Etude in D-flat (Un Sospiro) Hungarian Dance No. 1 in G Minor Vocalise Italian Polka A Tribute to Chopin
Piano solo by Heather Smits:	S. Rachmaninoff	
Two Pianos:	G. Faure (arr. L. Brown)	
Piano solo by Lenora Brown:	F. Liszt	
One piano – four hands:	J. Brahms	
	S. Rachmaninoff (arr G. Adrerson)	
Two pianos:	F. Chopin (arr. L. Brown)	



ELINA CHRISTOVA (BULGARIA/USA)

Sacred Heart University (Fairfield, Connecticut)

A versatile pianist with a particular affinity for modern and contemporary music, Elina Christova has been performing Scriabin's entire published piano works in a series of recitals for the past few years, with appearances at Carnegie Hall in New York, Ignacio Cervantes Hall in Havana, Cuba, and Faust Harrison Pianos and Steinway Piano Gallery in Connecticut. An active chamber musician, Elina recorded the complete Beethoven violin sonatas with Andrew Smith as the Elan Duo in 2012, their interpretation acclaimed as rivaling "any number of famous performers in this repertoire" by Fanfare Magazine. A passionate champion for the music of our time, Elina has recorded music by LA-based composer Scott Hiltzik. Elina is an Adjunct Professor of Music at Sacred Heart University, teaches piano privately from her studio in Norwalk, and performs frequently as a solo recitalist and chamber musician. After studies at the Universität für Musik und Darstellende Kunst in Vienna, the National Music Academy in Sofia, and the University of the Arts in Utrecht, she moved to New York in 1996 as a Fulbright Scholar. She holds a Master's and Doctoral Degree from Manhattan School of Music where she graduated from the studio of Solomon Mikowsky in 2006.

Piano Recital: The Evolutionary Genius of Alexander Scriabin in Four Sonatas and Interludes

A. Scriabin	Prelude in G-sharp Minor, Op. 22 No. 1
	Piano Sonata No. 2 in G-sharp Minor, Op. 19, "Sonata-Fantasy"
	I. Andante
	II. Presto
	Enigme Op. 52, No. 2
	Piano Sonata No. 5, Op. 53
	Poème Op. 71, No. 1
	Piano Sonata No. 9 Op. 68, "Black Mass"
	Piano Sonata No. 10 Op. 70, "Trill"
	Vers la flamme Op. 72

NOÉMI CSŐKE (SERBIA/HUNGARY)

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

Noémi Csőke was born on July 5th, 2001 in Bačka Topola, Serbia. She lives in Mali Iđoš. Her music education began when she was seven with Professor András Csőke at the Elementary Music School in Bačka Topola. She finished the elementary music education in class of Professor Mária Székely in 2016. Since 2016 she has been attending the Kodály Zoltán Singing-Music Primary and Secondary Grammar School in Kecskemét, Hungary, in class of prof. Mária Radványi. She won numerous prizes at national and international piano competition, most notable of which are the Republican competition, 2011 – second prize, 2013 – first prize, 2015 – Laureate, Festival of Music Schools 2013, 2015 – first prizes, Gorizia (Italy), 2010 – first prize, Sighetu Marmatiei (Romania) 2011, 2016 – first prizes, Budapest (Hungary) in 2012 Chopin special prize for performance of Bartók's composition, Radlje Dravi (Slovenia) in 2013 – first prize, Budapest (Hungary) 4th Bartók Béla Contest of Music Schools in 2014 – first prize. Other notable domestic competitions that Noémi has participated at are also International contest of young pianists, Šabac from 2009 to 2016 – first prizes, in 2014 second prize, Competition of young pianists, Zrenjanin in 2010 – Special prize and Laureate, in 2012 – Special first prize, Bačka Topola Musicaux Moments, from 2009 to 2016 first prizes, Revue of young pianists Lazarevac, 2010 – first prize, International Competition Davorin Jenko, Belgrade 2016, 2018 – first prize and Laureate, International Piano Competition in Bečej in 2016 – first prize, Festival Isidor Bajić, Novi Sad, 2016 – first prize, Laureate, 16th National Piano Competition, Hungary in 2018, first prize.

Young Concert Platform

F. Chopin	Mazurka in B-Flat Minor Op. 24 No. 4
	Rondo in E-Flat Major Op. 16
	Andante spianato et Grande Polonaise Brillante, Op. 22
B. Bartók	Six Dances in Bulgarian Rhythm, No. 3, No. 4, No. 5, No. 6





SRĐAN DALAGIJA (SERBIA)

Isidor Bajić Music School (Novi Sad)

Srđan Dalagija graduated in 1985 from the Sarajevo Music Academy, with Milica Šnajder. During his studies and after graduation Srđan had an intense performing activity in the country and abroad. As significant performances during that period, numerous solo concerts and six appearances with the Sarajevo Philharmonic Orchestra stand out. He participated in numerous competitions and achieved remarkable results. For the last twenty-five years Srđan has been working as a piano teacher in the music school Isidor Bajić, Novi Sad.

In his pedagogical work so far his students won over sixty awards at national and international competitions. His students won first prizes at national competition, as well as numerous significant awards in other competitions in the country. At international competitions held in Serbia his students won the first prizes among which especially stand out competitions Davorin Jenko, Belgrade and International Competition for Young Pianists Šabac (Serbia). Among international competitions the following should be mentioned: The Ninth international contest of Nikolai Rubinstein in Paris, Piano Competition in Usti nad Labem (Czech Republic), 44th competition Virtuosi per musica di pianoforte and Concorso Internazionale per Giovani Musicisti Citta di Barletta, in Barletta (Italy), Eighth International Competition of Young Pianists Nizhny Novgorod (Russia), Piano Competition Piana del Cavaliere in memoriam Pietro Iadaluca, Roma (Italy), The International Young Musicians Competition Prize Antonio Salieri, Legnago-Verona (Italy), International Piano Competition Citta di San Dona di Piave (Italy, etc. Srđan Dalagija is the president of piano association of Vojvodina from 2015. Apart from pedagogical activities, the CD collection of piano compositions Balkando, released in 2000 by Studio M and Radio Novi Sad, specifically should be abstracted.

Piano Recital: Class of Professor Srđan Dalagija

Nemanja Marčetić

E. Grieg

Lyric Pieces Book I, Op. 12: 1. Arietta

Saša Zahorjanski
Gorana Rudan
Igor Dalagija

F. Mendelssohn
M. Clementi
F. Liszt

Lyric Pieces Book III, Op. 43: 1. Butterfly
Song without Words Op. 53, No. 3 G Minor
Piano Sonata in G Minor, Op. 7 No. 3
Années de pèlerinage, 2nd year, Italy S. 161,
No. 5 Sonetto 104 del Petrarca

Aleksa Naglić

J. Takacs
P. Glass

Toccata No. 1, Op. 54
Etude No.6

SŁAWOMIR DOBRZANSKI (POLAND/USA)

Kansas State University (Manhattan, Kansas)

Sławomir Dobrzański is a versatile pianist with a broad repertoire frequently performing and teaching in Europe, Asia, Latin America and throughout the United States. Currently, he serves as Professor of Music in the School of Music, Theatre and Dance at Kansas State University in Manhattan, Kansas. Dobrzański is the Founder and former Artistic Director of Fryderyk Chopin Society of Connecticut. Which was established in 1999. He is a graduate of the Chopin Academy of Music in Warsaw, Poland and the University of Connecticut. His principal piano teachers include Neal Larrabee, Zelma Bodzin, Jack Winerock, Regina Smendzianka and Andrzej Dutkiewicz. He has released premiere recordings of piano music by the 19th century early romantic Maria Szymanowska (Complete Piano Works, 2013) and the unjustly forgotten today Chevalier Anton de Kotski (2017). Dobrzański was recently awarded the title of “Meritorious for National Culture” by the Government of the Republic of Poland.

Lecture: Chevalier Anton de Kotski (1817-1899) – Pianist, Composer, Adventurer, Parisian Friend of Fryderyk Chopin

This lecture will be devoted to life and work of the completely unknown today Polish composer and virtuoso Antoni Kątski, known in the West as Chevalier Anton (Antoine) de Kotski. Kotski is an author of over four hundred piano works, in addition to chamber music and operas. He performed hundreds of recitals all over the world, including the Philippines (where he was the first western pianist to perform ever), Japan, Persia, India, Australia, and New Zealand. He was the first pianists with a truly worldwide performing network. The Pianist to the Emperor of Prussia, Kotski resided in Paris, Berlin, London, Moscow, Lisbon, and San Francisco. He became an American citizen in 1892. His piano music documents the fashions and the high technical standards of his day. It is very emotional, often directly influenced by Italian opera, technically demanding, and always pleasing to the audience. Kotski was a student of John Field, Simon Sechter and Sigismond Thalberg. He advertised himself as the last surviving student of Beethoven.





AYSEGUL DURAKOGLU (USA)

Stevens Institute of Technology (Hoboken, New Jersey)

Pianist Aysegul Durakoglu has been concertizing as soloist and chamber musician throughout the United States, Canada, Europe, and her native Turkey. She has been featured in prestigious venues like the Jazz at Lincoln Center, Merkin Hall and Weill Hall in New York; Hancock Auditorium and University of California in Los Angeles; Istanbul and Ankara International Festivals in Turkey, as well as radio and television programs. She received her Master's degree from the Juilliard School and PhD from New York University and studied with Adele Marcus, Gregory Haimovsky, and Gyorgy Sandor. Dr. Durakoglu has been a faculty member of the Music and Technology Program at the Stevens Institute of Technology. She is the founder and director of the Musica Mundana Chamber Music Society. Recently, she has released a new album titled Dances through the Keyboard; performed solo CD release recitals in New York and Istanbul and at the Claude Shannon Centennial at Nokia-Bell Labs; and presented lecture-recitals at the 7th World Piano Conference in Novi Sad, and International CMS Conferences in Vancouver, Canada and Buenos Aires, Argentina.

Lecture Recital: Piano Music of Friedrich Nietzsche: Philosopher and Reluctant Composer

Friedrich Nietzsche (1844-1900) is one of the few philosophers who have an intimate connection to music. Not only he was a good pianist, his musical ambition urged him to compose music in his early life. Most of his compositions are from his late teens, inspired by Beethoven, Mozart, Schumann, and Wagner. Even though Nietzsche did not follow a musical path, his intimacy with music greatly influenced his way of thinking, as well as his outlook on life. Music came easily to Nietzsche and he composed over 70 pieces, although only about 50 survived. For this lecture-recital, Nietzsche's piano compositions will be explored and performed in order to show his place in the history of the 19th century music in relation with his philosophy.

RIKA FUKUDA (JAPAN)

WPTA Japan, President



Rika Fukuda was born in Tokyo. A versatile pianist with a strong academic background two Bachelor's degrees in both music and the liberal arts in Japan. After her graduation of the Musashino Academia Musicae in Tokyo, she won the prestigious Gunma Artist Award for Studying Abroad by the local government in Japan to have her sojourn in Italy, where she studied with K. U. Schnabel. Returning to Japan, she concertized and broadened her performing career in Taiwan as well. In addition, she was awarded the RCM Scholarship to enroll at the Royal College of Music, London, studying with Gordon Fergus-Thompson and obtaining her Postgraduate Diploma in Performance in 2001. Coming back to Japan, she became very active, working for the YAMAHA Master Class in Tokyo, a special course for the very young, talented students. Besides her busy performing career in domestic and foreign countries, she has organized numerous musical events including the Y150 Piano Competition& Festival authorized by the Ministry of Foreign Affairs of Japan. Since her first visit to Serbia in 2013, she has been promoting Serbian music and often appeared in the Serbian embassy, Tokyo. Ambassador, Nenad Glišić, who plays the guitar, often plays with her there. In 2017, Rika appeared the Japan-Serbia 135 years' Friendship Anniversary event as a solo pianist. In 2018, she was appointed a WPTA JAPAN President.

In Absentia: Cultural Exchange between Japan and Serbia

Part 1: Rika Fukuda often performs in cultural exchanges between Japan and Serbia. She will introduce some of them with tape recordings, which shows Ambassador Nenad Glišić (Guitar), Etsuko Tsunozaki (Violin, WPTA JAPAN Advisor) and Rika Fukuda (Piano, WPTA JAPAN President).

Part 2: How piano learners can improve their ears under limited volume? It is over 12millions in Tokyo, and dense in even residential area, in which there are lots of wooden house. Most of piano learners cannot play the piano with full range of volume in their daily practice. She will introduce some of the situation and will discuss better options for it.



WAYNE GILREATH (USA)

Pianist Wayne Gilreath holds degrees in Piano Performance from the University of West Georgia and the University of Tennessee. His principal teachers were George Mann, Christy Lee, and David Northington. Gilreath served for five years as Choral Accompanist at the University of West Georgia, where he accompanied the choral ensembles, as well as faculty, student, and guest artist recitals. Most recently, he was guest artist with the University Wind Ensemble for a performance of the famous Piano Concerto in A minor by Edvard Grieg.

Currently, Wayne is the Organist and Choirmaster at Douglasville First United Methodist Church. An active performer and teacher, Wayne has been a member of the Music Teachers' National Association for many years. Having a particular interest in Pärt's music, Gilreath has performed all of his solo organ and piano repertoire and is well underway to completing his vocal and chamber works. An active organist, Gilreath is a member of the Atlanta Chapter of the American Guild of Organists. He has performed organ recitals throughout the United States.

Lecture Recital: Listening for the Bells: The Piano Music of Arvo Pärt

Looking for accessible intermediate and advanced 21st century repertoire? Explore the music of Arvo Pärt. His charming works challenge performers to explore the tonal palate of the instrument through Pärt's compositional technique, Tintinnabuli. From the Latin Tintinnabulum, meaning "a bell", this simple, minimalistic style invokes beautiful sounds that performers and audiences will enjoy. This lecture/recital will include the following works: Für Alina, Für Anna Maria, Variationen zur Gesundung von Arinuschka, and Vier Leichte Tanzstücke.



MIRTA GÓMEZ (USA)

Mirta Gómez received her early piano training from her mother in her native Cuba. She continued her musical education at the San Francisco Conservatory of Music and the Juilliard School in New York City. Gómez has also coached, on several occasions, with the late pianist Madame Alicia de Larrocha, in Barcelona, Spain. Gómez' recent performances include recitals at the Leo S. Bing Auditorium at the Los Angeles County Museum in Los Angeles, CA, and the Metropolitan Museum of Art in New York. Gómez' International tours have included performances at the Grand Theatre de Geneve, Switzerland, Hochschule fur Musik Hanns Eisler in Berlin, Germany; Tel-Hai Festival in Israel. Last Summer, Gómez presented a Lecture/Recital at the World Piano Festival 2017 in Novi Sad, Serbia. This is her second presentation at the World Piano Conference in Novi Sad 2018. She has also performed at Civic Center Auditorium in Monterey, CA, the United Nations Concert Hall, Town Hall, Carnegie Recital Hall, and Merkin Hall in New York City. Additionally, she played a private recital for Mayor and Mrs. Giuliani at Gracie Mansion in New York, and has appeared in a televised performance at the Conservatorio Nacional Lopez Buchardo, in Buenos Aires, Argentina and at the Chutzpah Festival in Vancouver, Canada. Mirta Gómez has recently been a Visiting Professor at Universities in Tulsa, Oklahoma, Portland, Oregon, Philadelphia, Pennsylvania, New Orleans, Louisiana, and the Graduate Center City University of New York. Mirta Gómez is a Steinway Artist.

Lecture-Recital: Great Women Pianists / Composers (19th & 20th century)

Teresa Carreño (1853 – 1917) Venezuela, South America

Amy Beach (1867 – 1944) USA

Alicia de Larrocha (1923 – 2009) Spain



ELAINE HARRISS (USA)

University of Tennessee at Martin (Martin, Tennessee)

Elaine Atkins Harriss is Professor of Music at the University of Tennessee at Martin where she directs the UTM Piano Ensemble and teaches applied piano and class piano. She received her Bachelor's and Master's degrees from Peabody College, now Vanderbilt University, and her Ph.D. from the University of Michigan. Harriss has been at UTM since 2001. She is well-known for her piano solo and collaborative playing and has extensive piano duo, duet, and eight-hand experience with her former partner Allison Nelson. Recent performances include Gershwin's Rhapsody in Blue with the UTM Wind Ensemble at the Canon Center in Memphis and Piano Music of Poulenc, featuring L'Histoire de Babar and Sonata for Two Pianos. She currently performs with the University Trio and is pianist for Trinity Presbyterian Church. She was named Tennessee Music Teacher of the Year by the Tennessee Music Teachers Association and was named a Foundation Fellow by the Music Teachers National Association. Harriss has taught over 50 workshops on five continents and has made presentations at national and international conferences.

Lecture: Scales, Cadences, and Arpeggios: An Efficient and Easy Approach to Mastery

The fundamental building blocks for solid piano performance include mastery of scales, cadences, and arpeggios. Since these form the basics of music from all periods, piano students work mentally and physically to become proficient in this area. Seasoned professionals continue to keep these skills under their fingers throughout their careers. Through many years of teaching students at all levels and university non-pianists faced with the task of acquiring these skills in very little time, I have developed ways that make the learning and teaching process easier and more efficient. These include grouping scales and arpeggios according to fingering patterns, relating majors to minors in simple ways, learning what to look for in for hands-together playing, observing cadential patterns, etc. I will share ideas on these technical skills that will make your teaching more successful and your students' learning more enjoyable.

IVAN HOLODOV (SERBIA)

Isidor Bajić Music School (Novi Sad)

Ivan Holodov was born on the fourth of June, 2000 in Novocherkassk (Rostov region - Russia). Since 2007 Ivan has been a student of Music School Isidor Bajić 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 place at the 13th International Competition of Young Pianists (Šabac, 2009 – Serbia), First place at the Music Competition of the Republic of Serbia (Belgrade, 2009 – Serbia), Laureate of the 14th International Music Competition of Young Pianists (Šabac, 2009 – Serbia), Second place at the 15th International Music Competition Petar Konjović (Belgrade, 2010 – Serbia), First place at the 11th Competition of Young Pianists (Zrenjanin, 2011 – Serbia), First place at the Music Competition of the Republic of Serbia (Belgrade, 2011 – Serbia), First place at the International Music Competition Petar Konjović (Belgrade, 2012 – Serbia), First place at the 1st International Music Competition Fantast 2012 (Bečej – Serbia). Ivan Holodov held the solo concert which was the part of EPTA, became the Laureate of the Music Competition of the Republic of Serbia (Belgrade, 2013 – Serbia), Laureate of the Open Competition memorial Dušan Protić (Belgrade, 2014), Semi-Finalist at The Second International Competition for Young Pianists Astana Piano Passion (Astana, Kazakhstan 2014), First place at the International Competition Davorin Jenko (Belgrade 2014), Third place at the X international Piano and Ensemble Music Contets Way to Mastery (Rostov, 2014 –Russia), First place at the Music Competition of the Republic of Serbia (Belgrade, 2015 – Serbia), Second place at the VIII International Competition for Young Pianists named after V.JU.Villuan and festival of chamber ensembles (Nizhny novgorod, 2015- Russia), First place at the Music Competition of the Republic of Serbia (Belgrade, 2017 – Serbia) and so on.



Young Concert Platform

J. S. Bach	Prelude and fugue No. 12 in F Minor WTC I, BWV 857
L. van Beethoven	Piano Sonata No. 23 in F Minor, Op. 57
	I. Allegro assai
	II. Andante con moto
	III. Allegro ma non troppo
A Scriabin	Etude No. 2 in F-Sharp Minor, Op. 8.
S. Prokofiev	Piano Sonata No. 2 in D minor, Op. 14.
	I. Allegro, ma non troppo
	II. Scherzo: Allegro marcato
	III. Andante
	IV. Vivace-Moderato-Vivace



MARIJA ILIĆ (USA/SERBIA)

Pianist Marija Ilić is an active performer of the traditional repertoire and new music in New York City and has been praised as a "clear and decisive musician," "compelling," and "poetic", and noted for her "quiet intensity" by The New York Times. Her performances include recitals at the Weill Recital Hall at Carnegie Hall, the Clark Studio Theater at Lincoln Center, the 92nd Street Y, and Merkin Hall, as well as the Music Festival of the Hamptons, Aldeburgh Festival in England, Musica Viva and Kolarac Hall in Belgrade, Norfolk Contemporary Music Festival, the Hoch Chamber Music Series at Concordia University, and Trinity Church. She has been collaborating in recitals with violist Lawrence Dutton of the Emerson String Quartet, performing numerous concerts at such venues as the Smithsonian Institute in Washington, D.C., as well as in Woodstock, Stamford, and Bronxville. She is the founding principal pianist of Christopher Caines Dance Company, with which she has appeared regularly since 2000, and is a member of Dan Joseph Ensemble as a harpsichordist. A native of Belgrade, Serbia, Marija Ilić holds her undergraduate degree from the Belgrade Music Academy, graduate degree from the Mannes College of Music, and a doctorate in piano performance from Rutgers University, with J. S. Bach's The Art of Fugue as her doctoral topic. She is on the faculty at Vassar College and Concordia College, where she is also the artistic director for Concerts at OSilas Gallery music series. Her solo piano CD, featuring music by J. S. Bach will soon be released.

Piano Recital: Contemporary American Music

Marija Ilić is scheduled to perform William Bolcom's composition The Garden of Eden as a duo in Milica Jelača Jovanović's piano recital. This performance is a tribute to Bolcom's 80th birthday anniversary.

W. Bolcom

The Garden of Eden: Four Rags for two pianos

I. Old Adam. Two Step

II. The Eternal Feminine. Slow Drag

III. The Serpent's Kiss. Rag Fantasy

IV. Through Eden's Gates. Cakewalk

RAISA ISAACS (USA)

WPTA USA - Florida, President



Raisa Isaacs, pianist and harpsichordist, earned her Piano Doctorate in Chamber Music at the Kazan State Conservatory, Russia and completed post-doctoral courses at Moscow Conservatory and Gnesinuch's Academy in Moscow, Russia. As a harpsichordist she studied at Collegium of Early Music of the Moscow Conservatory with Lucy-Holman Russel (Germany), Edward Parmentier (University of Michigan, USA) and Blandine Verlet, France. She served as Associate Professor and Head of Chamber Music and Accompaniment Department at the Ufa State Institute of Arts, teaching chamber music, piano and harpsichord. She performed throughout many republics of the former USSR. She served as Artistic Director and Harpsichordist of the Early Music Ensemble of Ufa State Institute of Art and the Atlanta Camerata in Atlanta, GA. She taught at Eastern Michigan University and performed in the Detroit, New York, Ann Arbor, and Ypsilanti areas. She moved to Atlanta in 2003 and taught at the Neighborhood Music School of Georgia State University, Reinhardt University and Georgia Perimeter College. Along with piano programs, she created a series of Baroque Chamber Music programs performed at Oglethorpe University Museum of Art on authentic instruments with members of the Trinity Baroque Ensemble and the Atlanta Baroque Orchestra. She was a coordinator of the Atlanta Early Music Alliance Baroque Keyboard Workshop. Raisa Isaacs moved to Boca Raton, Florida in 2014 and currently teaches at Broward College. Her performances include Regensburg Summer Academy, GE; Ufa State Institute of Arts, RU; Canon Chapel of Emory University, GA; Oglethorpe University Museum of Arts, GA; Steinway Piano Gallery, GA and FL; Reinhardt University, GA; Monmouth Conservatory, NJ; Boston Early Music Festival, MA; Broward College, Lynn University, Florida Atlantic University and St. Paul Musical Series, FL. Raisa Isaacs is a frequent lecturer on historically-informed Baroque keyboard music. Her students have won and received awards in numerous International piano competitions, such as American Protégé, Enkor, Karmel Debut, WPPC Piano Competition and The Great Composers Competition. Since 2012, ten students of Raisa Isaacs have performed at Carnegie Hall in New York. Her students consistently receive State Level Excellence Awards in The Royal Conservatory Piano Practical and Academic assessments.

In Absentia: J.S. Bach's Well Tempered Clavier (V. I) – Genres Behind. Demonstration on harpsichord and modern piano

J.S. Bach intended his notorious collection of the Preludes and Fugues in two volumes to be studies (technical, contrapuntal exercises) for his eldest son, Wilhelm Friedemann Bach. It is often considered by students as a tedious and not musically-inspiring work. This presentation attempts to introduce its viewers to the genres, such as dance, collaborative ensembles, and other forms that might enliven the compositions with correlated images of human life and stimulate students in learning performing practices of the Baroque period in the authentic context.



MARIA IVANOVICH (SPAIN/SERBIA)

WPTA Spain - Catalonia, President

Maria Ivanovich finished her graduate studies mentored by Svetlana Bogino at Academy of Arts in Novi Sad, where she has also worked as Teacher Assistant at Piano Cathedra. In 2008 she was elected the Best Student of the University of Novi Sad. She has completed her MA with Vladislav Bonevetsky at ESMúC, Barcelona, and has also received masterclasses from Ricardo Descalzo, Arkadi Volodos, Noel Flores, Boris Berman and Sergio Perticaroli, among others. Maria has played numerous concerts along Europe and was awarded more than forty prizes at international piano competitions, including special prizes for contemporary music and F. Mompou interpretation. Active in the organization field, she has worked as Director of International Piano Competition Eugenia Verdet and Coordinator of International Music Festival and Summer Course of Yablonsky Foundation. She currently holds the position of President at WPTA Spain-Catalonia and Director at COR ARTIS Benefit Concerts.

Piano Recital: “Ephemeral”

First audition in Serbia of all the pieces

F. Mompou
F. Mulsant
C. Camarero
F. Mompou

Chanson de berceau
Amers
Sobre la superficie del agua
Cants Màgics
Energic
Obscur
Profond – Lent
Misteriós
Calma – Inquiet

Postnuclear Winterscenario No. 1
Nach Bach, selection of pieces:
XV Hommage a Yumiko Meguri
VI Hommage a Le Corbusier
XVIII Hommage a Akira Miyoshi
XXI Hommage a Brian Ferneyhough

Piano Master Class

J. T. Veldhuis
K. Harada

MILICA JELAČA JOVANOVIĆ (USA/SERBIA)

Western Washington University (Bellingham, Washington)

Milica Jelača Jovanović was born into a family of professional musicians in Belgrade, Serbia, where she began giving recitals at the age of 8. She is the winner of numerous Serbian and Yugoslavian piano competitions. In 2003, she won First Prize at the 23rd Bartók-Kabalevsky-Prokofiev International Piano Competition. She performed as a solo recitalist and chamber musician in the U.S., Canada, and throughout Europe, and has also appeared as a soloist with symphonic and baroque orchestras. She has recorded for various TV and radio programs. Her recording of works by Prokofiev, Karača, Radovanović, Briggs, Radić, Sommer and Bartók, entitled Bright Moods, has been released in 2012 under the MSR Classic label and has received excellent reviews. Jelača Jovanović is currently a Professor of Piano and Coordinator of the Keyboard Program at Western Washington University in Bellingham, Washington. She holds a Master of Music Degree and Artist Diploma from the Tchaikovsky Conservatory, and a Doctorate in Piano Performance from the University of Michigan. Jelača Jovanović has given master classes, workshops and presentations for piano teachers and students in the US, Canada and Russia, and was adjudicator at many piano competitions, including the Chopin Northwest Festival in Seattle, the Vancouver Women's Musical Society Piano Competition in Vancouver, BC, the US Open Piano Competition in Oakland, CA, the MTNA NW Divisional and State Competitions, as well as numerous Convention Recital Competitions for WSM TA chapters.

Piano Recital: Contemporary American Music

L. Sommer

Five Pieces on Poems by Robert Frost
I. Acquainted with the Night
II. Secret Interlude No. 1
III. Design
IV. Secret Interlude No. 2
V. Come In

R. Briggs

Impromptu
Jitterbug: etude in quintuplets

W. Bolcom

The Garden of Eden: Four Rags for two pianos (with pianist Marija Ilić)
I. Old Adam. Two Step
II. The Eternal Feminine. Slow Drag
III. The Serpent's Kiss. Rag Fantasy
IV. Through Eden's Gates. Cakewalk





KOSTA JEVTIĆ (SERBIA)

Academy of Arts (Novi Sad)

Kosta Jevtić holds degrees in piano performance from the Academy of Arts, University of Novi Sad, Serbia, where his Professors were Kemal Gekić and Alan Fraser. He began playing solo recitals at the age of thirteen. As an official accompanist he contributed to masterclasses held by international artists such as Tatiana Balashova (violin), Norbert Girlinger, Laura Levai-Aksin (flute), Olivera Grujić (voice) to name a few. His recent piano recitals include those in Serbia (Novi Sad, Belgrade), Italy (Milan, Naples) and Norway (Sandnesjoen).

Kosta now teaches complementary piano at the Academy of Arts, University of Novi Sad. He is the founder and artistic director of Piano City Novi Sad festival held for the first time in Novi Sad in 2017. Apart from the classical solo and chamber music repertoire he also performs his post-minimalistic piano music.

Piano Recital: 12 Piano Pieces

K. Jevtić

Tseria
Sappho's Dream
Sweet Sun of Southern Lands

La Sirena
Chiostro del Paradiso
Streets of Chiaia

Ischia
Procida
Capri

Alsta
Yr
Nidelva

IAN JONES (UK)

Royal College of Music (London)



Ian Jones FRCM is Professor of Piano and Deputy Head of Keyboard at the Royal College of Music in London. In May 2014 Fellowship of the Royal College of Music was conferred on him by HRH Prince Charles. His career as a Steinway Artist has taken him to all five continents. Appearances with the Royal Philharmonic Orchestra and National Symphony Orchestra at London's Royal Festival Hall and Barbican Hall include critically acclaimed performances of Rachmaninov's Second and Third Piano Concertos and Paganini Rhapsody as well as concertos by Beethoven, Tchaikovsky, Grieg and Schumann. He has appeared in Paris and throughout France as concerto soloist with the Ensemble International and has performed many of Mozart's piano concertos in Europe and USA. A prizewinner at the Leeds International Piano Competition, he also won many prizes, including the prestigious Chappell Medal, whilst a student at RCM. Other awards include the Vlado Perlemuter Piano Prize and a special scholarship from the French government inviting him to spend a year in Paris. His teachers included Maria Curcio, Gyorgy Sebok, Phyllis Sellick, Jerome Lowenthal and Alain Plan.s. He has broadcast for radio and television networks in many different countries and his World Premiere performances and recordings of music by British composer Rebecca Clarke (on Dutton Digital) have received much enthusiastic attention on radio and in the music press. On the recent release of his CD, Chopin: Summer in Nohant (London Independent Records), Classic FM magazine drew comparison with Rubinstein and Arrau and claimed that "Jones possesses the 'pearl' touch that marks out the finest Chopin exponents...his timing remains immaculate whatever the technical pressure." International Piano praised "some magically veiled sonorities and exquisite pianissimo... reminiscent of 1970s Pollini" and noted he "knows exactly how far to allow phrases room to dream and breathe before being gently reined back into focus." Gramophone praised his ability to "transform passages often treated as superficial rhetoric into something thoughtful and communing" and BBC Music Magazine described his playing as having "a lyrical elegance and unselfconscious purity of expression." Ian Jones is much sought-after as a teacher and his students have enjoyed international success. He is Artistic Director of the World Piano Teachers Association International Piano Competition and often serves on the juries of other international piano competitions. He frequently examines and adjudicates at other leading conservatoires, including the Royal Academy of Music in London and regularly performs and conducts international masterclasses, most recently in China, Sweden, USA, Serbia, Japan, Ireland, Greece, Italy and Russia and at conservatoires such as Sweden's Royal College of Music and many keyboard faculties in USA. He was piano coach, music advisor and composer/performer on the Oscar-nominated film Hilary and Jackie and has also written and performed music for France's two national theatres in Paris and Strasbourg. "A fine sense of line, volatility and rapt concentration informs Ian Jones's performances" –classicalsource.com

Piano Master Class

RCM Pre-Audition Consultations



CLAUDIA KNAFO (USA)

Hunter College (New York, New York)

Grammy Award-nominated pianist Claudia Knafo has captivated audiences here and abroad with her distinctive programming and her passionate artistry. A winner of the 1993–1994 Artists International Competition, she was presented in her New York recital debut at Carnegie Hall's Weill Recital Hall in 1995. She has received critical acclaim for her "fiery and passionate approach to the piano" and "for her luscious sonority and definitive execution of technical complexities." This past summer, she was invited to Guayaquil and Cuenca, Ecuador, to perform Grieg's Piano Concerto with the Orquesta Sinfónica de Cuenca and the Orquesta Sinfónica Juvenil de la Prefectura del Guayas. Also, she was a featured soloist and chamber musician at Guayaquil's Centro Ecuatoriano Norteamericano, in a program of music from South and North America. She was invited to Guayaquil and Ambato, Ecuador, to perform and lecture on South American music. The tour featured the world premiere of Astor Piazzolla's Las Cuatro Estaciones Porteñas (The Four Seasons of Buenos Aires) arranged for piano and orchestra, with the Orquesta Sinónica Juvenil de Guayaquil, solo recitals and lectures at Guayaquil's Centro Cívico, and lectures, recitals, master classes and lessons under the auspices of Ambato's Cedemúsica at the Salón de la Ciudad de Ambato. In 2003, Ms. Knafo was selected as one of the twenty-one pianists to perform at the American premieres of Daniele Lombardi's Sinfonías 1 & 2 and Threnodia for twenty-one pianos, an event held in New York City's World Financial Center to commemorate the victims of September 11. Knafo gave the debut performance of Janaček's Piano Sonata at Carnegie Hall to critical acclaim. She serves on the faculty at Hunter College and the Manhattan School of Music Pre-College Division.

Lecture Recital: Piano Repertoire from South America, Mexico, and the Caribbean

The current state of Latin American concert music is one of tragic neglect. Despite the best intentions of many wonderful artists, pedagogues and publishers, this repertoire exists as the ugly stepsister to the canon of so-called "serious" music. Even with works such as Ginastera's Piano Sonata No. 1 or Villa-Lobos' Bachianas, this music is generally unknown. And works such as these two are usually known more in name than in fact. Yet, despite this neglect, Latin America boasts a rich catalogue of music informed by a colorful mix of indigenous, folkloric and classical traditions. To work on this music for performance, pedagogic or scholarly goals, has been among the most rewarding aspects of a career in music. Every piece is fresh. Every piece is a cultural find. Every piece shows tradition and exoticism co-existing. And it is this paradox that imparts a sense of discovery and rediscovery to our cultural home through the lens of the New World. For pedagogy alone, there is a wealth of material available for students of all levels to satisfy all needs. The works of Gianneo and Cosme could easily substitute for Bartók's Mikrokosmos, Schumann's Album for the Young, or any of Kabalevsky's children pieces. In the music of Ponce one hears Romanticism with a Mexican bent. Guarneri treats the listener to who Debussy or Messiaen might have been had either been Brazilian. Lecuona's tunes are as if written by a Cuban Gershwin, while Gonzalez updates what we hear to the sounds of a more contemporary Cuba. Finally, the Argentine Piazzolla, whose music has finally received worldwide notoriety, presents us with his own cosmopolitan melting pot of the Old World, New York City and Buenos Aires. Whenever I teach a piano pedagogy class, I constantly refer back to this music, both for assignments and for in-class demonstration work. Inevitably, this piques students' interest and curiosity, stimulating fresh looks at ideas we would normally take for granted on traditional repertoire. There is so much first-rate music from parts South, its discovery is a profound source of artistic, intellectual and scholarly fulfillment.

Piano Recital: Music from Eastern Europe and Latin America

L. Janaček	Piano Sonata 1.X. 1905 The Presentiment The Death
K. W. Gluck (arr. Kempff)	Dance of the Blessed Spirits, "Orfeo Ed Euridice"
J. S. Bach (arr. Friskin)	Prelude from Cantata "Gottes Zeist ist die allerbeste"

Piano Master Class

IRENA KOFMAN (USA)

Florida Atlantic University (Boca Raton, Florida)



The renowned Russian-American pianist holds a Doctorate of Musical Arts from the University of Miami, where she studied under Rosalin Sackstein, a pupil of the legendary Claudio Arrau. After founding the Arcangelo Piano Quartet, a distinguished American chamber ensemble, Kofman toured Guatemala, China, the Bahamas and the United States, all to rave reviews. In the words of critic Lawrence Budmen, "Kofman was brilliant in her phrasing and control. The entire performance had a unique sense of deeply felt, highly personal music making." Later, Kofman formed a duo with the eminent Belgian pianist André De Groote. Their three recorded albums received critical acclaim. MusicWeb International critic Philip R. Buttall noted, "The performance... is absolutely first-rate." Kofman continues to collaborate with other outstanding musicians, such as Japanese violinist Junko Ohtsu. As a solo artist, Kofman has performed in Austria, Germany, Switzerland, Belgium, France, Italy, Poland, Serbia, the Bahamas, Guatemala, China, and Curacao. Among other honours, she played before the Dalai Lama at his "Compassion as a Pillar of World Peace" presentation in South Florida. In addition to her accomplishments as a performer and recording artist, Kofman is an award-winning teacher, widely sought out by students aspiring to play at the highest levels. For four consecutive years she received a Diploma of Recognition from the American Protégé International Competition for "extraordinary dedication and achievement in the field of teaching music and presenting students to perform at Carnegie Hall." Many of Kofman's former piano students are distinguished performers and educators throughout the Americas, former Soviet Union, and Europe. Kofman is currently a distinguished member of the Cremona International Academy faculty in Italy and Director of Keyboard Studies at Florida Atlantic University in Boca Raton, USA.

Lecture: Developing valuable skills and tools to become a successful piano teacher

The best piano instructors embrace both their own musical development and guiding others on learning journeys of their own. Being an inspired guide comes naturally to some, but others committed to passing on their art can develop those skills as well. Teachers who embrace their role as guides often find that teaching is one of the best ways to continue their own development at the professional level. This lecture will examine the skills and tools needed to achieve success as a piano instructor.



AGNIESZKA LASKO (POLAND)

Agnieszka Lasko is a pianist, composer and educator. A graduate of Academy of Music in Łódź under the tutelage of Professor Cezary Sanecki, she frequently performs with different chamber ensembles, instrumentalists and vocalists. As a member of a piano duo (with Małgorzata Piechnat) she was a laureate of the 4th International Master Competition for Music Teachers in Warsaw. Her passion for music is reflected in her commitment to teaching piano, in which she has achieved no little success. Her students include laureates of numerous piano and chamber music competitions. For her teaching achievements, she was honoured with an award from the Mayor of Łódź. She is the author of piano method book First Class Piano (published by Euterpe) for which she composed the majority of the compositions. Her piano compositions have been also included in Our Musical ABC, a handbook for rhythm and aural training. She presents her teaching method at seminars, academic and artistic conferences, and workshops.

Lecture: First Class Piano (New Book Presentation): Improvisation ideas for children beginning their piano education

First Class Piano (published by Euterpe) is a trilingual handbook (in Polish, English and German) for children beginning their education at the age of five or six. It was highly recommended by the European Piano Teachers Association UK Magazine as a very good alternative to what's offered by America and the UK. My presentation will include some examples of improvisation ideas based on a no-score approach as well as a variety of simple compositions with scores. Additionally, some of them involve the child playing a duet with the teacher. All these ideas are based on my method presented in First Class Piano. What is crucial in this method is that the improvisation exercises were written with a certain musical or technical point in mind and not only inspire a child's imagination and improve creativity, but also support the development of piano skills at this most important early stage of their piano education.

TERESA LAVERS (AUSTRALIA)

Scotch College, Melbourne



Teresa Lavers studied Music and English at the University of Adelaide, graduating with a Bachelor degree with Honours, a Diploma in Education and a Master of Music degree, under the guidance of Clemens Leske. She moved to Melbourne in order to study with Ronald Farren-Price, and completed a Master of Music (Performance) degree at the University of Melbourne. She also studied 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, giving numerous public recitals over the years with various soloists, most recently with pianist Lachlan Redd. Teresa is regularly invited to adjudicate Eisteddfods and piano competitions around Australia, including the Adelaide Piano Eisteddfods, the South-Eastern Arts Festival, Eisteddfod by the Bay, and the Margaret Schofield Memorial Chopin Competition (2017). In 2010 she was invited to be on the jury of the Isidor Bajic Memorial International Piano competition. Teresa has been Head of Keyboard Studies at Scotch College 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.

Lecture: Scotch College, Melbourne – a bastion for classical music

Insights into an Australian secondary school with a hugely successful music program, where excellence is nurtured and diverse musical activities encouraged. Scotch College supports a biennial piano festival, and a high-profile piano competition for young Australian students.

Piano Master Class



KOWOON LEE (SOUTH KOREA)

University of Missouri - Kansas City (Kansas City, Missouri)

A native of South Korea, Kwoon Lee is pursuing her DMA in Piano Performance at the University of Missouri-Kansas City, where she studies with Robert Weirich. She earned her MM and PD from Indiana University and her BM from Sookmyung Women's University in Seoul, South Korea. At age 16, she made her solo debut with the Chungnam Symphony Orchestra and has since performed internationally with many orchestras and ensembles, including the Seoul National University Orchestra, the Romanian Banatul Timisoara Philharmonic Orchestra, the Sookmyung Festival Orchestra, the Janacek Concert Chamber Orchestra, and the Kansas City Ballet. Ms. Lee is a strong advocate of new music and has performed numerous times on UMKC's Musica Nova and Composers' Guild concerts. Working with Dr. Chen Yi, Ms. Lee was invited to perform at the 2017 national conference of the Society of Composers, Inc. She also was selected to present her research "Tools and Techniques to Improves Sight-Reading Skills" at the MTNA 2017 national conference, and to present her lecture-recital "21st Century Music for Solo Piano by Living East Asian Women Composers" at the 2018 Women Composers Festivals of Hartford. As the winner of UMKC's prestigious Chancellor's Competition, she will perform Saint-Saëns Piano Concerto No. 5 with the UMKC Conservatory Orchestra at the iconic Kauffman Center for the Performing Arts in May 2018.

In Absentia: 21st Century Music for Solo Piano by Living East Asian Women Composers

This lecture-recital introduces solo piano music by three living Asian women composers, Juri Seo (South Korea), Wang A-Mao (China), and Karen Tanaka (Japan). Each composer has a distinctive style that results from her own nationality and/or educational background. After studying at Yonsei University (Seoul, BM), Juri Seo studied at the Accademia Nazionale di Santa Cecilia in Italy with Ivan Fedele and at the University of Illinois at Urbana-Champaign with Reynold Tharp, who became her most influential teacher. Even though she is Korean, she trained as a Western musician, and the Western influence dominates her musical style, which is polystylistic and complex. Karan Tanaka studied at the Toho Gakuen School of Music in Tokyo with Akira Miyoshi, who had studied at the Paris Conservatory. Tanaka then moved to Paris to study with Tristan Murail at IRCAM and with Luciano Berio in Florence, Italy. This dual influence of French spectralism and European modernism provides the stylistic underpinning for her music. Wang A-Mao's music clearly reveals the influence of both her nationality and her educational background. She was born in Beijing, where one of the most popular forms of Chinese opera was invented. She studied with Tang Jianping at the Central Conservatory of Music in Beijing and subsequently with Chen Yi, Zhou Long, James Mobberley, and Paul Rudy at the University of Missouri-Kansas City. Her educational background is evident in her musical style, which captures Chinese timbres and themes and incorporates them with Western concepts of harmony, chromaticism, and angularity. The solo piano music to be performed on this lecture-recital reflects the distinctive musical styles of three living composers. It offers an introduction to these living Asian female composers and how they establish their distinctive compositional voices through their training and, sometimes, nationality.

WILLIAM LIPKE (USA)

Adams State University (Alamosa, Colorado)

Pianist William Lipke has performed with musicians of international stature such as the Ying Quartet (four different seasons) and international opera baritone Håkan Hagegård. He has performed numerous solo recitals in the U.S. and in Europe, including two tours of Russia. Appearances with orchestra include the Liszt Concerto in A Major, which was broadcast on public radio. He has given numerous presentations at state, national and international conventions. Lipke holds the D.M.A. degree in piano performance from the University of Cincinnati College-Conservatory of Music. His early teacher was a graduate of the Royal College of Music in London and he first appeared as a concerto soloist with a youth orchestra at the age of twelve. He studied privately with Ozan Marsh (who studied with Liszt pupil Emil von Sauer and had lessons with Horowitz and Rachmaninoff), with Walter Hautzig, and in master class with Menahem Pressler and chamber music with the LaSalle Quartet and Dorothy Delay. One of his students performed as a soloist with the Honolulu Symphony. He maintains an active schedule as a teacher, composer and performer.

Lecture Recital: Piano Settings of Renaissance Chorales: A View from the 500th Anniversary Summit Including the World Premiere of an Original Composition

J. S. Bach (arr. Kempff)

Herzlich tut mich verlangen

Georg Neumark (arr. Nordquist)

Ich ruf zu dir

J. S. Bach (arr. Petri)

Wenn nur den lieben Gott

J. S. Bach (arr. Hess)

Schaffen können sicher weiden

Ph. Nicolai (arr. Telemann)

Jesu, bleibet meine Freude

Ph. Nicolai (arr. Busoni)

Wie schön leuchtet der Morgenstern

W. Lipke

Wachet auf, ruft uns die Stimme

Ein feste Burg (World Premiere)





JUAN LOPEZ (COLOMBIA)

Conservatorio del Tolima (Ibague)

Pianist qualified with the highest score of the National University of Colombia in 2010, where he completed his master's degree in pedagogy of the piano with honors under the mentorship of the professor Mac McClure a disciple of Alicia de la Rocha. Juan Carlos is described as concert pianist, soloist, and piano pedagogue; currently he belongs to the Conservatory of Tolima where he fulfills teaching duties, piano accompaniment; leading the piano department since 2011. In 2015 he was the advertising image of the Oscar Buenaventura Festival. And in 2016 he offered a series of chamber music concerts during the season of concerts of the year. In 2017 he was selected as a concert performer for the Bucaramanga International Piano Festival, offering a series of recitals in several cities of Santander, parallel to his teaching career he also carries out a project called Toca 88 which is a social impact project, through different piano recitals are performed for some places of the country where people do not have the opportunity to appreciate classical music, looking for a good musical education and the love for the music sound art.

Piano Recital

J. S. Bach	Toccata in E Minor, BWV 914
F. Chopin	Nocturne Op. 48 No. 1 in C Minor
S. Rachmaninoff	Piano Sonata No. 2 in B-flat Minor, Op. 36
	I. Allegro agitato
	II. Non allegro
	III. Allegro molto
	Etude Tableaux, Op. 39 No. 5 in E-flat Minor: Appassionato
G. D. Pérez	Ancestro (Bambuco)

SERGIO RENÉ MARTÍNEZ (ARGENTINA)

WPTA Argentina/WPTA Argentina - Composition, President

Sergio René Martínez, Argentinian Composer, Pianist, Conductor, born in Paris, France, graduated from the career of Piano Teacher and Music Teacher from the Career in Music Education of the Conservatory "Alberto Ginastera" province of Buenos Aires, in Argentina. He studied Piano with Helena Schultis, Nilda Soma, Pichona Sujatovich, Susana Bonora, Rosa Antonelli, Carlos Ovando, (as disciple of Maestro Bruno Gelber), Silvia Ferraro and Teresa Marques Da Silva. In Composition, studies at the Faculty of Music of the Argentine Catholic University. Also he worked with teachers Pichona Sujatovich, Oscar Edelstein, Manolo Juarez, Guillermo Graetzer, Sergio Hualpa, Mariano Etkin, Jorge Pitari, Fernando Fragasso, Claudio Schulkin and Jorge Sad. He has participated in clinics of the Berklee College of Music, in Jazz and Improvisation, by the pianists Chick Corea and Dave Frank. In the Orchestra Conducting studies he has completed the Initial, Middle and Superior Level Orchestral Conducting School of Huelva, Spain, with the guidance of Maestro Francisco Navarro Lara. As orchestra conductor he has participated in 2014-15 as second director of the Camerata Baires Orchestra, performing concerts with symphonic and opera repertoires, as piano soloist and conductor at the same time. He has been awarded the Prize in Composition for Piano by the WPTA IPC 2016 with the Rondo Sonata No. 4 in F "The Rider or The Knight from the Return". He has participated at the WPC 2016, giving a concert with his original compositions repertoire and the winning Work with Special Mention, the recital was supported and announced by the Embassy of Argentina in Serbia. In March 12, 2017 was the premiere of his Sonata Rondo No. 4 in F, at the United States, by American Pianist Kristi Baker at Grace Cathedral in the city of Topeka, Kansas. He has been awarded the 2nd Prize in Composition for Piano by the WPTA IPC 2017 with the Sonata N° 5 "Tetralogy of Nature: 4 Variations on an Essential Theme" participating at WPC 2017. Later, on July 6, 2017, he was invited by the Kolomenskoye Museum in Moscow, Russia, to perform a Concert with his own works at the Wooden Palace, UNESCO site, where the first 5 piano sonatas were interpreted integrally and other own works, the event was attended by authorities of the Consulate of Argentina in Moscow. In April 8, 2018 was the premiere of his Sonata N° 5 internationally awarded, in the Republic of Cuba, by Argentine Pianist Néida Sánchez at José White Hall in the city of Matanzas. In 2018, he is proposed by the WPTA to develop the activities of the WPTA Argentina, as president, also of WPTA Argentina-Composition. In the WPTA IPC 2018 edition, he is a member of the International Composition Jury. He performs his work in music education, composition, performance in piano and orchestra conducting. The language of his music passes an aesthetic synthesis of academic, contemporary, Argentine folklore, tango ("citizen" style), jazz, folk, electronic and world music.

Piano Recital: Sergio René Martínez

Sonata No. 2 in E Land of Excellence
Sonata Rondo No. 4 in F, The Rider or The Knight from the Return (Winner work in Composition IPC WPTA 2016)
Sonata No. 5 Tetralogy of Nature: 4 Variations on an Essential Theme (Second Prize in Composition IPC WPTA 2017)
I. Mineral Notes
II. Rhythmic of the Wild Nature
III. Rhythmic of the Planetary Forestry
IV. Conclusion: Water of Life

Convergence
Transmutation (Après Mozart Fantasie in D K 397, 7th Measure)
Dialogue of Stars. Listen to the Resonances...the Light in the Light (World Premiere)
Malambo and Dance





MANUEL MATARRITA (COSTA RICA)

Universidad de Costa Rica (San José)
WPTA Costa Rica, President

Manuel Matarrita is one of the most active Costa Rican pianists, as a soloist and collaborative musician, which has made him two times winner of the National Music Prize of his country (2012 and 2015). His performances have taken him to the most important venues in Costa Rica, as well as to other stages throughout Central America, the United States, Italy, Spain, Serbia, Mexico, Cuba, Colombia, Puerto Rico, Peru, Brazil and Argentina. Matarrita studied at the University of Costa Rica, the University of New Orleans and Louisiana State University. His teachers include Higinio Fernández, María Clara Cullell, Mary Ann Bulla and Constance K. Carroll. He is a Professor of Piano at the School of Musical Arts at the University of Costa Rica, he institution in which he served as Department Chair during the period 2013-2017. He is currently the President of WPTA-Costa Rica. As a result of his special interest in Spanish and Latin American music, Manuel has published the book *Canciones populares costarricenses* (Ed. UCR, 2008), as well as four recordings *Una milpa y buenos güeyes* (2012), *Confidências* (2016), *Evocación* (2017) and *Flores del corazón* (2017) – all available in the major digital platforms.

Lecture Recital: Footsteps of Romanticism in Central-American piano music

This lecture-recital portrays piano pieces from six Central American countries (from El Salvador, Nicaragua, Guatemala, Honduras, Panamá, Costa Rica). The program includes compositions from three centuries (19th to 21st) and shows the clear and direct influence of the European Romanticism upon this piano repertoire.

C. Payés
L. A. Delgadillo
R. Paniagua
N. Erazo
J. Bennett
M. O'Leary

Sonata-Fantasy Op. 10 "To the memory of Robert Schumann"
Preludes for piano (selection)
First Nocturne
Soledad (Solitude)
Escenas en la vida de un niño (Scenes from a child's life)
Minuet

MAC MCCLURE (COLOMBIA/SPAIN/USA)

National University of Colombia (Bogota)



Mac McClure is internationally recognized for his profound and in depth knowledge of Spanish music. In the words of Xavier Montsalvatge "Mac knows my music just as well if not better than me, and is an excellent performer of Falla, Mompou, and Granados and is one of the most outstanding protégés of the Marshall Academy." He has recorded more than 40 cds available through iTunes, Amazon or Spotify. He studied at the Marshall academy in Barcelona with Carlota Garriga, and for nine years studied with Alicia de Larrocha. He has studied and worked in detail with the following composers, learning and performing their music: Xavier Montsalvatge, Joaquín Nin-Cumell, Carlos Surinach, Ricardo Llorca, Miquel Ortega, Carlota Garriga, Xavier Turull, Moisés Bertran, Alberto García Demestres, Miquel Ortega, Luis Carlos Figueroa and Jaime Leon. He studied in depth the French vocal repertoire with Dalton Baldwin (1997-2003) performing almost the complete vocal works of Debussy, Poulenc and Faure. He has edited and published numerous scores for the publishing firm Bolieau Muisic in Barcelona; (Albeniz, Granados, Cassado and Gerhard). He is Associate Professor and director of the graduate keyboard studies program at the National University in Bogotá Colombia. From 2011 to 2014 he was Director of the National Conservatory of Music, and from 2012 to 2015 member of the board of directors of the Philharmonic of Bogota.

Piano Recital: Music by Enrique Granados and Luis A. Calvo

Luis A Calvo (1882-1945) was a Colombian Nationalist composer, whose composition share a certain resemblance to the salon pieces of Albeniz and Granados from late 19th century Spain.

L. A Calvo

Intermezzo No. 1
Intermezzo No. 2

E. Granados

Malvaloca
Entusiasmo
Los requiebros
La maja y el ruiseñor
El pelele



KENT McWILLIAMS (CANADA/USA)

St. Olaf College (Northfield, Minnesota)

Kent McWilliams is the Associate Dean of Fine Arts and Professor of Piano Performance at St. Olaf College in Northfield, Minnesota. He holds a DMA from the Université de Montréal where he studied with Marc Durand. He did further studies in Poland with Andrzej Jasinski while exploring the Polish folk elements in Chopin's Mazurkas. Kent had previously earned an Artist Diploma under Oleg Maisenberg at the Stuttgart Musikhochschule and completed Bachelor's and Master's degrees with Boris Lysenko at the University of Toronto. He has enjoyed a successful performing career since his debut in Rachmaninov's Third Concerto with the University of Toronto Symphony Orchestra. Dr. McWilliams has judged the national finals of the MTNA competition as well as the Canadian Music Competitions. He has been an award winner at competitions of Porto (Portugal), the Regina Symphony and the Canadian National Competitive Festival of Music. Kent has performed live recitals and concertos on the CBC in Canada and the ABC in Australia. A very experienced clinician, he has presented performance and pedagogy workshops to teachers in 25 states and provinces. At the 2010 MTNA national convention, he presented the opening session to help celebrate the 200th anniversary of Chopin's birth.

Lecture: Polish Folk Elements in the Mazurkas of Fryderyk Chopin

This workshop will help participants appreciate the Polish folk music that inspired Chopin while writing his Mazurkas. The composer drew upon several distinct Polish folk dances and all of these will be shown, with particular emphasis on the three main dance sources, the Kujawiak, the Oberek and the Mazur. Video examples will enhance understanding of how the different dances have been seamlessly incorporated into Chopin's music. There will also be an exploration of other folk music effects that show how the composer was profoundly influenced by the Polish atmosphere surrounding his youth. Additionally, Chopin's musical style will be examined through the lens of the Mazurka, a genre that the composer used throughout his life to express some of his most intimate and profound ideas. The Mazurkas of Chopin present the interpreter with a formidable challenge. Through information gained in this workshop, participants will be better equipped to recognize and interpret Polish folk elements in these masterpieces. The Chopin Mazurkas, gems of the piano literature, can only be brought to life through an appreciation for the Polish folk music that inspired them together with a sensitivity to the subtle shadings and nuances characteristic of Chopin's music.

TOSHIKAZU MIZUNUMA (JAPAN)



Toshikazu Mizunuma was born in 1976. He started playing piano at the age of 8 and has been studying composition since the age of 9. He finished musicology as a part of music high school and graduated at the Tokyo National University of Fine Arts and Music. So far, he has won many prizes in Japan. At present he focuses on both of his interests, piano and composition. He has been giving numerous recitals in Japan which include broad repertoire from baroque to contemporary music. He has also performed as an ensemble pianist too, and costarred with a lot of domestic artists. He has attended the master class of Brazilian pianist and baritone singer Calmo Balboza in Tokyo. He passed the formal pianist audition of New opera casting, given by composer Hosokawa Toshio, and his performance was reported on the NHK radio in Japan and was also introduces by other press agencies (NHK Television, Japan Times, Chopin Magazine etc.). In recent years he played in many countries including Italy Spain, France, Germany, Poland, Turkey, Mexico etc. and many well-known pianists and musicians praised his performances. He published a CD in 2013. He participated World Piano Conference in Novi Sad in 2014 and 2015. At present, he is a member of Japan federation of musicians.

Piano Recital

J. S. Bach
F. Mendelssohn
R. Schumann

Air on the G String, BWV 1068 (for Piano solo)
Variations Serieuses in D Minor Op. 54
Symphonic Etudes Op. 13



DAVIDE MUNARON (ITALY)

EPOA - European Piano Open Academy (Venice)

Italian pianist Davide Munaron attended the Conservatory C. Pollini in Padua where he graduated with full marks and honor (Magna cum Laude). Awarded in national and international contests Davide has been the recipient of some important scholarships for artistic merits received from important institutions including the European Piano Open Academy, Bartolomeo Cristofori Music Festival and recently from WPTA ITALY to participate at the World Piano Conference (WPC) 2018 in Novi Sad (Serbia). Very active as pianist with opera singers and chamber music ensembles he is often invited as a soloist to perform in concert series and music festivals for important associations in Italy and abroad. He currently attends the Advanced Yearly Courses in Piano Performance with Professor Achille Gallo at the European Piano Open Academy where he had also the opportunity to attend as active performer some international Masterclasses with distinguished professors as Nora Doallo (Lugano Conservatory) and Ian Jones (Royal College of Music in London). Davide Munaron teaches in Italy and he is an accredited member of WPTA ITALY.

Young Concert Platform

A. Scarlatti	Piano Sonata in F Minor K. 19
L. van Beethoven	Piano Sonata No. 6 in F Major, Op. 10 No. 2
	I. Allegro
	II. Allegretto
	III. Presto
F. Chopin	Scherzo No. 3 Op. 39
F. Liszt	Sarabande und Chaconne aus dem Singspiel Almira, S. 181
	I. Sarabande. Andante – Grandioso trionfante
	II. Chaconne. Allegretto

BRANKA PARLIĆ/NATAŠA PENEZIĆ (SERBIA)

Academy of Arts (Novi Sad)

Branka Parlić is one of the most prominent interpreters of contemporary music in ex Yugoslavia region. Since 1986 her focus has been on music of Erik Satie, as well as the 20th and 21st Century music – minimalism and post minimalism. Her recordings are regularly broadcasted on major Radio and Television stations in the Region as well as on the British Classic FM TV and C Music TV. She is a piano teacher at the Academy of Arts in Novi Sad, and a guest lecturer in numerous seminars concerning New Music. She is the Artistic director of the New Ears of the New Music, an Art stage founded in 2006 in Novi Sad. Nataša Penezić is dedicated almost exclusively to modern and contemporary music, and she commissions and performs music of our time. Close collaborations include Jasmina Mitrušić Đerić, Frederic Rzewski, Sofia Gubaidulina, Jonas Forsell, Brian Philip Buch, Dušan Radić, Ivan Jevtić and Miša Cvijović. She has performed in festivals such as Klangspuren IEMA in Tyrol, Aarhus Festival, Aurora Festival, Euro Arts Music, Kom och Hör, Citta di Chioggia, Musica in Laguna, European Clarinet Festival, Ring Ring and Palić Film Fest. She appeared as a soloist with the Russian CREDO Orchestra, Orchestra Sinfonica di Chioggia, as well as Serbian Ensemble SYNC and Muzikon chamber orchestra.



Lecture Recital: Contemporary and New Music - resources, educations, interpretations

Lecture recital presents two important anniversaries: The 110th anniversary of Messiaen's birth and Rzewski's 80th birthday. An introduction concerning the circumstances after 1945 in which different modernist tendencies flourished will be given by Branka Parlić. Nataša Penezić will speak about Messiaen and Rzewski, and their profound influence on development of piano repertoire of the 20th century.

O. Messiaen	Vingt Regards sur l'enfant-Jésus, N. 1 Regard du Père
	Pièce pour le tombeau de Paul Dukas
F. Rzewski	Chain of Thought
	A Life

Performed by students of Music Department, Academy of Arts in Novi Sad: Zorana Bjekić, Biljana Ljubinković, Dimitrije Beljanski and Jovana Popović.



LAURENS PATZLAFF (GERMANY)

University of Music (Lübeck)

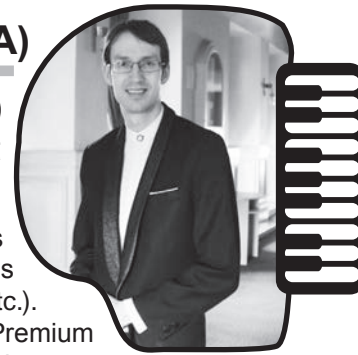
Laurens Patzlaff is both a Classical and Jazz pianist whose musicianship offers audiences a fresh perspective on the rare yet dazzling intermixture of Classical music and improvisation. With a range of styles few if any can imagine in the formal world of the Classics, Laurens is devoted to promoting and popularizing this fascinating musical duo of improvisation and the Classics. In November 2012 he released his much acclaimed debut album *Reflections on Debussy*, touted by the *Freie Presse* as “One of the most exciting contributions to the Debussy year 2012.” His second album, *The Sorcerer’s Apprentice*, was released in 2015. A solo artist as well as an accomplished chamber musician, this multi-award-winning pianist has worked with numerous orchestras, including the Stuttgart State Orchestra, and appeared in concerts throughout Europe, Asia, the USA, Latin America, Australia and New Zealand. Appointed at Lübeck University of Music in 2013 as Germany’s first ever Professor for Piano and Improvisation (Jazz and Classical), Laurens has also taught (since 2007) at the Stuttgart State University for Music and Performing Arts and regularly hosts master classes at universities around the world.

Lecture Recital: 100 years of Leonard Bernstein – An Approach to his music through improvisation

Leonard Bernstein has been one of the greatest musicians of the 20th century. Beside his talent as a pianist and conductor he was a unique composer who combined classical music with elements of Pop and Jazz. Although he did not write a lot of works for piano his music is most interesting for artists who improvise on the piano as it offers a great variety of sounds and ideas to elaborate on. The lecture recital will give an insight into Bernstein’s compositions techniques by means of improvisation. It also provides an access to his music by understanding and experiencing certain elements of some of his most famous compositions as well as a glance at some of his rarely heard piano pieces.

RICHARD POHL (CZECH REPUBLIC/CHINA)

Jiujiang University, School of Arts (Jiujiang)
WPTA China - Jiangxi, President



Richard Pohl started studying piano in Jeseník Art School. Afterwards he continued his studies at the State Conservatory in Brno (class of Professor Eva Horáková) and Janáček Academy of Music and Performing Arts in Brno (classes of Professors Zdeněk Hnát, Jan Jiraský, Alena Vlasáková). He also attended masterclasses by many respected pianists (Stefan Vladar, Jan Gottlob Jiracek von Arnim, Antonín Kubálek, Ivo Kahánek, etc.). His doctoral research on the life and work of the legendary Czech pianist Rudolf Firkušný was awarded by Premium award by the Janáček Foundation of Brno. He also worked at the Janáček Academy as teacher, lecturer and accompanist. He has performed worldwide as both soloist and chamber player. Since 2016 he has resided in China, where he presented numerous piano recitals, chamber concerts and lectures. He has often presented Czech music at these events. In 2018, he has joined several national events celebrating his country’s 100th anniversary. He is currently the WPTA China – Jiangxi President and Associate Professor at Jiujiang University in China.

Lecture: Introduction to Czech Piano Music’s Development: Unsung Classical Music Masters

This is a lecture with selected music excerpts performed live by the presenter. Czechia’s music culture has been developing since the 10th century. Firm part of the Central European cultural region, it has absorbed influences from neighbouring German speaking areas, while retaining specific melodic and harmonic structures typical for its Slavonic inhabitants. Since the 18th century, Czech musicians has played active role in the development of the classical music. Mysliveček was a direct influence on Mozart, Štěpán and Koželuh were highly revered at the Imperial Austrian court. Jan Ladislav Dusík was a prominent pianist-composer of his time. Bedřich Smetana was another virtuoso pianist, but instead of focusing on concert career, decided to turn into composition, creating Czech national music and adding Czech national dance Polka on the list of the romantic piano genre. Antonín Dvořák introduced more foreign elements, like native American rhythms and tunes. His students Josef Suk and Vítězslav Novák were late romantic masters of unique sensitivity. Their older contemporary Leoš Janáček wrote expressionistic music combining folklore element with his own original composition methodology. Bohuslav Martinů’s piano pieces are examples of precise craftsmanship and neo-classical eclecticism.

Piano Master Class



JELENA SIMONOVIĆ-KOVAČEVIĆ (SERBIA)

Academy of Arts (Novi Sad)
EPTA (Voyvodina)

Jelena Simonović-Kovačević earned her Bachelor's degree in piano performance at the Academy of Arts in Novi Sad, under the guidance of Kemal Gekić. She completed her Master's degree at the Syracuse University under Wei-Yi Yang, where she held a teaching assistantship and was awarded the Irene Crooker Award for Excellence in Piano Performance. She has played in master classes for a number of internationally recognized musicians, among them Naum Shtarkman, Boris Berman, Kemal Gekić, Diane Andersen, Arbo Valdma, and Rita Kinka. She excelled in many piano competitions, including the Missouri Music Teachers' Association, the International Piano Competition in Moncalieri, the Yugoslav Piano Competition in Niš, and the International Piano Competition in Vibo Valentia. Simonović-Kovačević has held positions in numerous music organizations: The Isidor Bajić Memorial, the Yale SMN, the Odyssey Chamber Music Series, and the KotorArt Festival. She has established a Complementary Piano category at the Isidor Bajić Festival, where she also served as a jury member. She began her professional career as a piano professor at the Isidor Bajić Music School. She was an honorary assistant at the Academy of Arts in Novi Sad (2002-2005), teaching sight-reading, history of pianism, and history of keyboard literature. Since 2014, she has been employed at the Academy of Arts in Novi Sad teaching complementary piano. Her students have garnered more than fifty prizes at national and international competitions. Besides teaching, she performs regularly as a soloist. Since presenting an acclaimed lecture "I always wanted to learn to play the piano": Teaching Adult Piano Beginners.", she has become the first professor in Novi Sad to give master classes to adult piano beginners. Her article, on the same topic, was published in EPTA Piano Journal in 2017.

Lecture: "Grażyna Bacewicz: A Portrait"

In addition to her international acclaim as both a concert violinist and pianist, Grażyna Bacewicz (1909-1969) was considered by her Polish compatriots as one of the great women composers of her time. This lecture will provide an insight into her life and work, but will principally address her second piano sonata.

HEATHER SMITS (USA)



Pianist Heather Thompson Smits is a prominent piano instructor in Santa Cruz County, California. She has been teaching in her private studio since 1992 and works with children and teens of all levels. Many of her students have received superior ratings in the Certificate of Merit festivals, won county competitions and have been chosen to perform in honors and winner recitals. Heather was classically trained by her mother, internationally recognized performer and University of Utah professor, Lenora Ford Brown. Heather received a bachelor of science degree in psychology from the University of Utah and is currently working on a piano pedagogy diploma from the Royal Conservatory of Music. She was awarded the San Jose Certificate of Excellence in 2016. Heather is a member of the Music Teachers' Association of California and currently serves on the board. She is also a member of the Music Teachers' National Association. Heather has extensive performing experience, including a concerto performance with Brigham Young University's Chamber Orchestra. She has performed concerts at Cabrillo College in California, University of Utah and at the Assembly Hall on Temple Square. She recently performed at Mu Phi Epsilon's International Music Convention in Denver, Colorado, Carnegie Hall and Temple Square in Salt Lake City, Utah.

Mother/Daughter Piano Team Recital: Lenora Brown and Heather Smits

One piano – four hands:	W. A. Mozart	Piano Sonata in D Major K. 381 I. Allegro
	A. Dvořák	Slavonic Dance in E Minor Op. 46 No. 2 Slavonic Dance in G Minor Op. 46 No. 8 Prelude in C-sharp Minor Op. 3, No. 2 Sicilienne Pavane Op. 50 Etude in D-flat (Un Sospiro) Hungarian Dance No. 1 in G Minor Vocalise Italian Polka A Tribute to Chopin
Piano solo by Heather Smits:	S. Rachmaninoff	
Two Pianos:	G. Faure (arr. L. Brown)	
Piano solo by Lenora Brown:	F. Liszt	
One piano – four hands:	J. Brahms	
	S. Rachmaninoff (arr G. Adrerson)	
Two pianos:	F. Chopin (arr. L. Brown)	



HIROAKI TAKENOUCHI (UK/JAPAN)

Royal Conservatoire of Scotland, Junior Conservatoire (Glasgow)

Heralded by The Times as “just the sort of champion the newest of new music needs”, while being praised as “impeccable in his pianism and unfailing in his idiomatic grasp” by Gramophone, Takenouchi’s curiosity and a natural penchant for integrity makes his playing and vast repertoire unique amongst his generation of pianists. His love for the music of classical masters – particularly Haydn, Beethoven and Chopin – sits side by side with his passion for the music of Medtner, lesser-known British composers such as Sterndale Bennett and Parry, and the contemporary repertoire. Takenouchi’s discography includes Schumann & Sterndale Bennett (Artalinna), Haydn: 4 Sonatas (Artalinna), Cosmos Haptic: Contemporary Piano Music from Japan (LORELT) as well as the world première recordings of piano concertos Georgy Catoire and Percy Sherwood (Dutton Epoch), works by James Dillon (NMC), Edwin Roxburgh (NMC) and Jeremy Dale Roberts (LORELT). There are few more recordings being prepared currently. Since 2012 Takenouchi has been teaching piano at the Junior Conservatoire of the Royal Conservatoire of Scotland (Glasgow). He also returns every summer to teach at Ingenium International Music Academy (Winchester, UK).

Piano Recital: The British Romantics

E. Walker	Prelude for the Left Hand in B-Flat Minor
E. Walker	Study for the Left Hand in A Minor
Sir W. S. Bennett	Sonata in F Minor Op. 13
Sir A. C. Mackenzie	On the Heather from Scenes in the Scottish Highlands Op .23

This is a rare opportunity to hear some wonderful Romantic works from the British Isles. Ernest Walker wrote these two short works for his friend, perhaps the most well-known “left-handed” pianist in the musical history, Paul Wittgenstein; Sterndale Bennett’s youthful Sonata is a serious work in four movements in a vein similar to its dedicatee Mendelssohn; the programme concludes with an excellent showpiece with distinctively Scottish folk idiom.

Piano Master Class



HENNING VAUTH (USA/GERMANY)

Marshall University (Huntington, West Virginia)

German pianist Henning Vauth serves as Associate Professor, Coordinator of Keyboard Studies, and Director of the Center for Wellness in the Arts at Marshall University in West Virginia (USA). He is President-Elect of the WV Music Teachers Association, and member of Pi Kappa Lambda, ISME, CMS, and MTNA. A laureate at international competitions in Italy and Norway, he has performed at venues such as Alice Tully Hall (NYC), Konzerthaus Berlin, Salle Cortot Paris, and Centro de Artes Goiania, Brazil. Recent engagements: Festival of the American Liszt Society (2018), International Summer Academy of Music Lüneburger Heide in Germany (2016-18), Global Summer Institute of Music in Richmond, Virginia (2015-18), World Conference on Music Education (Glasgow, UK 2016, Porto Alegre, Brazil 2014), Palm Beach International Piano Festival (2013), and Performing Arts Medicine Association Symposium (2012). Co-authored articles in Experimental Brain Research, Human Movement Science, and Movement Disorders. DMA in Piano Performance, Eastman School of Music (USA). Further degrees in piano performance and pedagogy from Hannover University of Music, Drama, and Media (Germany), Ecole Normale de Musique Paris (France), and Western Michigan University (USA). Piano studies with Nelita True, Einar Steen-Nøkleberg, and Nelson Delle-Vigne Fabbri, harpsichord with William Porter, master classes with Philippe Entremont.

Lecture Recital: Poetry and Meaning in Franz Liszt’s *Années de pèlerinage I: Suisse*

This lecture recital will feature a performance of several pieces from Franz Liszt’s first book of the *Années de pèlerinage* (Years of Pilgrimage): Suisse. Brief introductions to the work as a whole and to individual pieces will offer literary quotations and inspirations by Johann Wolfgang von Goethe, Friedrich Schiller, Lord Byron, and Étienne Pivert de Senancour and explore the ensuing different levels of meaning and their relevance today.



ANJA VESELINOVIĆ (SERBIA)

Anja Veselinović was born in Belgrade, Serbia, where she started studying piano, having graduated as a recognizable student. She took numerous master classes with renowned professors, including Igor Lazko, Yuri Kot, Entony Grishanin, Adam Wibrowski, as well as Dejan Sinadinović and Jokut Mihajlović. During the course of her education she has won several highly important prizes in Serbia and First prize at the International competition Ohrid Pearls in Macedonia. After graduating from music school, she took a preliminary year in Russia, to get prepared for enrollment Nizhny Novgorod State Conservatory M. I. Glinka, Nizhny Novgorod, Russia. She has just completed the third year of her piano studies in the class of distinguished Full Professor of Piano performance and piano pedagogue, Valery Georgievich Starinin. Along with solo piano recitals within the Conservatory, she has been actively playing the piano duos, chamber music as well as accompanying solo singers, all as part of the demanding Russian education. Last year, she was chosen to play at the Moscow State Tchaikovsky Conservatory at a special event on the Victory Day, May 9. She is a hard working and diligent student, highly recognized by her professors. According to their words she is a sensitive person full of strength and passion for music. Anja speaks Russian and English fluently and is learning French. “Anja Veselinović is very promising artistically and she has advanced expression and she has exquisite taste for music” said Professor of Paris Conservatory Adam Wibrowsky at the competition Ohrid Pearls, Macedonia in 2010.

Young Concert Platform

P. I. Tchaikovsky

The Seasons, Op. 37

I. January: By the Fireside

II. February: Carnival

III. March: Song of the Lark

IV. April: Snowdrop

V. May: May Nights

VI. June: Barcarolle

VII. July: Song of the Reaper

VIII. August: The Harvest

IX. The Hunt

X. October: Autumn Song

Scherzo No. 1 in B Minor, Op. 20

Ludus tonalis

I. Prelude

II. Fugue No. 1 in C Major: Slow

F. Chopin

P. Hindemith

JELENA VLADIKOVIĆ (CANADA/USA)

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

This year, Jelena Vladiković celebrates an important milestone: a 50th anniversary of her first recital under artist management and 45th anniversary of her pedagogical work. Her performing and pedagogical experience spans three countries and two continents. She began concert career at 15 after winning the most prestigious Yugoslav piano competition, won many others, and played in Europe, Canada, and the US. Scholarships for excellence enabled her to study with Evgeni Timakin, Pavel Serbryakov, Guido Agosti, Francois Glorieux, Robert Silverman, and Baruch Meir. She received many awards for her pedagogical work, including ASU Teaching Excellence and the ASU Disability Center awards for work with students with learning disabilities. Royal Conservatory Music Development Program designated her as the Founding Teacher for "contribution to establishing a national standard for developing musicians in the US." She adjudicates in Canada and the US for the program, and regularly presents at conferences. Her students frequently win competitions and receive highest honors in the MDP examinations. She teaches at Grand Canyon University, serves as a subject matter expert for piano performance and pedagogy, and maintains a small private piano studio.



Piano Recital

D. Scarlatti

Piano Sonata in C Major K. 132

Piano Sonata in F Minor K. 466

Piano Sonata in G Major K. 125

W. A. Mozart

Piano Sonata in B-Flat Major, K. 570

I. Allegro

II. Adagio

III. Allegretto

F. Liszt

Années de pèlerinage, Première année, Suisse, S 160:

Vallée d'Obermann

S. Prokofiev

Piano Sonata No. 1 in F Minor, Op. 1



WOJCIECH WALECZEK (POLAND)

University of Silesia (Katowice)

Waleczek is recognized internationally as a pianist with uncompromisingly high standards in performance. Artist, born in 1980, has been pursuing a robust concert career playing as soloist with symphonic orchestras, solo piano recitals and chamber music concerts in the 21 countries of the European Union as well as in Switzerland, Bosnia and Herzegovina, Moldova, Belarus, Russia, Kazakhstan, Jordan, Tunisia, Palestine, Algeria, Turkey, Iran, Iraq, Japan, Argentina, Canada and the USA. In 2014 Waleczek's chamber music album recorded together with violinist Voytek Proniewicz "Liszt - music for violin and piano" was released by Naxos. In 2017 his newest cd "Liszt-Etudes de Paganini, Transcendental Etudes after Paganini" was released by Austrian record label Capriccio. Wojciech Waleczek has graduated with a distinction from the Academy of Music in Katowice, Poland in a piano class of Prof. Zbigniew Raubo in 2003. He continued his studies with Prof. Lee Kum-Sing in the Vancouver Academy of Music, Canada. He received the degrees of Doctor of Arts and Habilitated Doctor of Arts from the Academy of Music in Bydgoszcz, Poland (2014 and 2017).

In Absentia: Selected piano transcriptions and paraphrases of Liszt and their archetypes. The transfer of emotions contained in the original works by means of piano techniques.

In the times of Franz Liszt the creation of transcriptions or paraphrases was mainly aimed at bringing the vocal, symphonic or opera works closer to the wider circle of those interested in arts, who were not able to travel for weeks in order to listen to the newly written works that were played live in full performance cast. Hence the role of Liszt's versions of these works, and according to today's vocabulary, simply their piano arrangements, was primarily of popularizing character. By applying various piano techniques, both already known and those completely, in his transcriptions and paraphrases Liszt undertook to convey the emotions contained in the original compositions. It is interesting how the composer conveys the emotions contained in vocal or orchestral parts and what piano means he uses for that purpose. What effects does he achieve? Did the emotions in the newly created transcriptions remain close to those of the originals, did they increase or perhaps they were partially or completely lost?

SOPHIE WANG (USA)

Northern Kentucky University (Highland Heights, Kentucky)



Sophie Wang is an active concert artist who made her Carnegie Hall solo debut in May 2016. Her European debut came at the Internationaler Musiksommer auf Kulturverein Schloss Rosenegg in Austria 2011, shortly after her critically-acclaimed Taipei recital in 2010. Within the U.S., Wang has served as a clinician at the World Piano Pedagogy Conference; laureate of the MTNA Steinway Artists Competition in 2002 and 2004; and organizer-performer for Pianopalooza at the University of Cincinnati College-Conservatory of Music in 2013 and 2014. In 2002, she appeared as soloist with the University of Tennessee Philharmonic Orchestra in the rarely-heard Moszkowski Concerto. Last December, she performed the Beethoven C Minor Concerto with the Cincinnati Community Orchestra. Recent projects include A Walk on the (Earl) Wild Side, MacDowell: A Poetic Voice as Seen in the Keltic Sonata, and Worth a Thousand Words: Poulenc's Musical Depictions in Les Soirées de Nazelles." Concurrent with her performances and projects, Wang has held teaching positions at Gulf Coast State College, Florida State University, and CCM. She joined the faculty of Northern Kentucky University in 2016, where she serves as Keyboard Area Coordinator. Wang received the MM from FSU and the DMA in Piano Performance from CCM.

Lecture Recital: Music Transformed: The Piano Transcription and Its Evolution

Three pianist-composers, Alexander Siloti, Earl Wild, and James Tocco shared an admiration for the piano transcription. The concept of the piano transcription gained popularity during the 19th century as more and more families were able to bring pianos into their homes. Thus, the arrangement of popular orchestral and operatic tunes for piano made it possible for enthusiastic amateurs to bring the favorite music from the stage to their own living rooms. The art form only expanded from there, as composer-arrangers employed increasing virtuosic display in order to promote the works of fellow composers. This lecture-recital investigates how three composers approach original material in transcriptions from textural, melodic, and pianistic standpoints. Specific examples are drawn from Siloti's perspective on the Melody from Gluck's Orpheus, Wild's inspired transformation of Gershwin's song, The Man I Love, into an etude of virtuosic and poetic wonder, and Tocco's treatment of Fauré's Dolly Suite, initially arranged from four hands to two in simpler fashion by Alfred Cortot.



SHUK-KI WONG (HONG KONG)

University of Wisconsin-Madison (Madison, Wisconsin)
WPTA USA - Wisconsin, President

Shuk-Ki (Suki) Wong is a doctoral candidate in piano performance and pedagogy (minor in music education and arts administration) at the University of Wisconsin-Madison Mead Witter School of Music, under the tutelage of Professor Christopher Taylor, Professors Jessica Johnson (piano pedagogy) and Teryl Dobbs (music education). Shuk-Ki has recently been appointed as the Piano Faculty at the Wisconsin Conservatory of Music in 2017, and she is also on the piano faculty at the School of Professional and Continuing Education in Madison Technical College since 2016. At University of Wisconsin - Madison, she serves as the teaching assistant at the piano department, where she teaches undergraduate students in class piano settings and individual piano lessons. With her great interest in cultivating enthusiasm of students in music learning in the community, she is also teaching students with financial hardship through the UW-Madison Piano Pedagogy Lab and Piano Pioneers Outreach Program. Shuk-Ki obtained her Bachelor of Music degree and Diploma of Music from the Hong Kong Academy for Performing Arts with the support of the First Initiative Foundation Music scholarship and Grantham scholarship. In 2013, she was granted the prestigious Molly McAulay Memorial Scholarship to fully support her graduate studies at the University of Sydney, Australia, under the guidance of Mr. Clemens Leske.

In Absentia: Pedagogical Perspectives of Selected Intermediate Piano Music by Chen Yi

Chinese-born American composer, Chen Yi (b.1953), is considered one of the most prominent women composers in contemporary classical music. Chen Yi's music is distinguished with the blend of Chinese and Western traditions - Chinese traditional folk tunes, Western and Chinese compositional models are often used as the crucial components in her compositions. Chen has a wide variety of compositional output, which includes orchestral works, chamber music, arrangements of traditional Chinese folk songs, choral, vocal, and piano music. Among her piano compositions in particular, she devoted a large scale of her piano music to the field of piano pedagogy, in which she uses pitch materials and musical style from Chinese operas, fragments of both popular and traditional Chinese folk songs from Chinese ethnic minority, together with the emphasis of basic technique of piano playing in her piano music. Not only do students benefit from learning new repertoires, they can also explore Chinese cultural heritage and gaining an insight of Western and Eastern musical style from piano learning. In the past 17 years, there are 7 dissertations dedicated to the research of Chen Yi's piano music. The most recent dissertation named The Complete Solo Piano Works of Chen Yi: A Recording, Analysis, and Interpretation was published in 2012 by Qing Nadia Feeken; and the earliest research (within the past 17 years) was published in 2001 by Songwen Li, with the title East meets West: Nationalistic Elements in Selection Piano Solo Works of Chen Yi. Most of the research on Chen Yi's piano music was centered on the Asian-Western fusion in her compositions with in-depth theoretical analysis and the influence of Chinese traditional cultures. In this presentation, I am going to examine pedagogical issues and perspectives of selected piano music of Chen Yi for intermediate students. I will provide guidelines and strategies for teachers to facilitate students' learning processes, including practice approaches and in-depth pedagogical analysis.

MATTHEW WOOD (USA)

New Orleans Center for Creative Arts (New Orleans, Louisiana)
Louisiana State University (Baton Rouge, Louisiana)
WPTA USA - Louisiana, President



Matthew Wood is a full-time music faculty member at New Orleans Center for Creative Arts, and is currently pursuing the Doctor of Musical Arts degree in piano performance at Louisiana State University. He previously received the Master of Music degree from the University of New Orleans, and the Bachelor of Music degree from the University of West Florida. He has performed in more than 80 venues in 17 of the United States. Recent performances include a solo recital at the 2014 World Piano Conference in Novi Sad, Serbia, Mozart piano concerto #23 with the New Orleans Civic Symphony in 2017, and the Schumann piano concerto with the New Orleans Volunteer Orchestra in 2014. This summer he is performing recitals in the Netherlands and Serbia. At the New Orleans Center for Creative Arts (NOCCA), Louisiana's performing arts conservatory for high school students, Matthew directs the choirs, conducts the opera programs, accompanies voice classes, and teaches music theory, musicianship, music history, and class piano. He also serves as the organist-choirmaster at St. Paul's Episcopal Church in New Orleans. Matthew's piano teachers have included Willis Delony, Robin Holtz-Williams, Hedi Salanki-Rubardt, Daisy de Lucca-Jaffe, Pitagoras Goncalves, Daniel Nagy, and Chad Twedt.

Piano Recital

F. Schubert	Piano Sonata No. 13 in A Major, D. 664 I. Allegro moderato II. Andante III. Allegro
C. Debussy	Pour le Piano III. Toccata
F. Liszt	Mephisto Waltz No. 1, S. 514



SUSAN YONDT (SWEDEN)

Royal College of Music (Stockholm)

Susan Yondt was born in Buffalo, New York, USA and began her piano studies at seven years of age. Her degrees include the Bachelor of Fine Arts in Performance from the State University of New York at Buffalo, where she studied with piano professor Stephen Manes; and the Master of Music, Cum laude, from the University of Louisville, Kentucky, under the teaching of piano professor Lee Luvisi. Susan moved to Sweden in 1979 where she has played many concerts throughout the years. She also plays concerts frequently in the United States and has performed concerti with orchestras in many cities in Sweden as well as accompanying soloists and choirs. She has also played various programs on European radio and television. Susan Yondt teaches piano at the Royal College of Music in Stockholm and is touring this year with Ladies first, a program featuring women composers and focusing on Amy Beach. She has recently performed Gershwin's Rhapsody in Blue with orchestra in Uppsala, Sweden. CD recordings include Presenting Amy Beach, Beloved Music of Chopin, Mozart; 250 years, and Music for an Anniversary with music of Grieg. Susan's most recent recording Music for Children which also can be heard on Spotify, includes Schumann's Kinderszenen, Mendelssohn's Kinderstücke and Debussy's Children's Corner. Future plans include guest teaching next year at Northwestern University, South Africa and concerts in USA.

Lecture Recital: Ladies first

E. Andrée	Three Tone Poems for Piano, Op. 4: On the water Children's minuet In the evening
A. B. Grøndahl	Ballade Op. 36 No. 5 Serenade Op. 15 No. 1 Concert étude Op. 32 No. 3
A. C. Beach	Dreaming, Op. 15 No. 3 (Sketches Op.15), Ballad, Op. 6

YIN ZHENG (USA/CHINA)

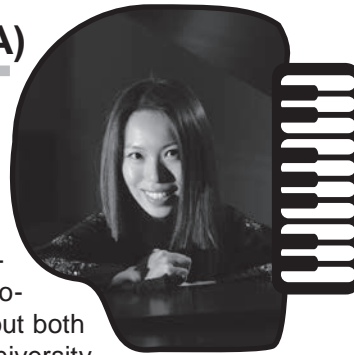
Virginia Commonwealth University (Richmond, Virginia)

Pianist Yin Zheng, Associate Professor of Piano and Director of Keyboard Studies at the Virginia Commonwealth University in USA, enjoys a vibrant career of performing and teaching across Europe, US, and Asia. Natively from Shanghai, China, she earned degrees from both Royal Conservatory of Brussels and from the prestigious Eastman School of Music in the U.S. She has won first prizes in national and international competitions held in New York; she was also invited as the first pianist from the North America to perform at the Kirovohrad Spring Music Festival in Ukraine. Zheng regularly appears as guest performer and teacher throughout both U.S. and international higher institutions including: University of Michigan – Ann Arbor, Shanghai Normal University, Kasetsart and Mahidol University College of Music in Bangkok, University of Malaya in Kuala Lumpur, Malaysia, to name a few. Her recording of all 16 Sonatas for Piano and Violin by Wolfgang A. Mozart in Salzburg, Austria, with award-winning violinist Bin Huang, was released by Vermeer/NAXOS in 2017. She made her solo and chamber music debut concert tour in Colombia in 2015 and her 2016-17 calendar highlighted concerts in both China and Taiwan. During the summer, she is faculty-in-residence at the Lancaster International Piano Academy in Pennsylvania, Vianden International Music Festival, as well as both Semper Music and InterHarmony International Music Festivals in Italy. Zheng is also the Founder and Artistic Director of the VCU Global Summer Institute of Music.

Lecture Recital: Sergey Lyapunov and His 12 Transcendental Etudes

This lecture-recital will explore both the career and compositional output of Sergey Milhailovich Lyapunov (1859-1923), Russian composer and a contemporary of Rachmaninov, with a focus on the composer's monumental collection of 12 Transcendental Etudes, Op. 11, set to complete the cycle of 24 major and minor keys Franz Liszt conceived for his own Transcendental Etudes but left unfinished. The first part of the recital will be dedicated to biographical information and discussions on important figures and experiences that shaped the composer's style. The second part of the recital will be a close look at the Op. 11, its inspirational sources and a comparison with Liszt's version that bears the same title, followed by a live performance of selected études.

Piano Master Class



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Natividad Ballarín Mayoral

Danijel Brečelj

Maria Ivanovich

Matthew Wood

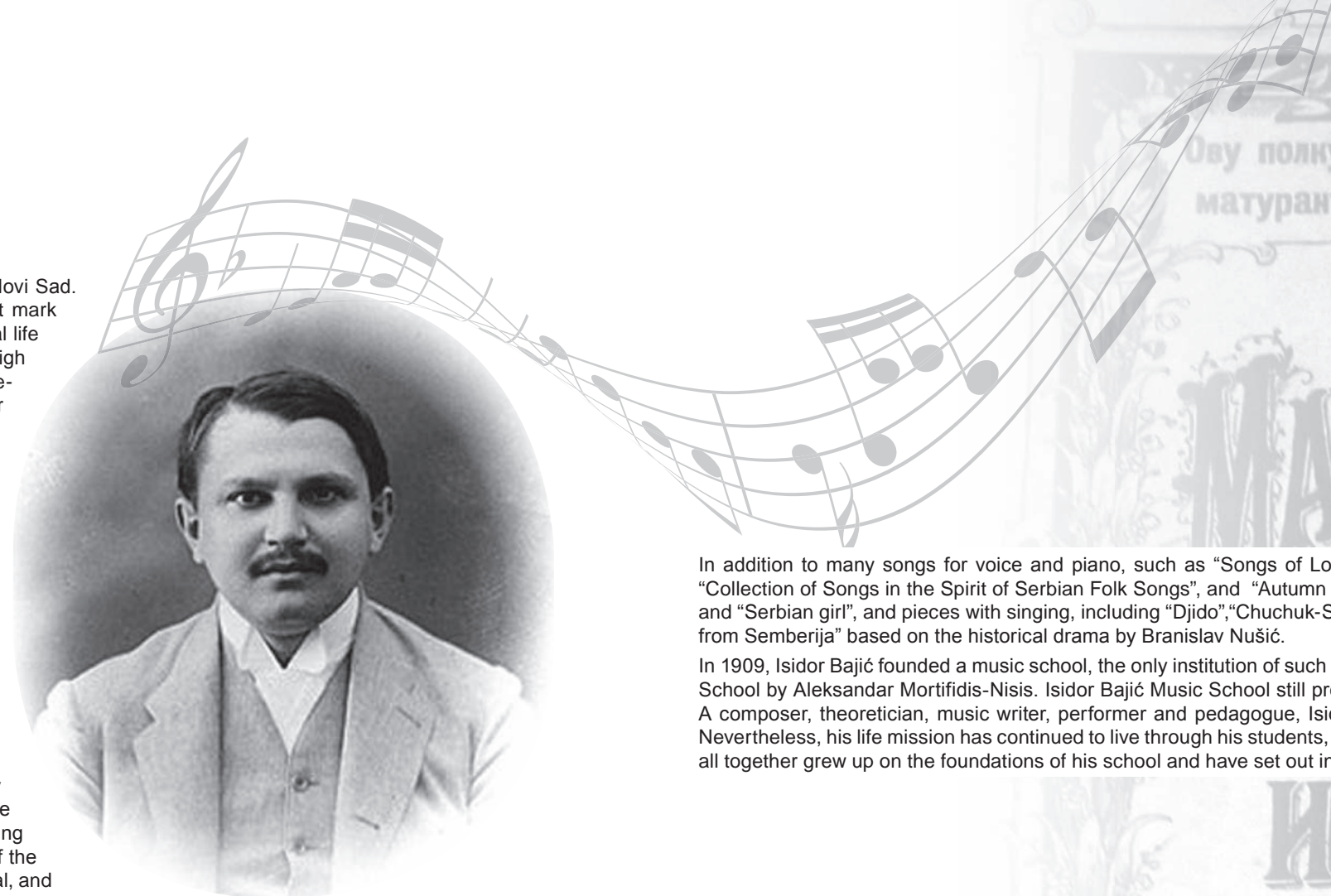
10TH WORLD PIANO CONFERENCE

Isidor Bajić

Isidor Bajić

(1878 - 1915)

Isidor Bajić was born on August 16, 1878 in Kula, a small town in Bačka, not far from Novi Sad. His name is associated with the image of a versatile music artist who left a significant mark through his engagements as a composer, pedagogue, writer, and organizer in the cultural life of Vojvodina at the turn of the 20th century. Bajić became interested in music in his early high school days. A testimony to this is his then still boyish interest in music lessons. Nevertheless, his student-dedication led him to take part in “music jobs” together with his teacher Jovan Grčić, which determined his future vocation to a significant extent. While in the sixth grade, Bajić began to compose, and in the eighth he conducted the student choir. Following his father’s desire, he enrolled in law studies in Budapest after completing grammar school, and shortly afterwards embarked on his musical studies at the Music Academy. It is known that the young composer was interested in the social life of the Serbian community at that time, forming the Serbian Students’ Choir, for which he organized numerous performance opportunities, also leading the choir as a conductor. Upon completing his studies, Isidor Bajić moved back to Novi Sad where he was appointed a teacher of singing and church singing at the High Serbian Orthodox Lyceum (today known as High School Jovan Jovanović Zmaj). Simultaneously, he gave piano, violin, and tamburitza lessons, formed the string and tamburitza orchestra, and led the Lyceum choir. In addition to his pedagogical work, Bajić had a prominent role in the shaping of the music awareness of the time. In publications and daily newspapers (Branko’s Ring, Chronicle of Matica Srpska), he regularly published texts on music, at the same time establishing the only music magazine in Yugoslavia of the times, Serbian Music Magazine, as well as an edition of printed music, Serbian Music Library, which focused on publishing works by Isidor Bajić and his contemporaries. Bajić expanded the limited methodological literature by authoring two textbooks: Piano and Piano Teaching (1901) and Theory of Correct Singing from Notes (1904). Isidor Bajić also acted as a melographer, as a result of which many of the folk and church melodies he collected were then used in his composing of piano, orchestral, and choral works.



In addition to many songs for voice and piano, such as “Songs of Love”, “Serbian Folk Songs in ‘Collection of Folk Songs’ by Mokranjac”, “Collection of Songs in the Spirit of Serbian Folk Songs”, and “Autumn Comes, My Quince”, popular choral pieces like “Hey, Who Bought You” and “Serbian girl”, and pieces with singing, including “Djido”, “Chuchuk-Stana”, “Brandy”, and “Peasant Girl”, he composed the opera “Prince Ivo from Semberija” based on the historical drama by Branislav Nušić.

In 1909, Isidor Bajić founded a music school, the only institution of such a kind to be established in Vojvodina since the foundation of the Singing School by Aleksandar Mortifidis-Nisis. Isidor Bajić Music School still proudly bears the name of its founder and continues to nurture his ideas. A composer, theoretician, music writer, performer and pedagogue, Isidor Bajić died in Novi Sad on September 15, 1915, only 37 years old. Nevertheless, his life mission has continued to live through his students, students of his students, through us, the teachers and the students, who all together grew up on the foundations of his school and have set out into diverse musical parts of the world...

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Abraham Téa Manrique



Luis Becerra



Maria Del Carmen Gil

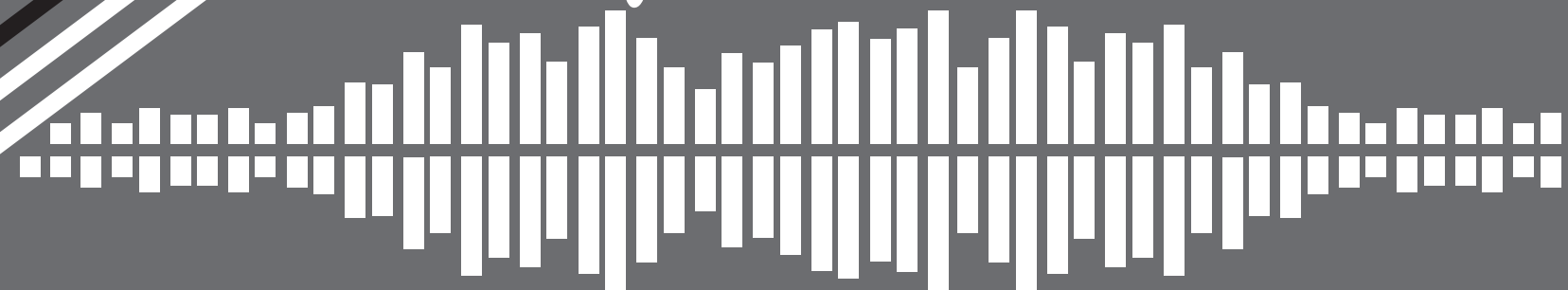


Raisa Isaacs



10TH WORLD PIANO CONFERENCE

Isidor Bajić Music School



Isidor Bajić Music School

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

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

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

Special attention at the school is devoted to collective performance, and the institution is especially proud of the seven ensembles that gather together all the students of the elementary and high-school: Bajić's Young String Players - an elementary school string orchestra, the High-School String Orchestra, Bajić's Nightingales - an elementary school choir, the Female and Mixed High-School Choir, Margita Baračkov - an elementary school accordion orchestra, and the high-school accordion orchestra. Several of these ensembles were established more than a half-century ago, and each of them has won numerous prizes in their respective fields at national and international competitions, as well as various public awards. Recordings of the ensembles' performances are kept at the Novi Sad Radio Archives, while an additional 7 CD recordings and an audio cassette have been produced by the school. The dedication and spirit of the school inspired Radujko Svetozar to write a monography, Novi Sad – the City of Music, published by Isidor Bajić Music School in 2000.

The School has been awarded a number of prizes and awards for its decades-long successful operation: the Vuk Prize (1999, Ministry of Education and Cultural-Educational Association of Serbia), the International New Millennium Award for the Best Trade Name (2004, Spain, awarded to the school and its principal for the successful work and management in the field of music education and culture), the Dr Đorđe Natošević Award (2007, Executive Council of AP Vojvodina for outstanding results in educational work, the organization of work, and the affirmation of the idea of collaboration and diversity, as well as the application of contemporary educational methods).

As one of the most eminent music educational and cultural institutions in Southeast Europe, Isidor Bajić Music School was honored to become the regional representative of The Associated Board of the Royal Schools of Music.

Isidor Bajić Music School nurtures contacts with the European Music School Union (EMU) and the European Piano Teachers Association (EPTA), and has developed successful collaborations with music institutions from Germany ("Harmonia Unitatis" Orchestra, Würzburg), Russia (Bala-kirev Music School, Moscow), England (Music Services, Norwich), Hungary (Music School Siklós), Slovenia (Fran Korun-Koželj's Music School, Velenje), and Montenegro (Music School Kotor), the Union of the Ballet and Music Schools of Serbia, as well as with all music schools and cultural institutions in Novi Sad and Serbia.

As a result of devoted organization and accomplished teaching, students of Isidor Bajić Music School have achieved notable successes at national and international competitions, ranging across instrumental, solfeggio, chamber music, choir, and orchestra categories – an average of about 120 prizes annually over the last twenty years, earned at competitions in Serbia, Slovenia, Croatia, Hungary, Italy, Czech Republic, Slovakia, Poland, Russia, Germany, France, England, Taiwan, Japan.

Across the past half-century, several particularly significant projects have been realised: S. Divjaković, Altum Silentium for mixed choir and symphony orchestra (1989); I. Bajić, Duke Ivo of Semberia, opera (1994), The Evening of Opera Arias and Famous Choir Works in honor of Melanija Bugarinović and Isidor Bajić (1995); C. Orff, Carmina Burana, cantata (1997/98, joint project with the Novi Sad Ballet School and the School of Design Bogdan Šuput); The Concert of Bajić's Music for the occasion of the 120th anniversary of Isidor Bajić's birth; the organization of the Isidor Bajić Piano Memorial Competition (since 2002), W. A. Mozart, Requiem (2006, a joint project of Serbian music schools), the organization of the Anton Eberst International Woodwind Competition (since 2008); the annual organization of The World Piano Conference (since 2009), and the celebration One Century of Isidor Bajić Music School (2009).

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

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*Isidor Bajić Piano Memorial
Competition*



NOVI SAD, SERBIA

DECEMBER 1 - 7, 2018
MEMBER OF THE ALINK-ARGERICH
FOUNDATION

jury sessions are open to the general public
3 categories:
13 - 16 years · 17 - 20 years · up to 35 years
total prize money 10600 €
application deadline october 1, 2018

Isidor Bajić Piano Memorial Competition

Isidor Bajić Piano Memorial Competition
Njegoseva 9, 21000 Novi Sad, Serbia, Telephone: +381 63 8382988,
Fax: +381 21 524580, office@pianomemorial.rs, www.pianomemorial.rs
ACCREDITED BY THE WORLD PIANO TEACHERS ASSOCIATION

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

Antonii Barishevskiy (Ukraine)

the young Ukranian pianist, the Laureat in C category of the Fourth Isidor Bajić Piano Memorial
...I like it here very much, the organization is on a high level. One can tell just by looking at the brochure that people have worked hard, putting a lot of effort in this.

Dr. Baruch Meir (Israel/USA)

Jury member of the Fifth Isidor Bajić Piano Memorial

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

Teresa Lavers (Australia)

Jury member of the Fifth Isidor Bajić Piano Memorial

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

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10TH WORLD PIANO CONFERENCE

Novi Sad





Miroslav Antić

...In autumn I always disappear from Novi Sad. I do so because every November, as if according to a certain inscrutable rule, I fall in love again with the old bridge below the fortress, in the labyrinth of the winding streets around Matica Srpska and the Temerin open-air market, in the two frostbitten coughing swans in the Danube park lake, in one violin at Mar's or two violins at Stolac's, and because I am drawn more and more helplessly towards these streets, to the hastiness of the passersby, to flapping of the morning and evening newspapers on the Boulevard, and to the colorful mess of store windows chasing, with their square eyes, the fog and monotonous greyness of spilled out rain.

You probably know what it means to forget yourself at a certain corner, along a line of trees, under a window...this means, so to say, to stay there forever. And, even though this may sound unbelievable and romantic, it means remembering a small Lovac tavern from behind Dnevnik while afar in Saint Germaine, or nostalgically recalling a baroque facade of the Novi Sad City Hall from under the towers of the Kremlin, or longing for a peaceful afternoon at the slope of the Kamenica riverbank amidst the pavement dizziness of Manhattan.

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

Miroslav Antić 1960.

NOVI SAD

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.



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10TH WORLD PIANO CONFERENCE

Wpc Retrospective





1st WPC, Novi Sad, 2009



2nd WPC, Novi Sad, 2010



3rd WPC, Novi Sad, 2011



4th WPC, Novi Sad, 2012



5th WPC, Novi Sad, 2013



6th WPC, Novi Sad, 2014



7th WPC, Novi Sad, 2015



8th WPC, Novi Sad, 2016



9th WPC, Novi Sad, 2017

OVERVIEW OF PARTICIPATING COUNTRIES

Country	WPC 1	WPC 2	WPC 3	WPC 4	WPC 5	WPC 6	WPC 7	WPC 8	WPC 9
Argentina	+	+	+	+		+	+	+	+
Australia	+	+	+	+		+	+	+	+
Austria	+	+		+		+			
Belarus					+				
Belgium	+				+		+		
Brazil	+	+		+	+		+		+
Bulgaria			+		+	+			
Canada	+	+	+	+	+	+	+	+	+
Chile							+		
China					+				+
Colombia		+						+	+
Costa Rica						+	+	+	
Croatia	+	+	+	+	+	+			+
Cuba		+	+	+	+				
Czech Republic		+		+					
Denmark	+			+					
Estonia	+								
Finland	+								
France					+		+	+	+
Germany	+	+	+	+	+	+	+		+
Ghana	+								
Greece	+								
Hungary	+			+	+		+		+
Hong Kong	+					+			
Iceland								+	
Israel		+		+	+	+	+	+	

Country	WPC 1	WPC 2	WPC 3	WPC 4	WPC 5	WPC 6	WPC 7	WPC 8	WPC 9
Italy	+	+			+	+	+	+	+
Japan					+	+	+	+	+
Korea						+			
Malaysia			+			+			
Mexico						+	+		
Montenegro									+
Neetherland	+	+						+	
New Zeland	+	+	+						
North Cyprus	+			+					
Norway	+	+		+					
Phillipines				+					
Poland	+	+	+	+	+	+	+		+
Portugal	+						+	+	
Republic of Korea				+					
Romania	+	+	+	+	+		+	+	+
Russia	+	+	+		+	+	+	+	+
Serbia	+	+	+	+	+	+	+	+	+
Slovenia		+		+					
South Africa	+	+							+
South Korea	+		+	+	+	+		+	+
Spain								+	+
Sweden	+								
Switzerland	+		+	+	+				+
Turkey			+				+		
Ukraine	+								
United Kingdom	+	+	+	+	+	+	+	+	+
USA	+	+	+	+	+	+	+	+	+

PUBLISHED IN NEWSPAPERS

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

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

DNEVNIK; August 23, 2010

Dnevnik, August 23, 2010. – The World Piano Conference – Beginning this week and lasting into the next, from August 26th to 31st Novi Sad will serve as host to a significant musical event: The Second World Piano Conference, a gathering of over one hundred pianists and piano teachers organized by Isidor Bajić Music School and the Vojvodina branch of the European Piano Teachers Association, in collaboration with similar organizations from Asia, USA, Australia and other parts of the world. The aim of the manifestation, which consists of presentations and concerts that will take place at Isidor Bajić Music School, the Novi Sad Synagogue and the City Hall, is to make a contribution to the further advancement of the standards of piano performing and teaching, and the organization of this event represents a new and significant confirmation of the high level of piano performing and teaching in our area. Over one hundred esteemed soloists and piano teachers from all over the world will take part in the Conference, giving lectures and presentations on various topics related to the history of pianism, piano pedagogy and concert performances, encompassing themes related to teaching beginners, diverse contemporary pedagogy and performance related issues, the influence of jazz and other popular music on classical repertoire, as well as topics imposed by the overall advancement in informational technology: the innovation of piano expression in the computer age. Lectures on

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.

Sad Synagogue. The organizers have announced that over one hundred pianists and piano teachers from over thirty countries will take part in the Conference.

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

DANAS, August 25, 2010

The Second World Piano Conference begins today at Isidor Bajić Music School and will last until August 31st. It will gather over one hundred pianists and piano teachers, who will be making their contributions to further advancement in the standards of piano performing and teaching, addressing all aspects of piano performance and piano pedagogy, from beginner level to professional, while forming a strong bond between pianists and piano teachers from all over the world. The program of the 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

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

Dnevnik, June 27, 2012

Isidor Bajić Music School will host the World Piano Conference, opening today and ending on July 3rd. The organizers of the Conference are Isidor Bajić Music School and EPTA (European Piano Teachers Association) Vojvodina. Over 100 participants from 24 countries around the world are expected to participate. The Opening Ceremony of the Conference will take place tonight at 8 PM at the Novi Sad Synagogue, featuring the Camerata Academica String Orchestra under the baton of Andrej Bursać, with the soloists Biljana Gorunović (the winner of the Second International Chopin Competition, Göttingen, Germany), Ingmar Piano Duo (Slobodanka Stević and Aleksandar Gligić), and a piano duo comprised of the young pianists Viktor

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.

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.

Radić (studio of Professor Srdjan Dalagija) and Dragutin Vučić (studio of Professor Vera Lili), both students of Isidor Bajić Music School. The program will consist of concertos for piano and orchestra by J. S. Bach. The Fourth World Piano Conference comprises master-classes, solo piano recitals and chamber music concerts, lectures, seminars, and discussion forums on pianism and piano pedagogy, with artists, pianists, piano teachers, and students from our country and abroad taking part. All the concerts, to be held at the Isidor Bajić Music School Concert Hall and Synagogue, are open to the general public.



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,
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*

ELEVENTH WORLD PIANO CONFERENCE

NOVI SAD, SERBIA
27 June – 3 July, 2019

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The Piano Society of Korea
136-1, Hanshin Bldg, R. 310,
Mapodong, Mapoku,
Seoul, Korea, 121-050
T.: +82-2-3272-2121
F.: +82-2-6352-2121
www.ewoncc.net
thepianosociety@hanmail.net



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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