



11

JUNE 27  
TO JULY 03,  
2019,  
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 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 including a total of 16 soloist and chamber Trio Density).

She took part events in formed ber of re -

and won many awards and prizes, first prizes. She performed as a musician (in Duo and with Flute

in the most significant music former Yugoslavia and peras a soloist with a great numorchestras. She has made cordings 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 Sad Academy of Arts for the subjects Flute Teaching Methods and Wind Instrument Teaching Methods since October 1999.

Mr Radmila Rakin-Martinović has been the Principal of the Isidor Bajić Music School in Novi Sad since 1996. Excellent results of the School at every relevant competition (the best music school in Serbia five times in a sequence) were accompanied by celebration of three jubilees: 120th anniversary of Isidor Bajić's birthday, 90th and 95th anniversaries of founding of the School. Radmila was the executive producer of two CDs published by the School in cooperation with Radio Novi Sad. Isidor Bajić Music School was awarded the most prestigious award in the area of culture and art - "Vuk Award", in 1999, as well as the international award for the best image in 2004 New Millennium Award – International Award for the Best Trade Name (Madrid, Spain).

Vojvodina Cultural and Educational Association has awarded her with "Cultural Spark Award" for the year 1999. Radmila is co-author of the flute curriculum in music schools in Serbia. She was awarded the Global Quality Management Golden Badge for the best manager in 2004 (Madrid, Spain). The Annual Award by the Music and Ballet Schools Association in Serbia was given to Radmila Rakin-Martinović in 2004, and Novi Sad City Assembly awarded her the "Novembarska povelja Grada Novog Sada" in 2005, for outstanding results. In January 2006, Mr Radmila Rakin-Martinović has been awarded "Svetosavska nagrada" by the Ministry of Education and Sport of Serbia. She is Co-Founder and Executive Director of the Isidor Bajić Piano Memorial and World Piano Conference (WPC).

## 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, Euregio Geilenkirchen, Baltic Gdansk, Rotary Xàbia, Monopoli Barletta and Chopin Rome.



# World Piano Conference Organisers

World Piano Conferences are held annually in the organization of Isidor Bajic Music School, World Piano Teachers Association (WPTA), Isidor Bajic Piano Memorial.

The Eleven World Piano Conference will be held in Novi Sad, from 27 June to 3 July, 2019.



**Isidor Bajic Music School** School was founded on the initiative of Isidor Bajic 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 Bajic 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 Bajic 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 Bajic Piano Memorial

The Mission of the Isidor Bajic Piano Memorial is providing young pianists a chance of orientation on their artistic path. Acting on a nonprofit 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)

# Isidor Bajic Music School



Isidor Bajic Music School began operating in Novi Sad on September 1, 1909, at the initiative of Isidor Bajic, 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 Bajic, 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 Bajic's music school.

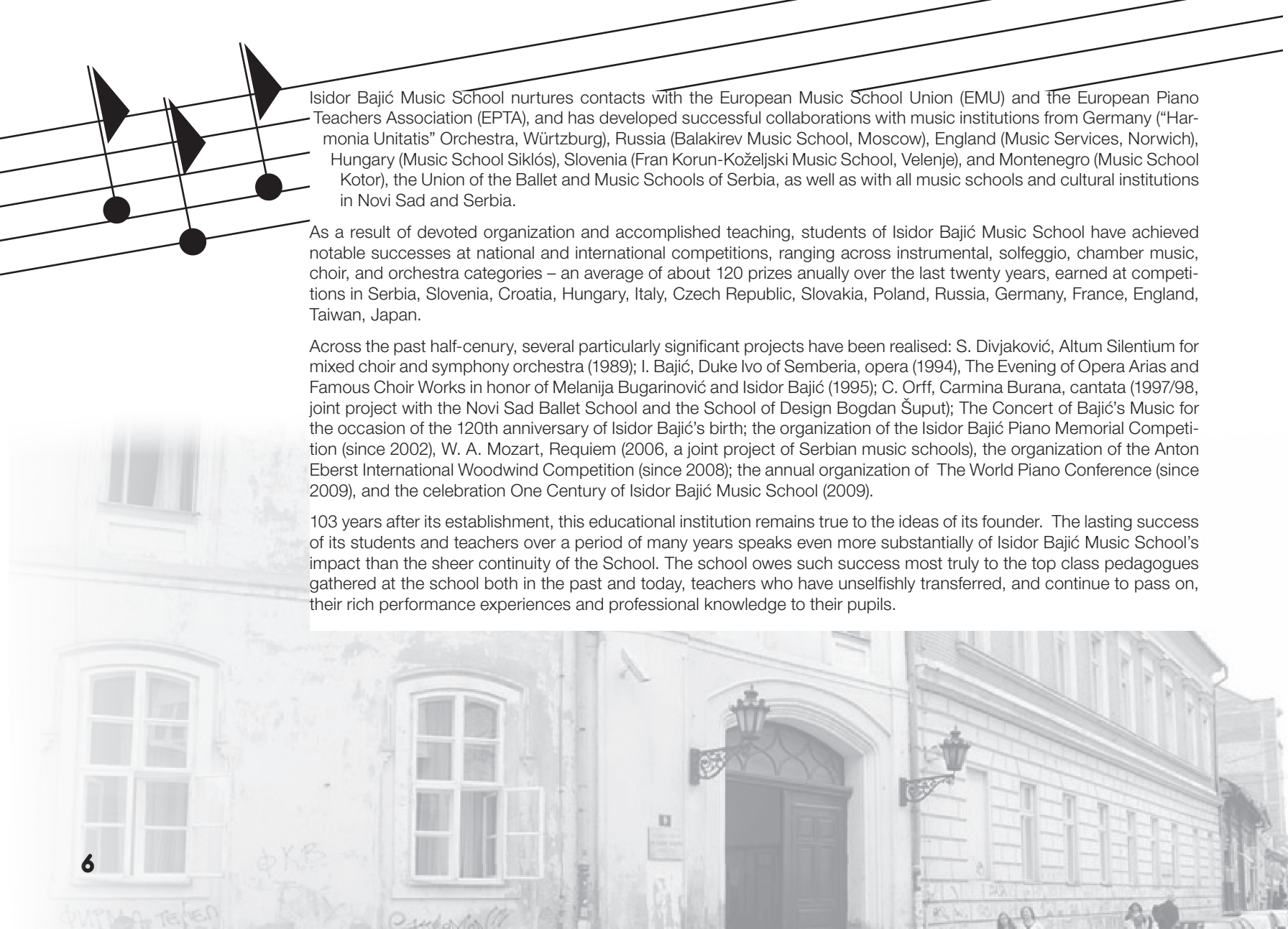
In the decades that followed, as the school expanded its capacities, the number of students grew constantly, as did the teaching staff. After many years of struggle for the adequate space needed for lessons to be held and after numerous relocations, in 1953 the school was finally installed at Njegoševa 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 Bajic 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: Bajic's Young String Players - an elementary school string orchestra, the High-School String Orhestra, Bajic's Nightingales - an elementary school choir, the Female and Mixed High-School Choir, Margita Barackov - 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 Bajic 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 Bajic 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 (Balakirev 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.

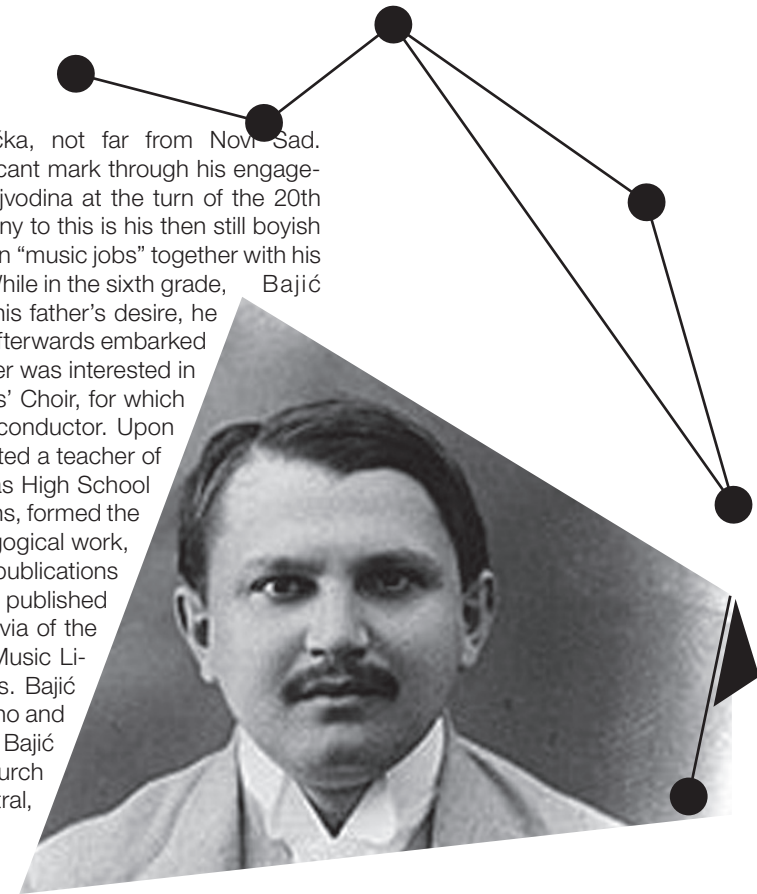
Across the past half-century, several particularly significant projects have been realised: S. Divjaković, Altum Silentium for mixed choir and symphony orchestra (1989); I. Bajić, Duke Ivo of Semberia, opera (1994), The Evening of Opera Arias and Famous Choir Works in honor of Melanija Bugarinović and 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.

## 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.



Ову полку приказујем својим друговима  
матурантима срп. вел. гим. Н. Саду 1897.

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Брза полка

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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...

## World Piano Conference Co-Organisers



**The Academy of Arts** in Novi Sad was founded in 1974 as one of the faculties of the University of Novi Sad. It is the largest HEI in Serbia in the field of art, covering music, drama, fine arts and applied arts studies. Having invested considerable efforts in intensifying international cooperation and participating in the process of HEI reforms in Europe, the Academy and the University of Novi Sad have come to be recognized as reform-oriented entities in the region and on the map of universities in Europe. Academy of Arts offers three cycle studies with 35 accredited study programs. Interaction between research and art provides supportive environment for the university education. In the academic year 2018/2019, at the Academy of Arts there are 1.135 enrolled students (1st cycle: 739; 2nd cycle: 239, 3rd cycle: 157), total number of 334 employees out of which 281 members of academic staff and 53 members of non-academic staff. All degrees are Bologna-compliant since 2006 and approved by National Accreditation Committee.

The Academy employs top experts in the country, all the time maintaining close relationships with HEI internationally. All researchers, lecturers and associates are, besides working in education, deeply involved in professional work, keeping them up-to-date with all the novelties in their respective fields at all time. The Academy of Arts Novi Sad has ample experience in participating in European projects. It has successfully implemented several international projects within the following programs: Creative Europe, TEMPUS, IPA cross border cooperation Croatia-Serbia, International Visegrad Fund, Erasmus + CBHE and it is also one of the most active faculties within the University of Novi Sad in implementing the program of credit mobility within Erasmus+ KA107. Furthermore, numerous projects in the field of art and science are financed every year through local and national funds.

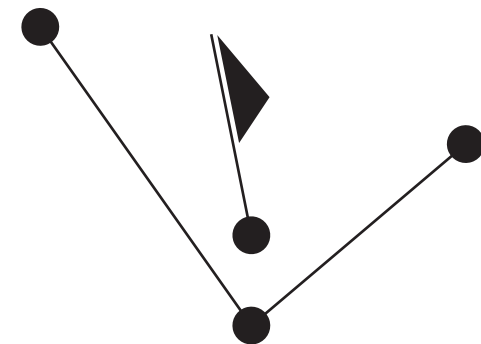
F R A I H R B  
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**Cultural Station Svilara** is a new cultural venue in Novi Sad. It is a product of revitalization of a former silk factory, an important symbol of the city's industrial heritage. Svilara has been established as a part of the ‘Novi Sad 2021 – European Capital of Culture’ project in endeavor to develop a cultural station concept with the role to increase residents' participation in a diverse set of cultural activities, as well as to decentralize art and make it more approachable to a wider audience. A former silk factory, a symbol of the industrial heritage of Novi Sad, gathers the citizens, artists and creative people to make them a part of the city's cultural life. Located in the Almaš district of the city, the factory had operated in full until the 1970s. There is no more silk in the neighborhood, but the old factory and its well-known tall chimney has maintained the memory of the time when Svilara was the core of agricultural and social development. Even many years after the building had lost its primary function and connec-



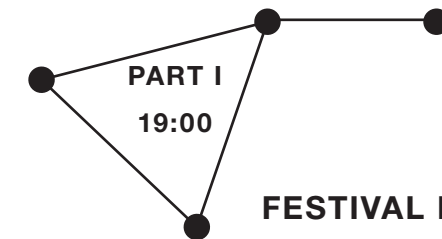
tion with the textile industry, it has still kept its original name Svilara (svila– Serbian for silk). The name was symbolically kept when Svilara became the second cultural station of the city of Novi Sad in 2018. A new spirit in an old factory. The building has not changed its original look, but it has been adapted and now exudes with ambience of modern life to serve as a unique creative space of the city. The juxtaposition of the old and the new reflects the consciousness of the importance of the city's cultural heritage and the necessity of its reinterpretation. Svilara is now a multipurpose space for art exhibitions, concerts, films, book promotions, workshops, artists' residences– especially the ones devoted to community engagement. Today, Svilara still represents a factory, but instead of silk it now produces creative ideas and artistic energy. Everyone is welcome to contribute and be a part of the rich process of invention, creativity and exchange of ideas.



The oldest Serbian literary, cultural and scientific society, **Matica Srpska** was founded in 1826 in Pest, during the liberation of Serbia from centuries of Ottoman occupation and the strengthening of awareness of the need to fully incorporate Serbian people in modern European trends at the same time maintaining their cultural identity. The activities of Matica were, from the very beginning, aimed at presenting Serbian culture to Europe and at enlightening the people. In order to achieve this, a rich publishing activity has been developed. The basis of this activity was the famous Letopis (Chronicle), first published in 1824. Later on, numerous other editions were published, among them one edition with a particular educational role, appropriately named Books for the People. During the 1840s, Matica created conditions required for scientific work. It was then that a library containing literary and manuscript collections from various scientific fields was formed. In 1864, Matica Srpska relocated its headquarters from the Tekelijanum palace in Pest to the Platoneum palace in Novi Sad. It was then that the city of Novi Sad became known as the 'Athens of Serbia.' The city was given this name because Matica Srpska was considered the gathering point of the wisest and the most educated people. That connection became even more emphasized later on. Matica Srpska became a symbol of civil society, culture, education, enlightenment, and charity. Matica Srpska has almost 2,000 associates today. They are included in dozens of scientific and development projects within the Department of Literature and Language, Department of Lexicography,



Department of Social Sciences, Department of Natural Sciences, Department of Fine Arts, Department of Performance Arts and Music, and the Manuscript Department. Associates prepare articles for ten periodical publications of Matica and work on the preparation of publications of great significance for Serbian culture and science, such as the Serbian Encyclopedia, Serbian Biographic Dictionary, the Dictionary of Serbian Language, Orthography... The Library of Matica Srpska has over 3,500,000 books, and the Gallery of Matica Srpska houses a rich collection of Serbian eighteenth and nineteenth century paintings. The Publishing Center continues the tradition of the former Matica Srpska Publishing Company, whose editions were, for decades, recognizable throughout Southeastern Europe by the emblem MS, which signified high-quality and carefully selected literature from various fields. Every year Matica Srpska awards worthy accomplishments in various fields of culture and science.



**PART I**  
**19:00**

## *Gala Opening Ceremony*

**Thursday, June 27<sup>th</sup> 2019**

**Town Hall**

**FESTIVAL ISIDOR BAJIĆ - Gala Concert of Competition Winners**

N. Nizankivski: Two Ukrainian songs

**Laura Mađarić**

Class: Olga Borzenko

I. Berkowitsch: Variations on the Russian theme

D. Stular: Spite

**Filip Mansuori**

Class: Aleksandra Tešić

F. Chopin: Nocturne in C-Sharp Minor, Op. posth.

**Farago Isidora**

Class: Tatjana Petrov

V. Filippenko: Toccata

**Marija Šapovalova**

Class: Olga Borzenko

J. Sibelius: 5 Pieces, Op. 75, The Trees: No. 5 The Spruce

D. Bobić: Carnival Etude No. 2

**Mateja Ivanov**

Class: Tatjana Vukmanović

F. Burgmüller: Etude in D Major, Op. 109, No. 18

S. Bortkiewicz: If he was big

**Marija Bajeva**

Class: Anđelka Simikić

S. Bortkiewicz: The Butterfly, from Andersens Fairy Tales Op. 30

V. Kosenko: Etude in B Minor

**Matej Božić**

Class: Tatjana Petrov

F. Poulenc: Novelette No. 3 in E Minor

E. Neupert: Etude in E Major

**Petra Spasojević**

Class: Ana Frlin







## Cong Bi (China)

R. Schumann

Davidsbündlertänze, Op. 6

- I. Lebhaft
- II. Innig
- III. Mit Humor
- IV. Ungeduldig
- V. Einfach
- VI. Sehr rasch
- VII. Nicht schnell
- VIII. Frisch
- IX. Lebhaft
- X. Balladenmäßig - Sehr rasch
- XI. Einfach
- XII. Mit Humor
- XIII. Wild und lustig
- XIV. Zart und singend
- XV. Frisch
- XVI. Mit gutem Humor
- XVII. Wie aus der Ferne
- XVIII. Nicht schnell

L. van Beethoven

Piano Sonata No. 23 in F Minor, Op. 57

- I. Allegro assai
- II. Andante con moto
- III. Allegro ma non troppo – Presto

M. P. Mussorgsky

Pictures at an Exhibition

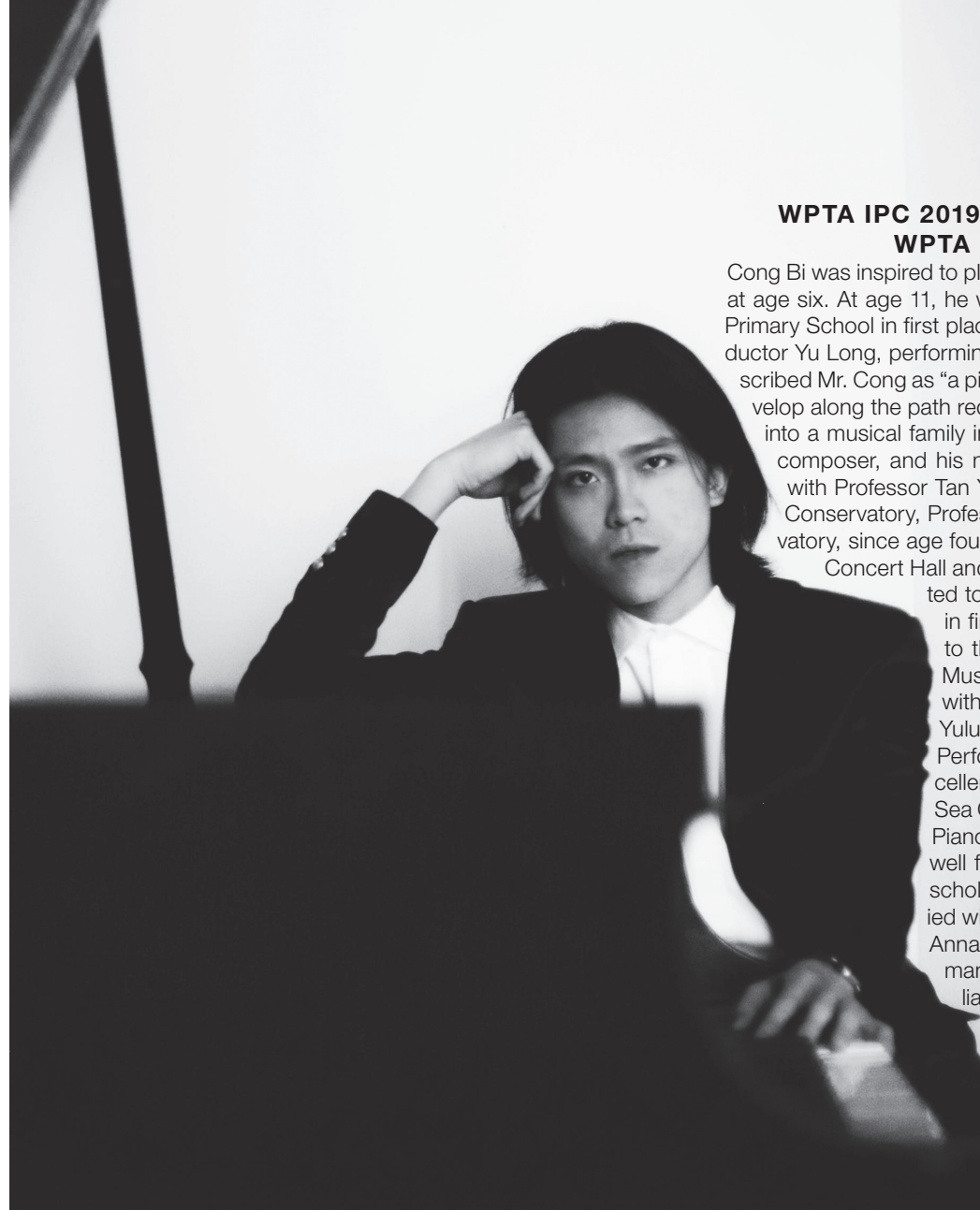
- Promenade I
- I. Gnomus
- Promenade II
- II. Il Vecchio Castello
- Promenade III
- III. Tuileries
- IV. Bydło
- Promenade IV
- V. Ballet of the Chickens in their Shells
- VI. Samuel Goldenberg und Schmuyle
- Promenade V
- VII. Limoges – The Market Place
- VIII. Catacombæ
- IX. The Hut on Fowl's Legs (Baba-Yagá)
- X. The Great Gate of Kiev

## Cong Bi (China)

**WPTA IPC 2019, Performance Category, 1st Prize, ex aequo**  
**WPTA Finland IPC 2019, Category I, Absolute Prize**

Cong Bi was inspired to play the piano at the age of four and began appearing on stage at age six. At age 11, he was admitted to the Central Conservatory of Music Affiliated Primary School in first place. At 15, he collaborated with internationally renowned conductor Yu Long, performing Sergei Rachmaninoff's Piano Concerto No. 2. Yu Long described Mr. Cong as "a pianist who played very handsomely." Bi Cong continued to develop along the path required to become a professional musician. Bi Cong was born into a musical family in Guangzhou in 1994. His father, Bi Jianping, was a famous composer, and his mother, Wei Xiuping, was a music teacher. Bi Cong studied with Professor Tan Ying, Director of the Piano Department of the former Xinghai Conservatory, Professor Xian Jinsong and Professor Li Qi of the Xinghai Conservatory, since age four. At the age of six, he performed at the Guangzhou Xinghai Concert Hall and the Guangzhou Friendship Theatre. In 2005, he was admitted to the Central Conservatory of Music Affiliated Primary School

in first place as a fifth grader. After two years, he was admitted to the middle school affiliated with the Central Conservatory of Music with the first place in the country. While there, he studied with Professors Zhang Jin, Du Taihang, Shao Dan, and Huang Yulun, a famous piano educator at the Hong Kong Academy for Performing Arts. During his stay in China, Bi Cong achieved excellent results in many well-known competitions such as the Star Sea Cup, Haiziman Cup, Kadansa Cup, Chinese Children's Mozart Piano and Violin Works Competition, and others, continuing to do well from that time forward. In 2010, Bi Cong was awarded a full scholarship to precollege of the Juilliard School, where he studied with Matti Raekallio. In 2011, under acclaimed Polish conductor Anna Mroz, he performed with the Toulon Symphony. His performance earned praise from Professors Robert McDonald of Juilliard and Ilja Scheps of the Cologne Conservatory. In January of 2012, Bi Cong and the conductor Chen Xieyang performed the New Year's concert with the Shanghai Symphony.





The conductor called the concert “beyond the spirituality and passion of age.” In the same year, the 40th anniversary of the establishment of diplomatic relations between China and Germany, Bi Cong was invited to perform two concerts for the 27th “Schleswig-Holstein” Music Festival. The concerts took place at Kiel Palace in Schleswig-Holstein and Leys Concert Hall in Hamburg. Mr. Cong played Er Huang, a piano concerto composed by Chen Qigang. The Shanghai Symphony was conducted by Yu Long in a brilliant performance which gained the attention of media throughout Europe. In 2014, Bi Cong enrolled in the Mannes College of Music, where he won the presidential scholarship. His teacher, Pavlína Dokovská, is the director of the piano department. Bi Cong was invited to perform the opening concert of the 3rd Shenzhen Piano Music Festival in October 2015. The sensational concert featured Rachmaninoff’s Piano Concerto with the Shenzhen Symphony. The conductor was Guido Johannes Rummstadt of the Nuremberg National Conservatory of Music. Also participating in the festival were the German Conductors Association and the Music Director of the Nuremberg National Opera. Also in 2015, Bi Cong was invited by Steinway Piano to hold piano sharing sessions and master classes in Guangzhou. During the summer of 2017, Bi Cong toured domestic universities, playing solo concerts at the Music School of South China Normal University in Guangzhou, Beijing Normal University, Renmin University of China, and many others. His concerts were highly praised by teachers and students alike. Broadcasts were aired on Guangdong Radio and the Television Variety Channel. Recently, Bi Cong has been invited to perform in New York, Poland, Germany, Shanghai, Shenzhen, and various additional locations. During his studies in the United States, Bi Cong has been recognized by many internationally renowned musicians, including Chen Hongkuan, Yin Chengzong, Veda Kaplisky, Robert McDonald, Ilja Scheps, Charles Dutoit, Christoph Eschenbach, and Gary Graffman. On April 12, 2019, invited by the Paulus Hook Music Foundation in the United States, Mr. Bi presented a solo piano recital at Carnegie Hall in celebration of the 40th anniversary of the establishment of Sino-US diplomatic relations. Tickets were sold out one week prior to the concert. Those in attendance at the concert and reception included many important figures from political, business, cultural and artistic circles in the United States such as Li Liyan, Cultural Counselor of the Chinese Consulate in New York; and Steven Fulop, Mayor of Jersey City. Guests also included government officials, representatives from the New York North American College Alliance, Peking University, Tsinghua University, the New York Regional Alumni Association, the New York Pianists Association, the New York Piano Society, New York Piano Teachers Association and the New York and New Jersey Piano Teachers Congress. The New York Nowodvorski Foundation, the Jersey Veterans Association, the Paulus Hook Association, Chinese business leaders in the United States, United Nations officials, and others. In her review, music critic Rorianne Schrade said, “Bi Cong is a very temperamental and confident pianist. This full performance is the best testimony of Bi Cong’s transition from the “piano prodigy” to the “piano artist.” She went on to say that she will continue to pay attention to this rising Chinese pianist. In 2019, Bi Cong graduated with honors, winning the Outstanding Talents Honors Award, the Best Undergraduate Performer award, and the 2019 Steinway Award. Bi Cong’s artistry has been internationally recognized. Professor Robert McGee of Juilliard called him “a pianist with great musical talent and a promising future.” Ilja Scheps of the Cologne Conservatory said, “He is very musical and has a very high talent. I sincerely like his performance; the music is very beautiful.” The famous German composer, Peter Ruccika, also praised Bi Cong’s performance. In addition, well-known European classical music managers have been paying close attention to Bi Cong’s career development. Bi Cong’s rich performance experience has gained a great deal of media attention at home and abroad, with authoritative music journals publishing notices. These include Musical Instruments, Little Performers, Music Weekly, Piano Art, Life Weekly, Nanfang Daily, Guangzhou Daily, Yangcheng Evening News, New Express, Xinmin Evening News, Liberation Daily, Evening News, Oriental Morning Post, Shenzhen Evening News, Shenzhen Jingbao, Shenzhen Business Daily, Shenzhen Special Zone News, Xinhua News Agency – Xinhua Net, New York News, Sing Tao Daily, New York Concert Review, New York Piano Group, Musical America, Broadway World, US Chinese TV Station, New York Reception Room, American Jiu-an TV – New York Face to Face, New York King, Wall Street Hive and others.

**by Rorianne Schrade for New York Concert Review; New York, NY**

### *How did you get started with piano?*

CB: Both of my parents are musicians—my mother a violinist, my father a composer—so I likely received exposure to classical music while still in my mother’s womb. Playing piano was my choice, a choice I made at the tender age of three. I gave my first solo recital at six. When I was nine, I began more intense studies at the Central Conservatory in Beijing. At fifteen, I performed a Rachmaninov piano concerto with the China Philharmonic Orchestra. It was this experience that solidified my vocational commitment to the piano and led directly to my decision to study piano in the U.S

### *Who are some of your favorite composers and pianists?*

CB: All glory, honor and praise to the patron saints of our field, Beethoven and Bach! We can know them as composers but only imagine what heights they achieved as improvisers. I consider Schnabel to be one of the great performers of Beethoven, as he brings a sense of improvisation to all of his interpretations. And in that same vein, I deeply admire contemporary improvisers such as Keith Jarrett and Chick Corea.

You performed both the Tchaikovsky 1st and Prokofiev 3rd piano concerts in China last year. Can you tell us more about this?

CB: I had the pleasure of touring with one of the finest orchestras in northern China. For this tour, I felt it was important for the program to combine one of the most standard pieces of the piano repertoire with another very important, though perhaps less well-known selection. Prokofiev 3rd Piano Concerto strikes me as a visionary piece—that is, forward-thinking.

### *How many hours a day do you practice on average?*

CB: Some days I might not even touch the piano. Others, I’ll spend the entire day on the piano—more than 10 hours. I think it’s important that one be in the right place to be able to put one’s whole heart into the work one does. That way you’ll know the work will be truly productive. Approaching a recital, however, it’s rare that I miss a day.

### *How do you feel about performing on stage for a large audience?*

CB: Personally, I feel very natural performing in that setting. With a large audience, the energy is truly palpable. Performance is all about the energy exchange that occurs between the performer and the listener. When one performs, the more energy you put into the music, the more energy is reflected back from the audience. The larger the audience, the more energy. Of course, there’s also all the more pressure. So one must practice hard!

### *How do you prepare for a solo recital? Can you take us through your process of getting a recital program concert ready?*

CB: Knowing your music thoroughly is probably the most important part of preparing a recital. As a recital date draws nearer, I spend more time with the score, looking it over, reading through passages, getting it deep in the mind’s eye. I believe this helps one better convey the composer’s intent.



*If it had not been for piano, what do you think you would have been?*

CB: I think would have liked to be a graphic artist, a painter or a cellist.

*What role do you think classical pianists play in today's world?*

CB: Obviously, it's in our hands to keep the tradition alive and at a high level because hey, who else is going to do it? Besides that, to the extent possible, we must reach out to younger audiences and cultivate an awareness of, hopefully an appreciation for, our art form, ensuring that there will be any audience to speak of in the future. I think it's an appreciation of the experience of a live performance as much as it is of classical music that must be kept alive.

*Do you have any advice to give to those wishing to become concert pianists?*

CB: This is one of the most difficult musical fields to get involved in. You must know, deep in your heart, that this is what you want to devote your life to.

*Can you name three ingredients for success as a concert pianist?*

CB: Strong work ethic (self-discipline), a wealth of musical knowledge, both historical and repertoire, and an abundance of love in one's heart, for this will provide the fuel for a long and successful career.

Thursday, June 27th 2019

Town Hall

20:00

**Piano Recital**

GALA OPENING CEREMONY

Friday, June 28th 2019

Isidor Bajić Music School, Concert Hall

13:15

**Piano Master Class**

IAN JONES (UK)

## *Manuel Matarrita (Costa Rica)*

**WPTA Argentina IPC FVT 2018, Composition Category, 1st Prize**

Universidad de Costa Rica

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 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), *Confidencias* (2016), *Evocación* (2017) and *Flores del corazón* (2017) – all available in the major digital platforms. He was also the winner of the first prize in composition of the WPTA – Argentina Piano Composition Contest in 2018.



**Saturday, June 29th 2019**

**The Great Hall of the University of Novi Sad Rectorate**

**20:00**

**Piano Recital: Dances of Latin America**

G. D. Pérez  
E. Nazareth  
J. I. Quintón  
R. Pignoni

Ancestro (bambuco)  
Sagaz (choro)  
El coquí (danza)  
Five Argentinian dances:  
Ramaje (zamba)  
Pa' la Lilucha (gato)  
Por el sur (huella)  
Esto que estoy cantando (chacarera)  
Tientos cruzados (malambo)  
El emigrante (tango), from Homenaje a Astor Piazzolla  
Two Cuban dances: Serenata melancólica, Canta, clave  
Desvaríos sobre La Botijuela  
(First prize WPTA-ARGENTINA Piano Composition Contest in 2018)

**Sunday, June 30th 2019**

**Isidor Bajić Music School, Concert Hall**

**13:15**

**Piano Master Class**

**HOSTING ON WPC 2019 / WPC FRIENDS**

## *We present you ArtLink Festival!*



The ArtLink Festival's mission to attract the public attention to the importance of promoting young artists through festivals, the synergy of their individual authorities and quality creating a new, powerful creativity and production leaver, in a dialogue with founders, funders and sponsors, has become more relevant than ever. The Festival seeks to establish the young talents as recognised artists, building their confidence, professional curriculum, national and international recognition, contacts with other artists, talent seekers and partner festivals, in that way contributing to the attainment of future meaningful employment of the young artists. Through dedication of the Festival management and of the mentoring artists, the high artistic standards and quality are instilled in the young artists and their performances – all leading to the audience being exposed to high quality standards and developing to a level of discerning classical music enthusiasts. By doing all of the above, for a sustained period of time, with clear enthusiasm and benevolence, the Festival is building up an engaged and sustained network of audience, artists, and supporters. The Festival every year presents the art of excellent artists, some better known than others, providing them with an opportunity for further professional development and career development. The ArtLink Young Talents' Festival program is a result of the long-term fruitful cooperation with the network of several European festivals – all a part of the European Festival Association – and with the support of the International Visegrad Fund, Delegation of EU in Serbia, the European Investment bank, Embassies of Romania, Israel, Portugal, Czech Republic, the Italian Institute for Culture, Musical Youth of Novi Sad, World Piano Conference and Zmaj Jova Festival Novi Sad.



# Zoltán Fejérvári (Hungary)

Winner of the 2017 Concours Musical International de Montréal for piano and recipient of a Borletti-Buitoni Trust Fellowship, Zoltán Fejérvári has appeared in recitals throughout Europe and the United States in such prestigious venues as Carnegie’s Weill Hall in New York, the Kimmel Center in Philadelphia, the Library of Congress in Washington DC, Gasteig in Munich, Lingotto in Turin, the Palau de Música in Valencia, the Biblioteca Nacional de Buenos Aires and the Liszt Academy in Budapest. He has performed as a soloist with the Budapest Festival Orchestra, the Hungarian National Orchestra, the Verbier Festival and Concerto Budapest Orchestras among others, under such conductors as Iván Fischer, Zoltán Kocsis, Ken-Ichiro Kobayashi, and Gábor Takács-Nagy. Zoltán Fejérvári is a passionate chamber musician. He has collaborated with both the Keller and Kodály Quartets and has worked with such musicians as Gary Hoffman, Joseph Lin, Cristoph Richter, András Keller, Radovan Vlatkovic, Ivan Monighetti, Frans Helmerson, Steven Isserlis. He has been a participant in Kronberg’s “Chamber Music Connects the World” program, Prussia Cove’s “Open Chamber Music”, Lisztomania in Chateauroux, the Tiszadob Piano Festival and Encuentro de Música in Santander. At the invitation of Mitsuko Uchida, he participated in the Marlboro Music Festival during the summers of 2014 through 2016. Zoltán Fejérvári’s recording of Liszt’s Malédiction with the Budapest Chamber Symphony was awarded the “Grand prix du Disque” in 2013 [HCD 32801]. His CD of four Mozart violin sonatas, with violinist Ernő Kállai, was released in 2014 by Hungaroton [HCD 32740]. Distinguished pianist András Schiff chose Zoltán Fejérvári for his “Building Bridges” series created to highlight young pianists of unusual promise. Under this aegis Mr. Fejérvári will give recitals in season 2017-18 in Berlin, Bochum, Brussels, Zürich and Ittingen among other cities. Since 2014 Zoltán Fejérvári, has been teaching at the Chamber Music Department of the Liszt Academy of Music.

Beethoven

**1st JULY, 2019 (MONDAY)**  
THE SYNAGOGUE  
20,00  
PIANO NIGHT

Sonata in C Major Op. 53 “Waldstein”  
I. Allegro con brio  
II. Introduzione. Adagio molto  
III. Rondo. Allegretto moderato - Prestissimo

Schumann

Fantasy in C Major Op. 17  
I. Durchaus fantastisch und leidenschaftlich vorzutragen; Im Legenden-Ton  
II. Mäßig. Durchaus energisch  
III. Langsam getragen. Durchweg leise zu

# Aleksandra Świąt (Poland)

Pianist Aleksandra Świąt was born in Nowy Sącz. From 2011 to 2013 she studied with Prof. Piotr Paleczny at the Fryderyk Chopin University of Music in Warsaw. She graduated from the Karol Szymanowski Academy of Music in Katowice under Prof. Wojciech Światała and Prof. Maria Szwajger-Kuśakowska. During the same time she also studied historical piano performance in the class of Katarzyna Drogosz at the Academy of Music in Katowice, and in 2014 she graduated in harpsichord in the class of Małgorzata Sarbak at the Fryderyk Chopin State Music School in Warsaw. She also studied at the Guildhall School of Music and Drama in London under David Dolan. Since 2016 she has been a doctoral student at the Academy of Music in Gdańsk. She took part in master classes led by some eminent musicians, including Robert Levin, Marek Moś, Maciej Grzybowski, Malcolm Bilson and Christine Schornsheim. The artist has taken part in international and national piano competitions; the most important prizes she has won include 2nd prize at the International Competition for Young Pianists in Ettlingen and 2nd Prize at the New Orleans International Piano Competition, as well as 2nd prize and a special prize at the International Piano Competition for Young Musicians in Enschede. Świąt has received a special award for the performance of a piece of a Polish composer and a special award of the Radio Gdańsk at the 4th International Baltic Piano Competition, 2nd prize at the 47th Fryderyk Chopin National Piano Competition and a special award for a solo performance of Robert Schumann’s piece, 2rd prize at the 1st International Chopin Competition on Period Instruments (Warsaw, 2018). Świąt’s interests encompass both historical performance and 20th-century and contemporary music. In addition to Baroque, Classicist and Romantic works, her repertoire includes compositions by O. Messiaen, B. Bartók, G. Crumb, G. Ligeti, A. Schönberg, H. M. Górecki, and K. Stockhausen. She is also active as a chamber musician, working with cellist Marcin Zdunik, with whom

she recorded a Robert Schumann album released by the Fryderyk Chopin Institute (2014). She also performs in duo with her sister, violinist Agnieszka Świąt. Aleksandra Świąt has given concerts with the Łódź Philharmonic, Podlasie Opera and Philharmonic Orchestra, Symphony Orchestra of the Fryderyk Chopin University of Music in Warsaw, Netherlands Symphony, Liepāja Symphony, AUKSO Chamber Orchestra, and the Beethoven Academy Orchestra. Aleksandra Świąt was a scholarship holder of the National Fund for Children in Warsaw (2003-2010). She received multiple scholarships from the Ministry of Culture and National Heritage, as well as from the “Sapere Auso” Małopolska Scholarship Foundation. In 2010, she received the Franciszek Wybrańczyk Artistic Scholarship; and in 2012, a scholarship from the Jütting Foundation in Germany. Aleksandra Świąt is represented by the Ludwig van Beethoven Association.

**1st JULY, 2019 (MONDAY)**  
THE SYNAGOGUE  
20,00  
PIANO NIGHT

F. Chopin  
F. Chopin  
F. Chopin  
F. Chopin  
J. Brahms  
F. Chopin

Prelude in C-Sharp Minor, Op. 45  
Nocturne in C-Sharp Minor, Op. 27  
Nocturne in D-Flat Major, Op. 27  
Polonaise-Fantasy in A Major, Op. 61  
Intermezzo in A Major, Op. 118  
Ballade in F Major, Op. 38

# Adi Neuhaus (Israel)

Pianist Adi Neuhaus is quickly building an international reputation as a young virtuoso of outstanding potential – admired for his virtuosity maturity and musicality. Descendent of legendary pianists and pedagogues Heinrich Neuhaus (teacher of Emil Gilels and Sviatoslav Richter), and Stanislav Neuhaus (Brigitte Engerer), Adi began his early musical education at age of five with his mother Irina and his father Heinrich. A student of Lea Agmon at the Jerusalem Academy of Music and Dance and Marian Ribicky at the Ecole Normale de Musique in Paris, Adi is currently student of great pedagogue Klaus Hellwig at the Berlin University of the Arts (UDK). He is a former major prize winner at the 2017 Viseu Piano Competition in Portugal, the 2016 Imola Piano Competition in Italy, first prize winner at the 2013 Piano Forever Competition in Ashdod and first prize winner at the 2010 International Scriabin Competition in Moscow. Adi is grant holder of the prestigious America – Israel Cultural Foundation. As participant of the prestigious Young Piano Masters Project of the Edward Aldwell Center in Jerusalem, Adi has been privileged in recent years to have masterclasses with world-acclaimed artists such as Murray Perahia, Richard Goode, Yefim Bronfman, Maria Joao Pires, Alexander Tamir, Andras Schiff, Ilana Vered, Jerome Lowenthal, Emmanuel Ax and Joseph Kalichstein. Pianist Murray Perahia, for whom Adi was very fortunate to play several times, had a profound impact in forming his musical personality. Adi Neuhaus performs in major venues in Europe and the US as soloist and in chamber music. He made his European debut at the Louvre Auditorium in Paris, his Asian debut at the Hong Kong Academy for Performing Arts and his Russian debut at the Philharmonic Hall in Saint-Petersburg. He participated at Les Sommets du Classique Festival in Crans-Montana (Switzerland), the Telavi International Music Festival (Georgia), the Academy of the Verbier Festival (Switzerland), the International Music Festival in Perugia (Italy) and the Angela Hewitt Festival (Italy). His recent solo engagements include a tour in Germany with concerts at the Schumann’s house in Zwickau and Leipzig. In the US, he performed recitals in Providence, Houston, Miami,

Cleveland, Chicago and at the Vladimir Nielson Piano Festival in New York. In September 2018, he opened the season of the famous piano Series Les Pianissimes 18/19 in Salle Cortot in Paris and played in a live performance the Rachmaninov’s Variations on a theme of Corelli at the Maison de la Radio in Radio France. In addition, Adi performed recitals at the Tbilisi State Conservatory, and appeared as soloist with orchestras such as the Cantus Firmus Orchestra in Moscow, the Tbilisi Symphony Orchestra, the Georgian National Philharmonic Orchestra, the Israeli Chamber Orchestra, the Alicante Symphony Orchestra, the Ashdod Symphony Orchestra under the direction of Lahav Shani and the Jerusalem Symphony Orchestra under the baton of Frederic Chaslin.

## 1st JULY, 2019 (MONDAY)

THE SYNAGOGUE

20,00

PIANO NIGHT

F. Chopin  
F. Chopin  
F. Chopin  
F. Chopin  
A. Scriabin

Polonaise-fantaisie, Op. 61  
Berceuse, Op. 57  
Barcarolle, Op. 60  
3 Mazurkas, Op. 59  
Sonata No. 2 in G-Sharp Minor, Op. 19  
I. Andante  
II. Presto

# WPC 2019 Schedule

27th JUNE, 2019 (THURSDAY)

## ISIDOR BAJIĆ MUSIC SCHOOL - CONCERT HALL

11,00 EVREN KUTLAY (TURKEY)

*Lecture: Hungarian Pianists of Ottomans*

11,45 LAURENS PATZLAFF (GERMANY)

*Lecture Recital: The Art of Classical Improvisation*

12,30 JACOB ERTL (USA)

*Piano Master Class*

13,30 Intermission

## TOWN HALL

18,00 STELA MOLNAR (SERBIA)

*Young Concert Platform: J. S. Bach, J. Haydn, F. Liszt, C. Saint-Saens, V. Milanković, K. M. Szymanowski*

GALA OPENING EVENTS

19,00 FESTIVAL ISIDOR BAJIĆ

*Gala Concert of Competition Winners*

20,00 WPTA IPC 2019 1st PRIZE-WINNER / WPTA FINLAND IPC 2019, Category I, Absolute Prize: CONG BI (CHINA)

*Piano Recital: R. Schumann, L. van Beethoven, M. Mussorgsky*



ISIDOR BAJIĆ MUSIC SCHOOL - CONCERT HALL

- 11,00BONNIE CHOI (USA)  
Lecture: Undergraduate Piano Performance Curricula in China and the United States: A Comparison
- 11,45SOPHIA GILMSON (USA/RUSSIA)  
Lecture Recital: Selected Preludes and Fugues by Bach and Shostakovich in the Same Keys
- 12,30VANESA SANTANACH (SPAIN)  
Lecture Recital: Approaching to the contemporary repertoire for piano
- 13,15IAN JONES (UK)  
Piano Master Class
- 14,30Intermission

ISIDOR BAJIĆ MUSIC SCHOOL - ROOM 34

- 13,45JUAN PABLO ANDRADE (COSTA RICA/USA)  
Consultation Session: Pursuing Studies at the The University of Texas Rio Grande Valley, (Brownsville, Texas)
- 14,45IAN JONES (UK)  
RCM Pre-Audition Consultations

ISIDOR BAJIĆ MUSIC SCHOOL - CONCERT HALL

- 16,30JELENA POPOVIĆ (SERBIA) / SARA JOVIĆ (SERBIA)  
Young Concert Platform: J. S. Bach, D. Scarlatti, D. Cimarosa, J. Haydn, J. N. Hummel, C.Czerny, Y. Nakada, F. Chopin, E. Grieg, S.Rachmaninoff, R. Bellafronte, Corelli-Reinecke, M. Moszkowsky, C. Debussy, Y. Vesnyak
- 17,15NOÉMI CSÓKE (SERBIA/HUNGARY)  
Young Concert Platform: J. S. Bach, F. Liszt, C. Debussy, B. Bartók
- 18,15Intermission

THE GREAT HALL OF THE UNIVERSITY OF NOVI SAD RECTORATE

- 18,30TOSHIKAZU MIZUNUMA (JAPAN)  
Piano Recital: J. Haydn, J. Sibelius, R. Schumann
- 19,15JACOB ERTL (USA)  
Piano Recital: M. Ravel, I. Stravinsky
- 20,00JUAN PABLO ANDRADE (COSTA RICA/USA)  
Piano Recital: Themes, Variations and More: J. Brahms, W. A. Mozart, C. Debussy, L. van Beethoven

ISIDOR BAJIĆ MUSIC SCHOOL - CONCERT HALL

- 11,00DIEGO MACÍAS STEINER (ARGENTINA)  
Lecture Recital: Three Books Presentation “Vanguards of the 20th Century” – “Piano with Electroacoustic” – “Rereading Piazzolla”
- 11,45JELENA VLADIKOVIĆ (CANADA/USA)  
Lecture Recital: Schumann: Genius Misplaced and Misunderstood
- 12,30JUAN PABLO ANDRADE (COSTA RICA/USA)  
Piano Master Class
- 13,30Intermission
- 15,45MILOŠ PAVLOVIĆ (SERBIA) / JELENA ĐAJIĆ (SERBIA)  
Piano Duo Recital: Piano Duo MEZZO: Music by Serbian Contemporary Composers
- 16,45RAISA ISAACS (USA) / JUVENAL CORREA-SALAS (CHILE/USA)  
Piano Duo Lecture Recital: From Baroque to Modernity
- 17,30Intermission

THE GREAT HALL OF THE UNIVERSITY OF NOVI SAD RECTORATE

- 17,45EUNMI KO (USA)  
Piano Recital: T. Kline, M. Schreibeis, C. T. Chan, D. Liptak
- 18,30MATTHEW WOOD (USA)  
Piano Recital: R. Schumann
- 19,15MILICA JELAČA JOVANOVIĆ (USA/SERBIA)  
Piano Recital: Music by Schumann-s - Clara’s and Robert’s Opp. 6
- 20,00MANUEL MATARRITA (COSTA RICA)  
Piano Recital: Dances of Latin America: G. D. Pérez, E. Nazareth, J. I. Quintón, R. Pignoni, B. Lockhart, M. R. Armengol

ISIDOR BAJIĆ MUSIC SCHOOL - CONCERT HALL

- 11,00AGNIESZKA LASKO (POLAND)  
*Lecture: A presentation of the new book Short Tales: ideas for firing children’s imagination and creativity*
- 11,45CARMEL LIERTZ (AUSTRALIA)  
*Lecture: Self-Care for Pianists: How Mind-Body Awareness Develops Mind-Body Health, Increasing Mental and Physical Edge and Performance Confidence*
- 12,30WOJCIECH KOCYAN (USA/POLAND)  
*Lecture: Chopin’s style: some common misconceptions*
- 13,15MANUEL MATARRITA (COSTA RICA)  
*Piano Master Class*
- 14,15Intermission

THE GREAT HALL OF THE UNIVERSITY OF NOVI SAD RECTORATE

- 17,00ALESSIA CECCHETTI (ITALY)  
*Piano Recital: Voyage in Music: J. S. Bach, J. Haydn, F. Chopin*
- 17,45KRISTI BAKER (USA)  
*Piano Recital: C. Chaminade, J. Brahms, C. Debussy, E. Charbrier, G. Gershwin*
- 18,30SOFIJA PALUROVIĆ (SERBIA)  
*Young Concert Platform: J. S. Bach, J. Haydn, L. van Beethoven, R. Schumann, S. Prokofiev*
- 20,00NENAD RADIĆ (SERBIA)  
*Piano Recital: J. Brahms, F. Chopin*

ISIDOR BAJIĆ MUSIC SCHOOL - CONCERT HALL

- 11,00CHRISTINA COOPER (UK) / SOPHIA KATERINIS (USA/UK/GREECE)  
*Lecture: The Making Of A True Pianist: The Psychological Route To Success And Fulfilment*
- 12,30WOJCIECH KOCYAN (USA/POLAND)  
*Piano Master Class*
- 13,30CARMEL LIERTZ (AUSTRALIA)  
*Coaching for Confident Practice and Performance/Presentation: Mind-Body Health Strategies for Enhanced Focus and Sustained Energy*
- 14,15Intermission
- 15,45WILLIAM LIPKE (USA)  
*Piano Recital: A Recital of Original Compositions Including a World Premiere*
- 16,30MIRTA GÓMEZ (USA) / SAHILY CÁNOVAS (USA)  
*Piano Duo Recital: “En Blanco Y Negro”: E. Grieg, W. A. Mozart, A. Dvořák, I. Cervantes, F. Schubert*
- 18,00Intermission

MATICA SRPSKA - CONCERT HALL

- 18,15SOOJIN JOO (SOUTH KOREA)  
*Piano Recital: M. Ravel, M. Mussorgsky*
- 19,00TINUS BOTHA (REPUBLIC OF SOUTH AFRICA)  
*Piano Recital: Schubert: The Last Sonata*
- 19,45Intermission

THE SYNAGOGUE

- 20,00ARTLINK FESTIVAL: PIANO NIGHT: ALEKSANDRA ŚWIGUST (POLAND)  
ADIK NEUHAUS (ISRAEL)  
ZOLTÁN FEJÉRVÁRI (HUNGARY)

# ISIDOR BAJIĆ MUSIC SCHOOL - CONCERT HALL

|       |                                                                                                                                                     |
|-------|-----------------------------------------------------------------------------------------------------------------------------------------------------|
| 11,00 | LUCY YAO (USA)<br><i>Lecture Recital: Works For Piano, Electronics, and Projection in the 21st Century</i>                                          |
| 12,00 | SOOJIN JOO (SOUTH KOREA)<br><i>Lecture Recital: Stylistic analysis in Valses nobles et sentimentales by Maurice Ravel</i>                           |
| 12,45 | ESTEBAN ALVAREZ (COSTA RICA)<br><i>Lecture: Defining World Music in Critical Times Intermission – The importance of connectedness through music</i> |
| 13,30 | ANN DUHAMEL (USA)<br><i>Piano Master Class</i>                                                                                                      |
| 14,30 | CHRISTINA COOPER (UK) / SOPHIA KATERINIS (USA/UK/GREECE)<br><i>Joint Master Class: Introduction to Stress-Free Music Performance</i>                |
| 15,30 | Intermission                                                                                                                                        |

# CULTURAL STATION SVILARA

|       |                                                                                                                                                                                                                   |
|-------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 17,15 | YUJUNG YOON (SOUTH KOREA)<br><i>Piano Recital: From Bach To Scriabin</i>                                                                                                                                          |
| 18,00 | ESTEBAN ALVAREZ (COSTA RICA)<br><i>Piano Recital: World Music Recital – Program open to suggestions</i>                                                                                                           |
| 19,00 | JELENA SIMONOVIĆ-KOVAČEVIĆ (SERBIA)<br><i>Piano Recital: J. S. Bach, J. Haydn, R. Schumann, G. Bacewicz</i>                                                                                                       |
| 20,00 | ALBERT TIU (PHILIPPINES/SINGAPORE)<br><i>Piano Recital: Chopin: Before and Beyond: J. S. Bach, F. Chopin, E. Grieg, F. Liszt, J. Field, G. Fauré, P. I. Tchaikovsky, A. Skryabin, L. Godowsky, F. Mendelssohn</i> |

# ISIDOR BAJIĆ MUSIC SCHOOL - CONCERT HALL

|       |                                                                                                                                                 |
|-------|-------------------------------------------------------------------------------------------------------------------------------------------------|
| 11,00 | LEAH KANG (USA)<br><i>In Absentia: Beethoven's Dramatic Overtures as Chamber Music Arrangements</i>                                             |
| 11,45 | JIN HWA LEE (SOUTH KOREA)<br><i>In Absentia: Piano Recital: R. Schumann, W. Albright</i>                                                        |
| 12,30 | RIKA FUKUDA (JAPAN)<br><i>In Absentia: Rika Fukuda plays Japanese Tunes and Serbian Melodies</i>                                                |
| 13,15 | ANNA KIJANOWSKA (POLAND)<br><i>In Absentia: Spiritual Journey: From Arabic maqam To Techno-Piano Sonata No. 3 (Dance Suite) by Avner Dorman</i> |
| 14,00 | Intermission                                                                                                                                    |
| 16,45 | PATRICK HIDEOMI TOWNSEND (UK/JAPAN)<br><i>Young Concert Platform – WPTA Sochaczew Special Award: L. van Beethoven, F. Chopin, D. Kabalevsky</i> |
| 17,45 | Intermission                                                                                                                                    |

# CULTURAL STATION SVILARA

|       |                                                                                                                                                                                 |
|-------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 18,00 | BOŠKO STOJADINOVIĆ (SERBIA)<br><i>Young Concert Platform: J. S. Bach, S. Bortkiewicz, L. van Beethoven, A. Scriabin</i>                                                         |
| 18,45 | JAKUB NIEWIADOMSKI (POLAND)<br><i>Young Concert Platform: WPTA Sochaczew Special Award: J. S. Bach, F. Chopin, S. Prokofiev</i>                                                 |
| 20,00 | YOSHIO HAMANO (JAPAN/RUSSIA)<br><i>Piano Recital: A sensitive 'self' amid tumultuous times: a recital with introduction, featuring Dmitri Shostakovich's Piano Sonata No. 2</i> |
| 21,00 | ANN DUHAMEL (USA)<br><i>Piano Recital: "Borrowed from Brahms"</i>                                                                                                               |



Presenters

ESTEBAN ALVAREZ (COSTA RICA)

WPTA World Music, President



Esteban Alvarez was born and raised in San Jose, Costa Rica. His passion for music began at the age of 9. A year later Esteban began his music studies with Prof. Omar Arroyo up until his college journey began. At the age of 20, he was selected to arrange and conduct the music for the Escazu Folk-Music band at the SIVO Music Festival celebrated in Central Europe. A year later, he was awarded with a full scholarship to pursue a Bachelor’s degree in Classical Piano Performance at Baylor University, where he was nominated ambassador of culture during his sophomore year. Esteban served as a pianist for the Jazz Ensemble, performing with worldwide renown artists such as Maria Schneider, Jon Faddis, and Wycliff Gordon. After graduating with honors, Esteban was awarded with a full scholarship to pursue a Master’s degree in the renown Jazz Studies Program at the University of North Texas, studying with Professor Dan Haerle, and Stefan Karlsson. As a composer, Esteban has written music for small ensembles, orchestra, large ensembles, and chamber groups. In 2007 and 2008 Esteban wrote the songs for the National Peace Program of Costa Rica, and the Organization of Costa Rica & Nicaragua. In 2008 Esteban traveled to Guatemala, Qatar, and Nepal to represent Costa Rica performing in National Music Festivals, as well as speaking about peace and education. In 2009 Esteban was awarded with the UNT-DC scholarship to work in the Congress of the USA, as well as to serve as a Cultural Attache intern for Costa Rica embassy in Washington D.C. Esteban relocated to Austin (Texas) and he was recently nominated “Good Will Ambassador” and guest Artist to the International Peace Foundation, based in Hong Kong. During 2013 Esteban was nominated Steinway Artist. Esteban’s album “Tico Groove” was Awarded Best Album of 2015 by Akademia. In 2017 Esteban embarked in a project with the largest and most prestigious Mariachi band in the world; Mariachi Nuevo Tecalitlan. He recorded the album Piano Meets Mariachi. During the same year he co-founded the nonprofit organization Music Peace Project, promoting humanitarian relieve where most needed through the art of music. Esteban is currently the Executive Director of Chorus Austin and is an active world music concert pianist. His most recent projects will include compilation of world music from Cuba, Bolivia and Israel. This year Esteban was admitted in the prestigious Global Leaders Program, and has become the new president for the World Music division within the World Piano Teacher Association.

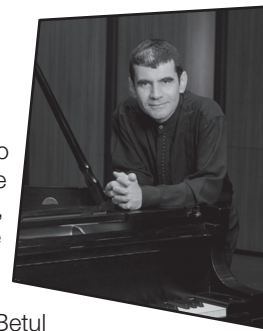
Lecture: Defining World Music in Critical Times – The importance of connectedness through music

The quest for defining the term “World Music” has been one of the most ambivalent movements in the music world in the past 30 years. The “old cliché” and emblematic saying that suggests music is the world’s “universal language” is indeed instrumental in the attempt to define this genre of Music. Nonetheless, it is my opinion that the rather vague interpretation given to the “universal language” title only describes a very narrow, obvious and insufficient aspect of music in relation to the practical impact it has today within the current global circumstances. According to the Encyclopedia Britannica, the term World Music was an invention of the Western record companies to bring ethnic and foreign music closer to the mainstream of Western Popular Music. Under this definition, “World Music” was another marketing tool in charged of selling music to an audience that otherwise was hidden due to their insufficient interest in the mainstream popular music of the Western World at that time. Nonetheless, the consciousness that musicians, producers and listeners all around the globe have developed around this term -originally coined for its commercial value-, has precipitated a significant change in the meaning and significance of itself. The object of this lecture is to address the discourse around the meaning of World Music in terms of our current times, and how World Music making around the world has a significance in the process bridging cultural gaps, conflict resolution, and re-inventing identities.

Presenters

JUAN PABLO ANDRADE (COSTA RICA/USA)

The University of Texas Rio Grande Valley (Brownsville, Texas)  
WPTA Costa Rica, Vice President



Costa Rican pianist Juan Pablo Andrade is the recipient of numerous awards at several national and international piano competitions in Costa Rica, The United States and Brazil, and has also being awarded the National Prize of Music by the Costa Rican Ministry of Culture. He performs extensively across the United States, Latin America and Europe as a recitalist, collaborator and soloist. Andrade has been a soloist with the Bolivia National Symphony, and in several occasions with the Costa Rica National Symphony, as well as the South Bend Symphony and the Greensboro Symphony, among others. Recent performances include Rachmaninoff’s Piano Concerto No. 3, in Gillette, Wyoming and Beethoven’s Emperor Piano Concerto in Costa Rica’s National Theater. His recent CD for Centaur Records (CRC3666) titled War to Peace, a recording with violinist Betul Soykan featuring works composed during World Word II, has received worldwide critical acclaim. He holds degrees from the University of Costa Rica, Arizona State University, Indiana University South Bend, and The University of North Carolina at Greensboro. In addition to his performance activities, Andrade is a professor of piano at UT Rio Grande Valley and at the Semper Music International Summer Festival in the Italian Alps.

Piano Recital: Themes, Variations and More

|                  |                                                     |
|------------------|-----------------------------------------------------|
| J. Brahms        | 16 Variations on a Theme of Robert Schumann, Op. 9  |
| W. A. Mozart     | 12 Variations on Ah, vous dirai-je Maman, KV 265    |
| C. Debussy       | Images, Book I                                      |
|                  | I. Reflets dans l’eau                               |
|                  | II. Hommage à Rameau                                |
|                  | III. Mouvement                                      |
| L. van Beethoven | 15 Variations and Fugue, Op. 35 (Eroica Variations) |

Piano Master Class

Consultation Session: Pursuing Studies at the The University of Texas Rio Grande Valley, (Brownsville, Texas)

Presenters

KRISTI BAKER (USA)

Kristi Baker holds a Bachelor of Music Education degree and a Master of Music degree in Piano Performance and Pedagogy from Kansas State University and a Doctor of Musical Arts degree in Piano Performance from the University of Kansas. She currently operates an independent piano studio in Topeka and serves as Music Director and Choirmaster at St. David's Episcopal Church. Prior to returning to her native Topeka, she served for five years as Adjunct Professor of Applied Piano at Ottawa University (Kansas), and enjoyed a successful thirty-two-year long career as a public school music educator. She currently serves as President of the Kansas Music Teachers' Association. In 2009, the Music Teachers' National Association recognized her as a Nationally Certified Teacher of Music in Piano, a distinction she still holds. Baker travels extensively giving public concerts and lectures, as well as teacher workshops and master classes. She has appeared throughout the United States and Europe as a singer, conductor, and pianist. Her recent credits include appearances as a performing artist in the teachers' academy of the Piano Texas International Festival, the World Piano Conference in Novi Sad, Serbia, and numerous recitals in Northeast Kansas.



Piano Recital

- C. Chaminade

J. Brahms

C. Debussy

E. Chabrier

G. Gershwin
- Scarf Dance, Op. 37 No. 3

Intermezzo Op. 117 No. 1

Mouvement (from Images, book I)

Habanera (piano transcription by E. Chabrier)

Preludes for Piano

I. Allegro ben ritmato e deciso

II. Andante con moto e poco rubato

III. Allegro ben ritmato e deciso

Presenters

TINUS BOTHA (REPUBLIC OF SOUTH AFRICA)

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

Tinus Botha hails from Potchefstroom, South Africa, where he is associate professor of piano at the North-West University. He received his formal training at the University of Pretoria (BMus and DMus), and Texas Christian University (MMus) where he studied under Joseph Stanford, José Feghali and Harold Martina. He was also a fellow at the Music Academy of the West in Santa Barbara, where he was a student of Jerome Lowenthal. He regularly appears as recitalist, concerto soloist, and collaborative artist in cities in South Africa and abroad, and has received his institution's vice-chancellor's award for excellence in creative outputs on four occasions. Tinus is also in demand as juror and examiner, and is regularly on the panels of the foremost competitions in South Africa. He has published in magazines such as the Piano Journal, Clavier Companion, Musicus, and South African Music Teacher, and is currently the editor of the latter. Tinus is the inaugural president of WPTA South Africa.



Piano Recital: Schubert, The Last Sonata

- F. Schubert
- Piano Sonata No. 21 in B-Flat Major, D. 960

I. Molto moderato

II. Andante sostenuto

III. Scherzo. Allegro vivace con delicatezza – Trio

IV. Allegro ma non troppo

Presenters

ALESSIA CECCHETTI (ITALY)

Allesia Cecchetti graduated in piano at the age of eighteen from the Conservatorio F. Morlacchi in Perugia with full marks with honours. She actively performs around the country. She attended the post graduate course in piano at the Accademia Musicale Pescarese under the guidance of P. Bordoni in 2012, at the Piano Academy of Imola with E. Pace and B. Petrushansky in 2016, at the Academy of Music in Pinerolo with B. Lupo in 2017. Currently she studies with M. Vacatello and V. Balzani. She was a winner of numerous national and international competitions, among which are the national competitions Città di Rieti (Rieti 2012, first prize), Luigi Paduano (Naples 2012, first prize), the international competition Livorno Piano Competition (2017, third prize). Since 2016 she has collaborated with the ensemble Magazzini Babàr, in the productions of the Amici della musica of Perugia. She has played at the concert halls such as Palazzo Gallenga and Teatro Morlacchi in Perugia, Teatro Cucinelli in Solomeo, Teatro delle Muse in Alessandria, Palazzo Zevallos Stigliano in Naples, GAM, Salone d'onore della Triennale and Teatro Litta in Milan, Museo Revoltella in Trieste, Palazzo Cavagnis in Venice, and Chopin University in Warsaw. She also teaches piano in Perugia.



Piano Recital: Voyage in Music

|            |                                              |
|------------|----------------------------------------------|
| J. S. Bach | Prelude and Fugue No. 24 in B Minor, BWV 893 |
| J. Haydn   | Sonata No. 59 in E-Flat Major, Hob XVI:49    |
|            | I. Allegro                                   |
|            | II. Adagio e cantabile                       |
|            | III. Finale: Tempo di minuet                 |
| F. Chopin  | Scherzo No. 4 in E Major, Op. 54             |
|            | Polonaise No. 6 in A-Flat Major, Op. 53      |

Presenters

BONNIE CHOI (USA)

Nazareth College (Rochester, New York)  
MTNA

Bonnie Choi has concertized widely in North America and Asia, appearing as a soloist with the Rochester Chamber Orchestra, the Memphis Symphony Orchestra and as keyboardist with Symphoria and the Hong Kong Sinfonietta. Her baroque ensemble, Air de Cour, has performed in the United States and in Hong Kong. The South China Morning Post proclaims that she “displays dazzling technique and draws new colors from her instrument.” An expert in piano pedagogy, Bonnie Choi has been a featured speaker at numerous conferences, including those held regionally by the New York State Music Teachers Association and others held in Texas and Maryland by the Music Teachers National Association. She has adjudicated at numerous events. Many of her students have been accepted into music programs at major institutions in the United States and have won prizes in statewide and national competitions. She has given lectures and masterclasses in performance practice at the National Harpsichord Competition in Kansas, the Hanoi Conservatory of Music in Vietnam, the Shanghai Conservatory of Music and the Academy of Performing Arts in Hong Kong. In 2016 and 2017 she was a visiting faculty at Shandong Normal University, China. In 2018 she gave several concerts and masterclasses at the Hong Kong Baptist University and the Hong Kong Academy of Performing Arts.



Lecture: Undergraduate Piano Performance Curricula in China and the United States: A Comparison

This lecture compares the teaching of undergraduate piano in China with that in the United States, included here is a discussion of the curricula, playing techniques, and pedagogical values and approaches in each country. Coupled with the rapid adoption of Western classical music in China is an essentially conservative approach to piano pedagogy. Most Chinese piano teachers focus on the development of a rounded hand shape and a high finger practice. In the United States (and in Europe, for that matter), the goal of piano pedagogy is a broader understanding of the physiology of piano playing, which includes the movement of the fingers, the arms and the whole body in general. A less physically stressful yet efficient technique is achieved by taking advantage of the weight of the arm, and by coordinating forearm rotation and finger action. The work of Tobias Matthay, Otto Ortmann, Frances Clark and Arnold Schultz has been central to the development of this approach.



Presenters

CHRISTINA COOPER (UK)



Christina is a performance coach, cognitive hypnotherapist, pianist, teacher, speaker and entrepreneur. She studied double bass at the Royal Academy of Music and the Juilliard School (2002 – 2006), and has performed with the London Philharmonic Orchestra, Philharmonia, Royal Liverpool Philharmonic Orchestra, Opera North, English Chamber Orchestra, English National Ballet and English Touring Opera. As a pianist (LTCL), she has performed solo in venues across London, and has taught piano and double bass both privately and in schools, including at the Royal Academy of Music Junior School. Christina’s work as a performance coach is developing international recognition. Her current and past engagements include workshops for the Piano Teachers Congress of New York (November 2018) and New York Philharmonic Orchestra (late 2019), and guest lecturer at NYU Steindhart piano faculty Collegium (Fall 2019). She works with clients all over the world and has recently launched her first transformational retreat for pianists at Finchcocks, UK, centred around helping with performance anxiety.

Lecture: The Making of a True Pianist: The Psychological Route to Success and Fulfilment

Imagine if who you really are was far greater than who you thought you were. How much more successful, happy and fulfilled would you be if you weren’t putting pressure on yourself, worrying about judgement, fearing failure or worrying about whether you are good enough? As a pianist, the pressure to perform at a high level can be immense: complex repertoire, lots of notes, expectations to memorise and play note-perfectly, and competing against countless other pianists who are all playing at a high level. When so much of your focus is taken up with all of this, it can feel as though you are teetering dangerously close to the edge. Some people feel the need to put up a façade, a hard shell or a mental suit of armour to protect themselves. All it takes is for life to throw some unfortunate circumstances your way and suddenly, you might start to feel that your identity as a pianist and your ability to play well has become threatened. This can lead to self-doubt, anxiety, stress, physical issues, insecurity and lack of confidence on stage. But what if all of those insecurities were just echoes of stale childhood thinking, beliefs and ideas you have about yourself which are just masking who you truly are? What if you could feel free to express yourself for who you truly are? No matter what the circumstances, you would perform fearlessly with charisma, confidence, feeling, connection, presence, genuineness and humility. You would take your audience on a journey, transmit something special and create an emotional impact through your unique musical voice. You would captivate your audience without even trying, and the success and fulfilment you enjoy would be a reflection of you expressing your true self.

Joint Master Class: Introduction to Stress-Free Music Performance

Presenters

JUVENAL CORREA-SALAS (CHILE/USA)



Juvenal Correa-Salas, pianist, conductor, harpsichordist and organist studied in Venezuela, Puerto Rico and completed his graduated studies at Jacobs School of Music in Indiana University, Bloomington. He has studied under the guidance of Harriet Serr, Narciso Figueroa, Michel Block, Emile Naoumoff, Rodolfo Saglimbeni, Thomas Baldner, David Efron, Thomas Binkley, Elisabeth Wright, Sir Nicholas Jackson, and Jose Peñin. Correa-Salas has performed as a soloist, chamber musician, and has conducted at numerous festivals, concert series, opera houses, and universities in North America, South America, Europe and the Caribbean, including the Early Music Bloomington, Schola Cantorum Caracas, Inter – American Music Festival of San Juan, Teatro de la Opera Puerto Rico, Palacio Quintanar Music Festival Segovia Spain, Casal Festival Puerto Rico, La Granja Festival Spain, Segovia Cathedral Early Music Festival, Mexico City Music Festival, Art Basel Miami, and Chile University Concert Series. He has performed solo recitals, made guest appearances, and directed projects and conducted performances with San Juan Consort, Padre Antonio Soler Baroque Ensemble, Bloomington Contemporary Ensemble, Simon Bolivar Orchestra Venezuela, Romance Project, Camerata Peninsular, and Il Furioso. Correa-Salas was a founder member of Latin American Ensemble Taku, with bassoonist Ezequiel Fainguersch and clarinetist Jorge Montilla, dedicated exclusively to the Latin American repertoire. He has been invited to lecture and perform at several international music symposia and music congresses. He has collaborated with artists of international renown, including performances and projects with Violette Verdy, Virginia Zeani, Anton Coppola, Janos Starker, Justino Diaz, Franco Gulli, Krzysztof Penderecki, among others.

Piano Duo Lecture Recital: From Baroque to Modernity

Russian-American pianist and harpsichordist Raisa Isaacs and Chilean-American pianist, harpsichordist, organist, and conductor Juvenal Correa-Salas present the program From Baroque to Modernity that might be mutually substituted by either harpsichord or piano. From J.S. Bach to his last student J.G. Muthel, from the early classical examples in the duets of J. Schuster to the modern adaptation of genre Toccata, Prelude and Fugue in the modern revival composition of D. Koomans. It is the mission of the Ligeti Duo to foster enjoyment of the harpsichord “that had reached its perfection with its specific timbres and accents that no other instrument can replace” and idiomatically translate the authentic features of the original instrument to the modern piano.

|              |                                                     |
|--------------|-----------------------------------------------------|
| J. S. Bach   | Concerto in C Major for Two Harpsichords, BWV 1061a |
|              | I. –                                                |
|              | II. Adagio ovvero Largo                             |
|              | III. Fuga. Vivace                                   |
| J .G. Muthel | Duetto for two claviers, harpsichords or fortepiano |
|              | I. Allegro moderato, e cantabile                    |
|              | II. Adagio molto e sostenuto, con affetto           |
|              | III. Allegretto                                     |
| D. Koomans   | Toccata for two Harpsichords                        |
|              | Moderato, Capriccio, Adagio and Fugue               |

Presenters

NOÉMI CSŐKE (SERBIA/HUNGARY)

Kodály Zoltán Singing-Music Primary and Secondary Grammar School, Kecskemét, Hungary



Noémi Csőke was born on July the 5th 2001 in Bačka Topola, Serbia. She lives in Mali Idoš. 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 on national and international piano competition such as Serbian Republican competition in 2011 – Second Award, in 2013 – First Award, 2015 – Lauerate; Festival of Music Schools in 2013 and 2015 – First Awards; as well as International competitions in Gorizia (Italy) 2010 – First Award; in Sighetu Marmatiei (Romania) 2011, 2016 – First Awards; in Budapest (Hungary) 2012 Chopin+ special award for performance of Bartók’s composition; in Radlje ob Dravi (Slovenia) – 2013 First Award, in Budapest (Hungary) 4th Bartók Béla contest of music schools – 2014 First Award. Other Serbian competitions are International contest of young pianists, Šabac – from 2009 to 2014, 2015, 2016 First Awards, 2014 Second Award; Competition of young pianists, Zrenjanin – 2010 Special Award and Lauerate, 2012 Special First Award; Musicaux Moments, Bačka Topola from 2009 to 2019 First Awards; Lazarevac – 2010 Revue of young pianists – First Award; International Competition Davorin Jenko, Belgrade, 2016, 2018 – First Award, 2018 Laureat; International Piano Competition, Bečej, 2016 – First Award. Festival Isidor Bajić, Novi Sad, 2016 – First Award, Laureat; 16th National Piano Competition, Hungary, 2018 First Award; 6th International Piano Competition Smederevo – First Award and Laureat, Special diploma for performing F. Liszt’s Ballada in B-Minor.

Young Concert Platform

|            |                                                   |
|------------|---------------------------------------------------|
| J.S.Bach   | Prelude & Fugue No. 16 in G Minor BWV 885, WTC II |
| F. Liszt   | Ballade No. 2 in B Minor                          |
| C. Debussy | Images I                                          |
|            | Reflets dans l'eau                                |
|            | Hommage à Rameau                                  |
| B. Bartók  | Suite Op. 14                                      |

Presenters

JELENA ĐAJIĆ (SERBIA)

Faculty of Music (Belgrade)



Jelena Đajic was born in Belgrade, in 1972. She graduated with the highest mark at the Faculty of Music in the class of Mirjana Šuica-Babić. She pursued her Master’s Degree at the Hochschule der Kunste in Berlin, in the class of professor Elena Lapitskaja. What’s more, she simultaneously attended the Master’s program at the Faculty of Music in Belgrade, in the class of Prof. Mirjana Šuica-Babić. She attended the courses organized by the renowned professors and pianists, such as Jelena Richter, Dmitri Bashkurov, Martin Hughes and Klaus Hellwig. She gained further professional advancement in collaboration with professors Marina Wolf and Alexander Chandler at the N. A. Rimsky-Korsakov Saint Petersburg State Conservatory. She performed as a soloist and as a member of a chamber ensemble in many well-known concert halls in Belgrade, Novi Sad, Niš, Sremska Mitrovica. She also performed in Montenegro, Republika Srpska, Germany, Russia, Italy. She made many recordings for many Radio and TV broadcasters. She also made appearance in many radio and TV art programs and shows. She currently works as an assistant professor at the Piano Department at the Faculty of Music in Belgrade.

Piano Duo Recital: Piano duo Mezzo: Miloš Pavlović and Jelena Đajić – Music by Serbian Contemporary Composers

|          |                         |
|----------|-------------------------|
| V. Tošić | Medial 9, I, II, III    |
|          | Altus                   |
| S. Božić | Antifon                 |
|          | Večernje na Galati      |
|          | San Gospodara svetlosti |

Vladimir Tošić (Belgrade, 1949) is a composer, multimedia artist, full professor Faculty of Music Arts in Belgrade. One of the essential and distinctive features of his creativity is a process organization. Composition Medial 9 for piano is four-fold version of the three-dimensional three-piece composition for reed Quintet Akropolis – who premiered it (USA, 2015). The composition is based on the basis freely treated mediation links – hence its name stems, through very free variation the original harmonic-melodic material. The Altus Composition was built in the form of repetitive, process variations. Basic music material is a melody set of eight tones of aliquot mode which varies in different ways in three sections. Full professor at the Faculty of Music Arts, Svetislav Božić (1954) is the author of over 200 solo, chamber, choral, orchestral and vocal-instrumental works, About the realization of Večernje na Galati for two pianos from 2009, the composer said it was possible to tone a picture of a magnificent view of Constantinople and his Must, from the tower to Galati. Antiphon (2016) for piano fourfold from 2016 According to Christmas, transposition is the year the ups and downs of the two singers in the temple, portrayed in four hands on the piano The composition belongs to his third creative phase, which started in 2010, and in a way it is the most complex in the Medial series. The work San Gospodara svetlosti for two pianos is compiled and premiered in 1994. The composition is dedicated to the memories of Nikola Tesla, and according to the author, it is a melancholic trail an undisputed dream of Nikola Tesla.

Presenters

ANN DUHAMEL (USA)

University of Minnesota, Morris

Praised for the “grace and sensitivity” of her playing and described as “a delight for the ears and the soul,” pianist Ann DuHamel serves as Head of Keyboard Studies at the University of Minnesota, Morris. An ardent proponent of modern music, she enjoys working with and commissioning contemporary composers, and this past season premiered works of Marc Chan, Luke Dahn, Joseph Dangerfield, Jake Endres, Edie Hill, Linda Kachelmeier, and Tyler Kline. A versatile artist and scholar, Ann has had many performances and presentations spanning a variety of eras, works and styles. Past performances include venues in fourteen countries and over twenty-five U.S. states, with two appearances in Carnegie Hall – Weill Recital Hall. The 2019 season brings a solo program of music inspired by Brahms, with recitals in Malaysia, Thailand, Belgium, Serbia, England, and across the United States, as well as Saint-Saëns Carnival of the Animals with the UMM chamber orchestra and a return engagement of the Grieg piano concerto with the Central Lakes Symphony Orchestra in Alexandria, MN. Ann is honored to currently serve as President-Elect of the Minnesota Music Teachers Association. She earned a DMA from the University of Iowa under the tutelage of Ksenia Nosikova. Prior to her doctoral studies, she was Assistant Director to Paul Wirth at the Central MN Music School in St. Cloud.



Recital Program: “Borrowed from Brahms”

|                         |                                                                                                          |
|-------------------------|----------------------------------------------------------------------------------------------------------|
| J. Dangerfield, L. Dahn | Letters                                                                                                  |
| E. Hill                 | Rückblick                                                                                                |
| M. Chan                 | Selections from Dr. Brahms’s Book of Rags – A Miscellany of Hemiola Hijinks and Other Syncopated Musings |
|                         | Playing Brahms                                                                                           |
| J. Brahms               | Variations on a Theme of Handel, Op. 24                                                                  |

Piano Master Class

Presenters

MIRTA GÓMEZ (USA) / SAHILY CÁNOVAS (USA)

En Blanco Y Negro Piano Duo made their recital debut in 2017 at the Steinway Hall in Coral Gables, FL. Sahily Cánovas, a graduate of the Odessa State Conservatory in Ukraine, holds a Master of Fine Arts in Piano Performance. She has dedicated most of her years to teaching talented children in the Miami Dade County. Sahily. Cánovas’ solo performing career begun at the age of 12, followed by her orchestral debut at the age of 13. Mirta Gómez, a graduate of the Juilliard School, holds a Bachelor’s and Master’s Degrees in Music. Her performing career has taken her to Europe, North and South America and the Middle East. Piano duo En Blanco Y Negro is making their European debut at the 11th World Piano Conference in Novi Sad, Serbia, followed by their San Francisco debut, California in August 2019.



Piano Duo Recital: En Blanco Y Negro

|              |                                         |
|--------------|-----------------------------------------|
| E. Grieg     | Two pieces from Peer Gynt Suite, Op. 46 |
| W. A. Mozart | Sonata in C Major, K. 521               |
|              | I. Allegro                              |
|              | II. Andante                             |
|              | III. Allegretto                         |
| A. Dvořák    | Slavonic Dance in E minor, Op. 72       |
| I. Cervantes | Three Cuban Dances                      |
| F. Schubert  | Fantasia in F minor, Op. 103            |



Presenters

JACOB ERTL (USA)

Nazareth College (Rochester, New York)

An active concert pianist and professor, Jacob Ertl has performed across the United States and abroad in Europe, Israel, China, Canada, Panama, and Mexico. A winner of national and international piano competitions, Ertl has given recital debuts at Carnegie Hall's Weill Recital Hall and Merkin Concert Hall in NYC, and on Chicago radio's Live from WFMT series. He has released three commercial CDs and regularly tours throughout China presenting recitals and masterclasses. Ertl has also been the featured guest artist for both the New York and Pennsylvania Music Teachers Association state conferences. He has performed hundreds of interactive outreach concerts as an Artist-in-Residence Fellow for PianoArts, and frequently performs solo and chamber music at international summer music festivals. Ertl received the DMA and MM degrees in piano performance from the Eastman School of Music where he studied with and was the teaching assistant for Nelita True. He earned the BM degree in piano performance from the Oberlin Conservatory of Music studying with Robert Shannon. Ertl currently serves as the Coordinator of Keyboard Studies, Assistant Professor of Piano, and Program Director for the BM in Performance at Nazareth College's Music Department. In addition, he is the Director of the Nazareth College Piano Competition and Pedagogy Workshop, NYSMTA Collegiate Faculty and Chapter Chair, and Visiting Professor of Piano at Shandong Normal University in China.



Piano Recital

M. Ravel

Miroirs

I. Noctuelles

II. Oiseaux tristes

III. Une barque sur l'océan

IV. Alborada del gracioso

V. La valée des cloches

I. Stravinsky

L'oiseau de feu (transc. G. Agosti)

I. Danse infernale

II. Berceuse

III. Finale

Piano Master Class

Presenters

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: Rika Fukuda plays Japanese Tunes and Serbian Melodies

Part 1: Rika Fukuda's Performance from Serbian Music Festival 2019 in Tokyo, Japan  
WPTA JAPAN (President: Rika Fukuda) organized Serbian Music Festival 2019 in Serbian Embassy, Tokyo

Part 2: Japanese Songs: Yukari Tsukamura (Soprano), Rika Fukuda(Piano)  
Yoimachigusa – The Evening Primrose  
Fuyugeshiki – Winter Scenery authorized by The Ministry of Education of Japan  
Soushunfu – Lyric for Early Spring

## Presenters ●

### ..... SOPHIA GILMSON (USA/RUSSIA) .....

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

Sophia Gilmsen, a Russian/American pianist and pedagogue, graduated cum laude from the St. Petersburg Conservatory where she studied with Vitaly Margulis. She has concertized extensively in the USA, Europe, and Russia to a high critical acclaim; presented workshops and master classes nationally and internationally. She is a recipient of numerous awards including the First Prize at the New York Young Artists in Recital Competition, Mount Everest from the Austin Critics Table, Silver medal from the Global Music for her unique recording of Goldberg Variations on harpsichord and piano, and an array of teaching excellence awards including Texas Collegiate Teacher of the Year. Her students won major awards on national and international levels. Sophia has been on the faculty of the Butler School of Music at UT-Austin since 1993. In Houston Chronicle her performance has been described as “brilliant” and “driving”, and “one of the most refreshing and thought-provoking performances this season” in Austin American-Statesman newspaper. In Fanfare magazine they wrote “I can now say that Sophia Gilmsen has gone where no one has gone before, and if you have the slightest interest in Bach’s Goldberg Variations, it is imperative that you acquire this set.”



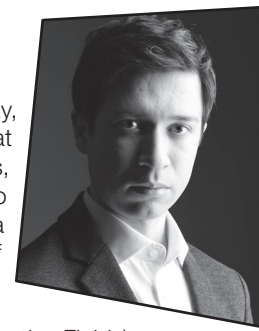
#### **Lecture Recital: Selected Preludes and Fugues by Bach and Shostakovich in the Same Keys**

Since my early youth, polyphony and counterpoint have been at the center of my musical universe. Development of tonality throughout the centuries has been equally fascinating. Exploring selected Preludes and Fugues by J. S. Bach and Shostakovich written in the same keys more than 200 years apart will allow us a glimpse into these two musical and philosophical mysteries. In addition, this presentation will address some practical challenges of teaching polyphony such as voicing, pedaling (Pedaling? In Bach?? OMG!); choice of articulation; the broad possibilities of various interpretations (What do you mean various? Is not there one correct interpretation?? The interpretation that guarantees winning a competition??); and above all, imagination. (Imagination? In the fugues?? I must attend this presentation!!)

## Presenters ●

### ..... YOSHIO HAMANO (JAPAN/RUSSIA) .....

Yoshio Hamano has had the privilege to study with the distinguished artists of our times: Eliso Virsaladze, late Elena Ashkenazy, Dmitri Alexeev, Gerald Fauth, and Nikita Fitenko. Yoshio completed his Master of Performance and Artist Diploma in 2015 at the Royal College of Music London. Yoshio obtained the Bachelor of Arts degree in 2012 from Tokyo University of the Arts, where he studied with Atsuko Okada. Yoshio has been a laureate of international piano competitions, such as the Nordic Piano Competition in Malmö, Almaty Int’l Piano Competition, International Russian Music Piano Competition, and Minoru Nojima Yokosuka Piano Competition. The 1st prize at the 2011 Music Competition of Japan has aided Yoshio in establishing himself as a prominent recital artist. Having a dual Japanese-Russian background, Yoshio has felt obliged to devote his passion for music-making to facilitating dialogue between cultures through the arts. Recitals and collaborative projects have brought Yoshio to numerous venues across Japan and the United States, United Kingdom (Royal Festival Hall, Purcell Room, St Martin-in-the-Fields), Germany, Scandinavia, Russia, Central Asia, and the Middle East. Yoshio has performed extensively as soloist with orchestras and chamber ensembles, including the Japan Philharmonic at Suntory Hall (Tokyo), Tokyo Symphony, Central Aichi Symphony, Geidai Philharmonia, Lund City Orchestra, working with distinguished conductors Alexander Lazarev, David Geringas, Kazuki Yamada, Naoto Otomo and Masahiko Enkoji among others. Yoshio Hamano currently holds teaching positions at Tokyo College of Music and Tokyo University of the Arts.



#### **Piano Recital: A sensitive “self” amid tumultuous times: a recital with introduction, featuring Dmitri Shostakovich’s Piano Sonata No. 2**

Two Sonatas for solo piano composed by Dmitri Shostakovich during contrasting periods in his life represent an invaluable addition to the piano repertoire of the twentieth century. Nevertheless, Piano Sonata No. 2 in B minor, Op. 61 has yet to obtain the deserved attention from recital artists and university or postgraduate level students. Relative accessibility on the technical front in comparison with Piano Sonata No. 1, Op. 12 may have prevented the Sonata No. 2 from securing a place on the list of competition-friendly repertoire. Although Dmitri Shostakovich was hesitant to reveal his true self both in conversation and on paper, and researchers thus remain divided on the scope of philosophical content of his compositions, the presenter views the Sonata No. 2 to be one of the composer’s most accurate records of his inner spiritual life and interaction with the society. Performance of the Piano Sonata No. 2 will be preceded by an introduction discussing the interpretational challenges that the presenter encountered during preparation for his debut commercial recording, as well as several works that accurately illustrate the pre-Soviet years: excerpts from 10 Preludes, Op. 23 and Etudes-tableaux, Op. 39 by S. Rachmaninov and the Prelude and Fugue in G-Sharp Minor, Op. 29 by S. Taneyev, all featured on the presenter’s album State of Mind, released from Octavia Records in February, 2019.

# Presenters

## RAISA ISAACS (USA)

Broward College (Fort Lauderdale, Florida)

WPTA USA – Forida, President

Raisa Isaacs, pianist and harpsichordist, earned Doctorate in Chamber Music at the Kazan State Conservatory, Russia and post-doc-toral courses at Moscow Conservatory and Gnesinuch’s Russian Academy in Moscow. 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 Blendine Verlet (France). She served as Associate Professor and Head of Chamber Music and Accompaniment Department at Ufa State Institute of Arts, teaching chamber music, piano and harpsichord. She was Artistic Director and harpsichordist of the Early Music Ensemble of USIA. She taught at the 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 NMS of the Georgia State University and Georgia Perimeter College. She created a series of Baroque Chamber Music programs performed at Oglethorpe University Museum of Arta on authentic instruments with members of the Trinity Baroque ensemble and Atlanta Baroque Orchestra. Isaacs has moved to Boca Raton Florida in 2014 and currently teaches at Broward College and a course on the Keyboard Baroque Performance Practice at the Florida Atlantic University. Her performances include Regensburg Summer Academy, GE, Ufa State Institute of Arts, RU, Canon Chapel of the Emory University, GA, Oglethorpe University Museum of Arts, GA, Steinway Piano Gallery, GA, FL, Reinhardt University, GA, Monmouth Conservatory, NJ, Boston Early Music Festival, MA, PCAT at the Broward College, Lynn University, and FAU in Boca Raton, Florida. She is a founder of Atlanta Early Music Alliance Baroque Keyboard Workshop. Raisa Isaacs is a frequent lecturer on historically informed Baroque Keyboard Music.



### Piano Duo Lecture Recital: From Baroque to Modernity

Russian-American pianist and harpsichordist Raisa Isaacs and Chilean-American pianist, harpsichordist, organist, and conductor Juvenal Correa-Salas present the program From Baroque to Modernity that might be mutually substituted by either harpsichord or piano. From J.S. Bach to his last student J. G. Muthel, from the early classical examples in the duets of J. Schuster to the modern adaptation of genre Toccata, Prelude and Fugue in the modern revival composition of D. Koomans. It is the mission of the Ligeti Duo to foster enjoyment of the harpsichord “that had reached its perfection with its specific tim-bres and accents that no other instrument can replace” and idiomatically translate the authentic features of the original instrument to the modern piano.

|              |                                                     |
|--------------|-----------------------------------------------------|
| J. S. Bach   | Concerto in C Major for Two Harpsichords, BWV 1061a |
|              | I. –                                                |
|              | II. Adagio ovvero Largo                             |
|              | III. Fuga. Vivace                                   |
| J .G. Muthel | Duetto for two claviers, harpsichords or fortepiano |
|              | I. Allegro moderato, e cantabile                    |
|              | II. Adagio molto e sostenuto, con affetto           |
|              | III. Allegretto                                     |
| D. Koomans   | Toccata for two Harpsichords                        |
|              | Moderato, Capriccio, Adagio and Fugue               |

# Presenters

## 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 Planès. He has broadcast for radio and television networks in many different countries and his World Première 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. In 2017 he discussed and performed Clarke’s music on BBC Radio 3’s Composer of the Week, in a week of programmes dedicated to her. On the re-cent 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.” 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. 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 conser-vatoires, 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. In 2018 he was Guest Artist at Virtuoso & Belcanto Music Festival in Lucca, Italy and at Gotland Chamber Music Festival, Sweden. In January 2019 he was Guest Artist at Maestro Art Taiwan and Hainan International Piano Festival in China. In summer 2019 he will return to Lucca and will be joining the faculty of Amalfi Coast Music & Arts Festival, Oxford International Piano Festival and Chethams International Piano Summer School. “A fine sense of line, volatility and rapt concentration informs Ian Jones’s performances” Classicalsource.com



### Piano Master Class

### RCM Pre-Audition Consultations



Presenters

MILICA JELAČA JOVANOVIĆ (USA/SERBIA)

Western Washington University, College of Fine and Performing Arts (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 performed as a solo recitalist and chamber musician in the United States, Canada, and Europe, and has also appeared as a soloist with Seattle Philharmonic, Whatcom Symphony, Sioux City Symphony, WWU Symphony and RTS Symphony Orchestra, among others. She has recorded for various TV and radio programs in the US, Serbia, Romania and Russia. In 2006 she organized the Schumann Madness Festival in Bellingham, Washington to mark the 150th anniversary of Robert Schumann’s death, where she performed in several solo and chamber recitals, and as soloist with the orchestra. Her recording of works by Prokofiev, Karača, Radovanović, Briggs, Radić, Sommer and Bartók entitled Bright Moods, released in 2012 under the MSR Classic label, has received excellent reviews. She has been also working on a recording of Schumann works, which will be released under the Centaur label. 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 in the US and Russia, and was adjudicator at many piano competitions, including the Chopin Northwest Festival in Seattle, the Vancouver Women’s Musical Society Piano Competition, the US Open Piano Competition, Global Outstanding Chinese Artists Association International Piano Competition and the MTNA NW Divisional and State Competitions.

Piano Recital: Music by Schumanns – Clara’s and Robert’s Opp. 6

|             |                                         |                              |
|-------------|-----------------------------------------|------------------------------|
| C. Schumann | Soirées musicales, Op. 6: No. 5 Mazurka |                              |
| R. Schumann | Davidsbündlertänze Op. 6:               |                              |
|             | I. Lebhaft                              | X. Balladenmäßig. Sehr rasch |
|             | II. Innig                               | XI. Einfach                  |
|             | III. Mit Humor                          | XII. Mit Humor               |
|             | IV. Ungeduldig                          | XIII. Wild und lustig        |
|             | V. Einfach                              | XIV. Zart und singend        |
|             | VI. Sehr rasch                          | XV. Frisch                   |
|             | VII. Nicht schnell                      | XVI. Mit gutem Humor         |
|             | VIII. Frisch                            | XVII. Wie aus der Ferne      |
|             | IX. Lebhaft                             | XVIII. Nicht schnell         |

Presenters

SOOJIN JOO (SOUTH KOREA)



A native of Korea, Soojin Joo began her piano study at the age of five and became a sought-after pianist frequently in demand throughout North America, Europe and Asia. After graduating from Seoul National University in Korea with honors, she came to the United States to pursue further degrees including Performer’s Diploma and Master’s in Music at Jacobs School of Music, Indiana University. Since 2010 she was appointed as an associate instructor in piano with a full scholarship and stipend offered, and completed her doctorate studying in piano with two minors; music theory as and chamber music. As a soloist, she has a special interest in French repertoire which grew out of years of studying with the last disciple of Nadia Boulanger, Emile Naoumoff. She is frequent guest of prestigious Steinway and Sons galleries where she performed recently in Madison, Wisconsin, Wuxi and Shanghai in China, and Schola Cantorum in Paris, France. In the past she held adjunct faculty position and a head counselor at Indiana University Piano Academy, and recently served as a jury member at Chiang Mai Ginastera International music festival in China. She is currently residing in Seoul serving as faculty of several art schools in Korea.

Lecture Recital: Stylistic analysis in Valses nobles et sentimentales by Maurice Ravel

One of the finest piano repertoires by Ravel, Valses nobles et sentimentales is a suite of waltzes composed in 1911. As we can see in his mostly famous the Bolero and Pavane, this piece clearly shows his special affection to the dance form. Ravel himself gave as an epigraph to his score a quotation of Henri de Régnier: “... the delightful and ever-renewed pleasure of a pointless occupation”. The title itself is an explicit homage to Franz Schubert who composed similar set of waltzes using French terms. This piano version was firstly composed /published/premiered by Louis Aubert, piano the work’s dedicatee in 1911 and Ravel re-arranged it into an orchestral piece a year later. Surprisingly, this piece is somehow less performed/appreciated compare to lugubrious virtuosic Gaspard de la nuit or choreographic poem, La Valse, but it clearly shows the combined musical maturity of an apotheosis of Bolero, cataclysm of La Valse and Gaspards. The general form is that of a series of waltzes, eight in all, and the last serving as an epilogue. In this lecture recital, we will explore how each evocative waltz is designed in its unique character and how the essence of all is revisited in the last epilogue in a ghostly manner.

Piano Recital: Ravel and Mussorgsky

|               |                                     |
|---------------|-------------------------------------|
| M. Ravel      | Une barque sur l’océan from Miroirs |
| M. Mussorgsky | Pictures at an Exhibition           |

# Presenters

## SARA JOVIĆ (SERBIA)

Music School of Subotica

Sara Jovic has been playing piano for 3 years with Professor Tara Glončak Karapandžić in Subotica Music School. She is now 11 years old and beside the music competes in ballet and athletics and loves animals. Sara participated in the Piano City Festival in Novi Sad, Serbia (2018) and Cziffra Festival, Budapest, Hungary (2019). She attended master classes with Prof. Tami Kanazawa, Rita Kinka, Aleksandar Serdar, Muza Rubackyte, Drafi Kalman, Balazs Janos, Aleksandar Sinchuk, Falvai Sandor. Sara participated in several piano competitions: International competition Fantast, Bečej, Serbia I Prize; 9. International piano competition Slavenski, Novi Sad, Serbia I Prize; Festival Isidor Bajić, Novi Sad, Serbia I Prize; National State Competition, Belgrade, Serbia II Prize; 10. International piano competition Slavenski, Novi Sad, Serbia I Prize; International competition The young virtuoso, Belgrade, Serbia, Laureate of the I category; Sirmium Music Fest, Sremska Mitrovica, Serbia, Laureate of the I category; National State Competition, discipline piano duo, Belgrade, Serbia, Laureate of the pre-category; 15. International Competition of Young Pianists, Niš, Serbia, I Prize; 23. International competition Petar Konjović, Belgrade, Serbia, Laureate of the II category; International Competition for Young Musicians Ohrid Pearls, Ohrid, Macedonia, II Prize; 49. Musikwettbewerb Laupersdorf, Switzerland, III prize; - Virtuosi per musica di pianoforte, Ústí nad Labem, Czech Republic, II Prize ; - International piano competition, Zrenjanin, Serbia, laureate of the III category; - Slavic Music Festival, Belgrade, Serbia I Prize; National State Competition, Belgrade, Serbia, I Prize; Festival of Music and Ballet Schools, Paraćin, Serbia, I Prize.



### Young Concert Platform

|                        |                                                      |
|------------------------|------------------------------------------------------|
| J. S. Bach             | Three-Part Invention in E Minor (S. Jović)           |
| J. S. Bach             | Little Prelude in D Minor BWV 926 (J. Popović)       |
| D. Scarlatti           | Sonata in B Minor (S. Jović)                         |
| D. Cimarosa            | Sonata E-Flat Major (J. Popović)                     |
| J. Haydn               | Sonata E Minor Hob XVI: 34, I. mvt (S. Jović)        |
| J. N. Hummel           | Tyrolienne Variations (J. Popović)                   |
| C. Czerny              | The School of Velocity Op. 299 (excerpts) (S. Jović) |
| Y. Nakada              | Etude Allegro (J. Popović)                           |
| F. Chopin              | Etude Op 25, No 2, in F Minor (S. Jović)             |
| E. Grieg               | Puck from Lyric Pieces, Op. 71, No. 3 (J. Popović)   |
| S. Rachmaninoff        | Etude-tableaux Op. 33, No 4, in D Minor (S. Jović)   |
| R. Bellafronte         | The Clown (J. Popović)                               |
| A. Corelli-C. Reinecke | Folies d’Espagne (S. Jović)                          |
| M. Moszkowsky          | Tarantelle in D Minor Op. 77, No. 6 (J. Popović)     |
| C. Debussy             | Jardins sous la pluie (S. Jović)                     |
| Y. Vesnyak             | Karlson (Piano Duo)                                  |

# Presenters

## LEAH KANG (USA)

University of Wisconsin, Madison School of Music (Madison, Wisconsin)

Leah Kang is a musician of diverse interests who studied biology at UCLA prior to pursuing professional studies in piano. She has appeared as a soloist and chamber musician in Germany, Austria, Canada, and across the United States. Her performance as a winner of the Siegfried Weishaupt International Piano Competition was broadcast on SWR Germany. She has been a featured soloist with the Antelope Valley Symphony Orchestra and the Tehachapi Symphony Orchestra. Leah is equally passionate about teaching and has held music faculty positions at Antelope Valley College and Citrus College. At Indiana University, she served as associate instructor of music theory, and as a doctoral candidate in Piano Performance at University of Wisconsin-Madison, she taught both as teaching assistant for the School of Music as well as instructor for the UW Continuing Studies Division. She is frequently invited as an adjudicator for competitions and auditions throughout Southern California and Wisconsin. Leah earned her Master of Music and Diploma from Indiana University under the guidance of Arnaldo Cohen. She is currently a dissertator at UW Madison where she studies with Christopher Taylor. As a recipient of a Deutscher Akademischer Austauschdienst (DAAD) research fellowship, Leah is currently pursuing her dissertation studies at the Beethoven-Haus in Bonn.



### In Absentia: Beethoven’s Dramatic Overtures as Chamber Music Arrangements

In this digital age, music is mostly accessed electronically. To hear a work, rather than attending live concerts, most people go to their computer or one of many devices where digitized music is just a click away. In an uncanny historical parallel, although Beethoven composed his orchestral works for relatively large halls, most of his contemporaries experienced his music as played by smaller ensembles in domestic spaces. Whereas orchestral performances were costly and complicated to produce, performances for more modest forces could be staged in the homes of the expanding bourgeoisie whose members were often skilled musicians capable of performing the music themselves. Given Beethoven’s enduring legacy in music history, one would assume that no stone has been left unturned when it comes to his music. But most nineteenth-century arrangements of his works have neither appeared in modern editions nor received the socio-historical evaluation they deserve. This session discusses the contextual history involving arrangements in the late 18th – early 19th centuries and draws examples of the art of arranging through Beethoven’s Egmont, Leonore, and Prometheus Overtures as created by his close contemporaries Carl Czerny, Ignaz Moscheles, and Johann Nepomuk Hummel.

Presenters

SOPHIA KATERINIS (USA/UK/GREECE)

Sophia is a world renowned speaker, coach and mentor. She has a B.A. in Psychology from Queens College, City University of New York and has helped high performance companies such as Warner Music Group improve stress and mental health. She travels around the world, sharing how the essential nature of who we are is what we communicate through music, lyrics and spoken word, translating the passion that makes us come alive through composition and performance. She hosts transformational retreats globally, helping individual and groups overcome stress and anxiety in performance and communication.



Lecture: The Making of A True Pianist: The Psychological Route To Success And Fulfilment

Imagine if who you really are was far greater than who you thought you were. How much more successful, happy and fulfilled would you be if you weren't putting pressure on yourself, worrying about judgement, fearing failure or worrying about whether you are good enough? As a pianist, the pressure to perform at a high level can be immense: complex repertoire, lots of notes, expectations to memorise and play note-perfectly, and competing against countless other pianists who are all playing at a high level. When so much of your focus is taken up with all of this, it can feel as though you are teetering dangerously close to the edge. Some people feel the need to put up a façade, a hard shell or a mental suit of armour to protect themselves. All it takes is for life to throw some unfortunate circumstances your way and suddenly, you might start to feel that your identity as a pianist and your ability to play well has become threatened. This can lead to self-doubt, anxiety, stress, physical issues, insecurity and lack of confidence on stage. But what if all of those insecurities were just echoes of stale childhood thinking, beliefs and ideas you have about yourself which are just masking who you truly are? What if you could feel free to express yourself for who you truly are? No matter what the circumstances, you would perform fearlessly with charisma, confidence, feeling, connection, presence, genuineness and humility. You would take your audience on a journey, transmit something special and create an emotional impact through your unique musical voice. You would captivate your audience without even trying, and the success and fulfilment you enjoy would be a reflection of you expressing your true self.

Joint Master Class: Introduction to Stress-Free Music Performance

Presenters

ANNA KIJANOWSKA (POLAND)

University of Silesia, Institute of Music (Cieszyn)  
WPTA Poland, President

The Polish-American pianist Anna Kijanowska has established herself as a multifaceted musician, smoothly transitioning among her roles as a performing and recording artist, pedagogue, researcher, coach, and advocate of contemporary classical music around the world. She has performed, taught and collaborated in North and South America, Asia, Europe, New Zealand, Africa and Australia. Kijanowska's recording of The Complete Mazurkas by Szymanowski (Dux) was praised by Adrian Corleonis of Fanfare Magazine "as superior to any other interpretations that came before or after her" and received favorable reviews on both sides of the Atlantic from the New York Times and BBC Magazine. She holds a Doctorate and a Master of Music in Piano Performance from the Manhattan School of Music in New York, where she studied with Byron Janis. Kijanowska is Assistant Professor at the Music Institute of the Silesian University in Cieszyn and is a former faculty member of the College of William and Mary, Richmond University in Virginia, University of Nevada in Las Vegas, the University of Virginia in Charlottesville, and the Levine School of Music in Washington D.C.



In Absentia: Spiritual Journey: From Arabic Maqam to Techno-Piano Sonata No. 3 (Dance Suite) by Avner Dorman

Avner Dorman's music represent stunning diversity of the contemporary music. He is known for his exuberant rhythmic complexity and tendency to explore new territories. The Piano Sonata No. 3 is not an exception. It draws on a variety of musical styles, genres and dances. It is a journey through various cultures (including Middle Eastern Music and popular music) and times. As the composer writes: "it dramatically depicts the journey through sounds of a blind out player." It is also a journey from the past to modern times, a journey from traditional musical systems of Arabic maqam to the modern style of popular music -Techno. By linking the three movements of the Sonata No. 3 together, Dorman creates a special type of narration. The first two movements are improvisatory, while the last one utilizes all elements of Techno dance and popular music. Born in Israel, Avner Dorman became the youngest composer to win Israel's prestigious Prime Minister's Award at the age of 25. He has also earned a number of International awards from ASCAP, ACUM, and the Asian Composers League. He holds a doctorate in composition from the Juilliard School and presently serves as Associate Professor of Music Theory at Gettysburg College.



Presenters

EUNMI KO (USA/SOUTH KOREA)

University of South Florida (Tampa, Florida)

Hailed as “Excellent” (Gramophone), “original interpretation and beautiful array of pianistic colors” (New York Concert Review), pianist Eunmi Ko concertizes throughout North America, Europe, and Asia. Ko performs a wide range of piano repertoire from premieres of new works by living composers to the traditional and rarely played piano works. As an active chamber musician, Ko is co-founder and co-director of the unique piano trio Strings & Hammers (piano, violin, and double bass). Ko holds graduate degrees (MM and DMA) from the Eastman School of Music. She is the Assistant Professor of Piano and co-advisor of the New-Music Consortium at the University of South Florida. Ko is the artistic director of new music festival Dot The Line in South Korea. Website:eunmiko.com



Piano Recital

Tyler Kline  
Matthew Schreibeis  
Chin Ting Chan  
David Liptak

Okra, Carambola, Blackcurrant, Blood orange, Buddha’s hand from Orchard (2018)  
Inner Truth (2018)  
Flurry (2015)  
Orion, Canis Major and Canis Minor, Cygnus, Aquila from Constellations (2011)

Presenters

WOJCIECH KOCYAN (USA/POLAND)

Loyola Marymount University (Los Angeles, California)

Wojciech Kocyan was praised for his “highly distinctive performances”, “superb, intelligent artistry” (Classics Today.com) and “incisive temperament, impeccable technique and sumptuous tone” (Le Monde de la Musique.) He is a laureate of several international piano competitions, including F.Busoni and Viotti, as well as a special prizes winner of the XI International Chopin Competition and the First Prize winner of the Paderewski Piano Competition. He performed in Europe, America, Australia and Japan, He has recorded for television, radio and film In September 2007 the Gramophone magazine, published in London and considered the world’s most prestigious classical music journal, chose Mr. Kocyan’s recording of Prokofiev, Scriabin and Rachmaninoff as one of 50 best classical recordings ever made, alongside recordings of such luminaries as Leonard Bernstein, Dietrich Fisher-Dieskau, Nicolaus Harnoncourt and Arthur Rubinstein. Kocyan has been invited to give masterclasses in France, Hungary, Austria, Poland, Mexico and United States. He is Clinical Professor of Piano at Loyola-Marymount University in Los Angeles. He is also the Artistic Director of the American International Paderewski Piano Competition in Los Angeles and serves on the boards of several professional music organizations.



Lecuture: Chopin’s style: some common misconceptions

Chopin ‘s music is difficult to interpret, arguably more so than music of other great composers. The difficulty lies primarily in the nature of his quite elusive style. The characteristics of that style make him somewhat misunderstood. The romanticism of his music is immediately appealing and touches us deeply. The beauty of his melodies and richness of harmony make his music irresistible. However, Chopin is grounded in the perfect balance between the romantic and classical elements inherent in his music and in the polyphonic nature of his writing. The balance of those different elements is easily disturbed, and the mastery of the counterpoint easily obscured. Another aspect, which any successful performer of Chopin must remain aware of is the vocal nature of his writing, despite the individuality and uniqueness of his approach to the piano, his instrument of choice. In the presentation I will discuss Chopin’s musical roots and will attempt to dispel some of the misconceptions about his music. Discussed will be the results of extensive research I have done on the evolution of the performance style at the Chopin International Piano Competition in Warsaw in its over 80 year-long history.

Piano Master Class

## Presenters

### EVREN KUTLAY (TURKEY)

Yildiz Technical University (Istanbul)

Evren Kutlay has a BS in Math and in Piano. She received her MBA and MM from University of West Georgia, where she studied with full scholarship. During her studies in the United States, she received the Beta Gamma Sigma International Business Scholars Award, Award of Excellence at GMTA piano competition and the Star of the Year award from MTNA. She has a PhD in Musicology. She teaches at Yildiz Technical University as a Faculty and the Head of Music Ensembles Program. In appreciation of her outstanding commitment to introducing the rich heritage of Turkish Culture and History through her research and performances in the area of Music of the Ottoman Empire, she was awarded with Special Recognition of the American Congress, commissioned as Honorary Texan and November 8, 2013 was proclaimed as Dr. Evren Kutlay Day. She continues her concerts and research activities in the area of Turkish-European musical interaction focusing on Western Music during Ottoman Era. She published articles in peer-reviewed journals, book chapters, two books titled Osmanlı'nın Avrupalı Müzisyenleri (European Musicians of Ottomans), 100 Soruda Osmanlı Müziği (Ottoman Music in 100 Questions), and a CD recording titled Dersaadette Avrupa Müziği (European Music in Ottoman Istanbul).

#### Lecture: Hungarian Pianists of Ottomans

During 19th century the Ottoman Empire initiated a modernization movement that began with the renewal of the military system and military music. The Mehterhane-yi Hümâyûn, where janissary music training was provided, was abolished and replaced in 1827 with the Muzika-yı Hümâyûn, with the aim of creating a new band for a new army that would teach Western music. The Muzika-yı Hümâyûn later became the first imperial conservatory and the head organization for the Ottoman Western Music Training and Performing Movement, which spread throughout Turkish lands. To this end, musical interactions between the Ottoman Empire and European countries, including Hungary, became more frequent. This paper will introduce the Hungarian pianists and piano teachers of Ottomans as well as Turkish music students were sent to Hungary to study piano.



## Presenters

### AGNIESZKA LASKO (POLAND)

Agnieszka Lasko is a pianist, composer, educator and author. Her trilingual piano method book – written in Polish, English and German – First Class Piano, published by Euterpe, has received acclaim from piano pedagogues and is gaining worldwide recognition. Described as “Excellent” in the Polish academic journal of the Polish Chamber Musicians’ Association (Kraków 2017), it was also “Warmly recommended” by the UK Magazine Piano Professional EPTA as a very good alternative to what’s offered by America and the UK. With a deep interest for playing ensemble music, Agnieszka performs with different chamber groups, instrumentalists and vocalists. In 2019 she participated alongside Elżbieta Tyszecka in the world premiere recording of Aleksander Tansman’s Piano Four Hands Music (Acte Préalable). 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 at both national and international levels. For her teaching achievements, she was honored with an award from the Mayor of Łódź. In high demand as a piano pedagogy specialist, Agnieszka Lasko often lectures on original methods for teaching children at the early stages of their piano education. Among her many presentations in 2014 she was featured at the National Academic and Artistic Conference Partnership in Music hosted by the Fryderyk Chopin University of Music in Warsaw (Poland), and the 10<sup>th</sup> World Piano Conference in Novi Sad (Serbia, 2018).

#### Lecture: A presentation of the new book Short Tales: ideas for firing children’s imagination and creativity

My lecture will give an insight into First Class Piano, published by Euterpe – a trilingual piano method for children at the beginning of their piano education. My talk will also include ideas to maintain pupils’ interest and curiosity based on original compositions from Short Tales. This collection is designed to inspire a child’s imagination and improve creativity while providing a pedagogical repertoire to support the development of piano skills at the early intermediate level. Using pieces in which pupils can discover images, activities and the sounds of nature which are close to their experiences we can encourage them to seek out their own personal interpretation. Refreshingly, the inclusion of improvisational elements gives pupils the opportunity to be part of the creative process, which leads to greater motivation, and engagement in the learning process.



Presenters

JIN HWA LEE (SOUTH KOREA)

WPTA South Korea, President

Korean-born pianist, Jin Hwa Lee has attracted the public’s attention, establishing herself as a pianist of huge vigor and perceptive insight, since receiving acclamation on her New York debut concerts and her solo debut CD Jin Hwa Lee plays Rachmaninov. She earned the Doctor of Musical Arts degree from the University of Michigan, and previously studied at Peabody Conservatory of the Johns Hopkins University and Seoul National University where she graduated with high honors. Lee recently performed at major venues in Korea including Seoul Arts Center and also in the United States including Carnegie Weil Hall York in New York City, Max M Fisher Music Center and Stienway Hall in Detroit, and she has been invited to perform as a guest pianist at Eastman School of Music and Oberlin Conservatory. Her performances have been broadcast in the US Detroit Public radio (WRCJ), Baltimore Public radio (WJBC) and Bloomfield Community TV. Lee previously won top prizes in numerous national competitions in Korea including the Samick Piano competition, also at American Protégé International Piano & Strings Competition and International Concerto Competition. Her principle teachers have included Arthur Greene, Yong Hi Moon and HaeSun Paik. She is currently Adjunct Professor of Graduate School of Interdisciplinary Arts at the Sejong University and also teaches at Seoul Arts Center’s Music Academy, Sunhwa Arts schools, etc. in Korea.



In Absentia: Piano Recital

|             |                                                  |
|-------------|--------------------------------------------------|
| R. Schumann | Piano Sonata No. 1 in F-Sharp Minor, Op. 11      |
|             | I. Introduzione: Un poco Adagio – Allegro vivace |
|             | II. Aria                                         |
|             | III. Scherzo: Allegroissimo – intermezzo: Lento  |
|             | IV. Finale: Allegro, un poco maestoso            |
| W. Albright | The Nightmare Fantasy Rag                        |

Presenters

CARMEL LIERTZ (AUSTRALIA)

Pianist, innovative educator and international performance coach, Carmel Liertz, studied performance and pedagogy at Munich's Hochschule fur Musik und Theater, after completing her Australian tertiary performance studies. Teaching in Australian colleges and tertiary institutions developed her interest in performance psychology, gaining her a University Vice-Chancellor’s Award for Innovative Teaching and Research to pioneer videoconferencing for music in Australia. She later conducted research to help musicians manage practice and performance challenges, by applying sport psychology’s mental training and sport nutrition. Her five-week training strategies program trialed with tertiary performance students demonstrated an increase in performance confidence. This became the centerpiece of her ground-breaking education thesis – Developing Performance Confidence: A Holistic Training Strategies Program for Managing Practice and Performance in Music (2002). Her practical book Performance Confidence: A Training Program for Musicians (2009; 2012) is the comprehensive version of this program, demonstrating how musicians can integrate six proven strategies into their lifestyle context in order to increase mind-body health, mind-body edge and performance confidence simultaneously. Carmel Liertz specialises in personalised one-to-one coaching and group workshops for confident performance and presentation. She also researches the relationships between stress, health and performance.



Lecture: Self-Care for Pianists: How Mind-Body Awareness Develops Mind-Body Health, Increasing Mental and Physical Edge and Performance Confidence

Pianists are generally not taught how mind-body connections affect their practice and performance. This is despite their knowing how difficult it is to achieve quality practice when feeling unmotivated, stressed, or anxious. My research shows that pianists can learn mind-body awareness techniques to better understand the interrelationship between their psychological and physical states, in order to achieve their personal best in practice and performance. The importance of mind-body health soon becomes apparent as performers realise they need to think and master their mind-bodies like elite athletes do. This pioneering mind-body awareness program can develop mind-body health, increasing the mental and physical edge so necessary for performance confidence. With theoretical foundations in Selye’s Stress Response and Bandura’s Self-Efficacy Theory. such a holistic strategies approach contributes to an essential self-care package for pianists guiding them to manage performance with confidence, assisting them in the prevention of anxiety and depression, while developing resilience for the demanding lifestyle of being a musician in order to shine and thrive in today’s stressful, competitive world.

Coaching for Confident Practice and Performance/Presentation: Mind-Body Health Strategies for Enhanced Focus and Sustained Energy



Presenters

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 three 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 (“one of the nation’s leading conservatories” The NY Times). 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.



Piano Recital: Original Compositions Including a World Premiere

Presenters

DIEGO MACÍAS STEINER (ARGENTINA)

Diego Macías Steiner pianist, composer, professor and editor was born in Buenos Aires, Argentina. He is a Superior Professor for Piano, a Higher Diploma in Contemporary Music Performance in Piano and a Higher Diploma in Composition with New Technologies. He has continued his piano training attending masterclasses with Ralph Votapek and Dimitri Vassilakis (Ensemble InterContemporain) among others and at the International Summer School of the Conservatory P.I. Tchaikovsky from Moscow. As a teacher he is responsible for the Chairs of Piano and Piano Repertoire of the XX and XXI Centuries at the Conservatory of Music of General San Martín in Buenos Aires. As a concert performer and lecturer, he has performed in his country, in America: Santiago (Chile), Lima (Peru), Morelia (Mexico); Toronto (Canada) and New York (USA) and in Europe: Madrid (Spain), Aveiro (Portugal), Acqui Terme (Italy) and Paris (France). As a composer and editor, he has published the books presented in this recital.



Lecture-Recital: Three Books Presentation

Vanguards of the 20th Century – Piano with Electroacoustic – Rereading Piazzolla

From my vast experience as a pianist, teacher and lecturer in my country and abroad, the three books of my authorship that I present today try to give a contribution to the repertoire of modern and contemporary academic music for piano and also provide a material of study for the training of intermediate level pianists and a specialized reading for teachers and amateur pianists. The works, score plus a short explanatory text, develop a particular theme: Book I (2015) contains music with harmonic, melodic and rhythmic elements characteristic of the musical language of the Vanguards of the 20<sup>th</sup> Century; Book II (2017) a simple approach to electroacoustic piano music, the reading of non-conventional graphics and the exploration of piano’s sound colour with the use of some extended techniques; Book III (2018), tangos by Astor Piazzolla, The Four Seasons of Buenos Aires, imagined by me in two parts (as much as music would allow it) for bandoneon and contrabass.

D. Macías Steiner:

VII Little Studies – Musical Language of the Vanguards of the 20th Century for piano solo

Rereading of the Four Seasons of Buenos Aires by Astor Piazzolla for piano solo

VI Little Electroacoustic Studies – Sonorous imaginary (Special Mention – Composition in the WPTA Argentina 2018) for audio and piano

Presenters

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 has participated World Piano Conference in Novi Sad every year since 2014. Last year his new opera Blighted Love – Hamlet and Ophelia had a premiere and was well accepted by the audience. At present, he is a member of Japan federation of musicians.



Piano Recital

|             |                                                                                                                                |
|-------------|--------------------------------------------------------------------------------------------------------------------------------|
| J. Haydn    | Piano Sonata No. 46 in E Major Hob. X VI/31<br>I. Moderato<br>II. Allegretto<br>III. Finale: Presto                            |
| J. Sibelius | 5 Pieces, Op. 75 The Trees: No. 5 Granen (The Spruce)                                                                          |
| R. Schumann | Fantasie in C Major Op. 17<br>I. Durchaus phantastisch und leidenschaftlich vorzutragen<br>II. Massig<br>III. Langsam getragen |

Presenters

STELA MOLNAR (SERBIA)

Isidor Bajić Music School (Novi Sad)

Stela Molnar was born in Novi Sad , Serbia in 2001. She started playing piano under the guidance of Olga Borzenko in Music School „ Isidor Bajić „ in Novi Sad and is curently studying there. Stela has taken part in various national and international piano competitions and she has won several prizes such as first prize on Slobomir International Competition in Bosnia and Hercegovina (2015), first prizes on International Piano Competition Slavenski in Serbia (2014, 2015, 2017), first prize on Memorial Dušan Protić in Serbia (2017), first prize on Piano Music Competition in Zrenjanin Serbia, (2016, 2017, 2019) ,first prize on International Sirmium Music Fest in Serbia (2017), second prize on International Sirmium Music Fest in Serbia (2019), Laureat on Piano Festival Pianissimo in Subotica, Serbia (2019) first prize at Republican Competition Serbia (2017, 2018, 2019) and first prize on International Piano competition in Croatia (2018). She has also taken part in numerous Chamber music competitions with great success and numerous rewards. In 2017, she performed with ArtLink Chamber Music Orchestra in Town Hall in Belgrade, Serbia. She has participated in World Piano Conference in Novi Sad (2016, 2017) where she worked with professors Sophia Glimson and Irena Kofman. During her studies she has also been working with professors and pianists Juri Kot (2016, 2017, 2018) , Natalia Troull (2015) and Anna Ulaieva (2017) .



Young Concert Platform

|                |                                                                             |
|----------------|-----------------------------------------------------------------------------|
| J. S. Bach     | Prelude and Fugue in C-Sharp Major, BWV 848, WTC I                          |
| J. Haydn       | Sonata F Major Hob. XVI:23<br>I Allegro Moderato<br>II Adagio<br>III Presto |
| F. Liszt       | Trancedental Etude in F Minor No. 10, Appasionata                           |
| C. Saint-Saens | Allegro Appassionato Op. 70                                                 |
| V. Milanković  | Preludium No. 8                                                             |
| K. Szimanovsky | Variations B Minor Op. 3                                                    |

Presenters

JAKUB NIEWIADOMSKI (POLAND)

Jakub Niewiadomski was born in 2002. He started playing piano at the age of 4. He currently attends to the State General Music School named Fryderyk Chopin in Cracow, his teacher is Gajusz Kęska (Professor of Academy of Music in Cracow). He regularly attends to the master classes (Warsaw, Puck, Cracow, Łącko) with such professors as Karol Radziwonowicz, Andrzej Pikul, Olga Łazarska, Joanna Kurpiowska, Gajusz Kęska. Jakub was awarded in many national and international competitions and festivals, among which are International Competition Chopin at Wawel – II prize, Polish-Chinese Competition – I prize, International Piano Competition of J.W. Krogulski – II prize, International Piano Competition The Neapolitan Masters – I prize, Muse 2019 International Music Competition – I prize, XXVI International Festival in Mazovia – special award from Dorian Leljak.



Young Concert Platform: WPTA Sochaczew Special Award

|              |                                          |
|--------------|------------------------------------------|
| J. S. Bach   | Italian Concerto in F major BWV971       |
| F. Chopin    | Scherzo No. 1 in B Minor, Op. 20         |
|              | Mazurka Op. 17 No. 1 and No. 4           |
|              | Nocturne B-Flat Minor, Op. 9 No. 1       |
|              | Polonaise in C-Sharp Minor, Op. 26 No. 1 |
|              | Etude in A Minor, Op. 25 No. 11          |
| S. Prokofiev | Suggestion Diabolique, Op. 4             |

Presenters

SOFIJA PALUROVIĆ (SERBIA)

University of Music and Performing Arts Vienna, Austria

Sofija Palurović was born in 1997 in Novi Sad. At the age of eight, she started playing the piano and finished primary and secondary music school in the class of Tatjana Vukmanović. During her education she won awards at numerous competitions of national and international character, among which the 1st Prize at the International Competition Davorin Jenko in Belgrade, 1st Prize at the Republic competition in Belgrade, and the Prize at the international competition Ohrid Pearls in Macedonia, II Prize at the international competition Petar Konjović in Belgrade, and the prize at the international competition Piano Talents in Milan, as laureates at the National competition of chamber ensembles in Belgrade and Pančevo. She has held numerous solo and chamber recitals and concerts, including: a recital at the Third World Piano Conference, a recital at the Music Theater Association Vienna, participation at the famous German festival Schleswig Holstein in Luebeck and at a concert in the prestigious hall Brucknerhaus in Linz. She is currently a student of the fourth year of studies at the University of Music and Performing Arts in Vienna (MDW) in the class of Austrian pianist, conductor and professor Stefan Vladar. She has worked with pianists and pedagogues such as Jacques Rouvier, David Westfall, Angela Hewitt. She is an MDW scholar for all four years of bachelor studies.



Young Concert Platform

|                  |                                                            |
|------------------|------------------------------------------------------------|
| J. Haydn         | Sonata A Flat Major, Hob. XVI:46                           |
|                  | I. Allegro moderato                                        |
|                  | II. Adagio                                                 |
|                  | III. Finale. Presto                                        |
| L. van Beethoven | Sonata in E Major, Op. 109                                 |
|                  | I. Vivace ma non troppo, sempre legato - Adagio espressivo |
|                  | II. Prestissimo                                            |
|                  | III. Gesangvoll, mit innigster Empfindung:                 |
|                  | Andante molto cantabile ed espressivo                      |
| R. Schumann      | Kinderszenen Op. 15                                        |
| S. Prokofiev     | Sonata No. 3 in A Minor                                    |



Presenters

LAURENS PATZLAFF (GERMANY)

University of Music Lübeck, Germany



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 at the Stuttgart State University for Music and Performing Arts since 2007 and regularly hosts master classes at universities around the world.

Lecture Recital: The Art of Classical Improvisation

Improvisation in classical music is a forgotten art. In the 18th and 19th century improvisation was a major skill in the education of pianists including Mozart, Beethoven, Schumann, Liszt and Chopin. Laurens Patzlaff tries to revive this special type of concert in which the artist is able to create his music out of the moment. Patzlaff dazzles audiences with his musicianship while opening their eyes and ears to the unlimited capacity for variation in even the most formal of musical genres, offering a fresh perspective on music with a range of styles few if any can imagine.

Presenters

MILOŠ PAVLOVIĆ (SERBIA)

Faculty of Music (Belgrade)



Miloš Pavlović is a serbian pianist with very diverse artistic interests and preferences, performing with equal enthusiasm as a soloist and chamber musician, clearly positioned himself at the artistic scene throughout Europe. He graduated piano with russian pianist Igor Lazko and achieved Master’s Degree with russian pianist Vladimir Ogarkov. Both of professors are descendants of Traditional Russian Piano School and glorious Henry Neighaus. He completed his piano specialist studies at the State Conservatory “Giuseppe Verdi” in Torino, Italy, with Remo Remoli (a student of Arturo Benedetti Michelangelli). He won several international piano competitions. He has collaborated with many prominent musicians, including: Pierre Réach, Mikhail Petukhov, Akiko Shimura, Robert Lakatoš, Lyudmila Gross, Irina Furst, Nikola Mijailović, Snezana Savičić, and many others. In February 2015, he was appointed as a member of the Board of Directors of BEMUS (Belgrade Music Festival), the oldest and most eminent festival of art music in Serbia and region. He is also a frequent member of numerous International Piano Competition’s Jury. He holds the position of Associate Professor at the Piano Department of the Faculty of Music, University of Arts in Belgrade and Vice- President of the European Piano Teachers Association in Serbia.

Piano Duo Recital: Piano duo Mezzo: Miloš Pavlović and Jelena Đajić – Music by Serbian Contemporary Composers

|          |                                                          |
|----------|----------------------------------------------------------|
| V. Tošić | Medial 9, I, II, III<br>Altus                            |
| S. Božić | Antifon<br>Večernje na Galati<br>San Gospodara svetlosti |

Vladimir Tošić (Belgrade, 1949) is a composer, multimedia artist, full professor Faculty of Music Arts in Belgrade. One of the essential and distinctive features of his creativity is a process organization. Composition Medial 9 for piano is four-fold version of the three-dimensional three-piece composition for reed Quintet Akropolis – who premiered it (USA, 2015). The composition is based on the basis freely treated mediation links – hence its name stems, through very free variation the original harmonic-melodic material. The Altus Composition was built in the form of repetitive, process variations. Basic music material is a melody set of eight tones of aliquot mode which varies in different ways in three sections. Full professor at the Faculty of Music Arts, Svetislav Božić (1954) is the author of over 200 solo, chamber, choral, orchestral and vocal-instrumental works, About the realization of Večernje na Galati for two pianos from 2009, the composer said it was possible to tone a picture of a magnificent view of Constantinople and his Must, from the tower to Galati. Antiphon (2016) for piano fourfold from 2016 According to Christmas, transposition is the year the ups and downs of the two singers in the temple, portrayed in four hands on the piano The composition belongs to his third creative phase, which started in 2010, and in a way it is the most complex in the Medial series. The work San Gospodara svetlosti for two pianos is compiled and premiered in 1994. The composition is dedicated to the memories of Nikola Tesla, and according to the author, it is a melancholic trail an undisputed dream of Nikola Tesla.

# Presenters

## JELENA POPOVIĆ (SERBIA)

Music School of Subotica

Jelena Popović was born on 12 January, 2009 in Subotica, Republic of Serbia. Jelena has been playing piano since she was five years old. At the moment Jelena attends second grade of Primary Music School in Subotica, class of professor Kristina Mate. Jelena has successfully participated in several music competitions: 2016 - “Pianissimo” Festival for young piano players in Subotica - I prize; 2017- International Piano Competition for Young Pianists “Giuliano Pecar”, Gorizia – Laureat of category; 2017 - Music Competition of the Republic of Serbia, Belgrade – I prize; 2018 – Music Competition of the Republic of Serbia, discipline piano duo, Belgrade - Laureate of the pre-category; 2018 – “Pianissimo” Festival for young piano players in Subotica - I prize; 2019 - International Music Competition of Young Pianists, Šabac – I prize; 2019 - Music Competition of the Republic of Serbia , Belgrade – I prize. She regularly takes part in concerts and public classes of her school - the Music school in Subotica.



### Young Concert Platform

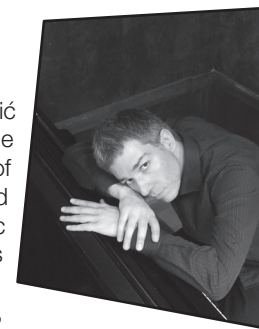
|                        |                                                      |
|------------------------|------------------------------------------------------|
| J. S. Bach             | Three-Part Invention in E Minor (S. Jović)           |
| J. S. Bach             | Little Prelude in D Minor BWV 926 (J. Popović)       |
| D. Scarlatti           | Sonata in B Minor (S. Jović)                         |
| D. Cimarosa            | Sonata E-Flat Major (J. Popović)                     |
| J. Haydn               | Sonata E Minor Hob XVI: 34, I. mvt (S. Jović)        |
| J. N. Hummel           | Tyrolienne Variations (J. Popović)                   |
| C. Czerny              | The School of Velocity Op. 299 (excerpts) (S. Jović) |
| Y. Nakada              | Etude Allegro (J. Popović)                           |
| F. Chopin              | Etude Op 25, No 2, in F Minor (S. Jović)             |
| E. Grieg               | Puck from Lyric Pieces, Op. 71, No. 3 (J. Popović)   |
| S. Rachmaninoff        | Etude-tableaux Op. 33, No 4, in D Minor (S. Jović)   |
| R. Bellafronte         | The Clown (J. Popović)                               |
| A. Corelli-C. Reinecke | Folies d’Espagne (S. Jović)                          |
| M. Moszkowsky          | Tarantelle in D Minor Op. 77, No. 6 (J. Popović)     |
| C. Debussy             | Jardins sous la pluie (S. Jović)                     |
| Y. Vesnyak             | Karlson (Piano Duo)                                  |

# Presenters

## NENAD RADIĆ (SERBIA)

Faculty of Music, University of Arts (Belgrade)

Nenad Radić has earned Master’s degree in the class of Prof. Dimitrijević-Stošić, and Doctor of Arts degree with Prof. Živković at the Faculty of Music, Belgrade. He worked with A. Nasedkin, E. Tatulian and V. Piasetsky. He has won the third prize at the First international competition Dunav-Donau-Danube in Novi Sad. He has held over 50 recitals in all major concert halls of Serbia. Particularly remarkable were four concerts in the Kolarac hall, broadcasted several times and permanently recorded for Radio Belgrade. He has performed the Fifth Concerto by Beethoven and the First Concerto by Brahms with Symphonic orchestra Stanislav Binički. Radić performed abroad at the Peterborough Festival in the United Kingdom and at the Tri-cities Opera Center in Binghamton, USA. Nenad and Maja Radić (unique piano-organ duo) made a concert tour in 2010 and played in New York, Toronto, Indianapolis, Dallas, and Los Angeles. Nenad Radić has made numerous piano lectures at Kolarac, Memorial Isidor Bajić, YALE SMN, 6th World Piano Conference, Mokranjac days Festival. For the Radio Belgrade he recorded a unique 12-hour program cycle Towards the ideal of tone statement, His discography includes Poetics of Beethoven’s Sonata Op. 111 (PGP RTS), Surpassing the limits of piano sound, Diabelli Variations and Schubert Sonata D 960 (Faculty of Music). He is a piano professor at the Faculty of Music, University of Arts in Belgrade.



### Piano Recital

|           |                                                                                                                                                                                                                                                                                                                                                                                                  |
|-----------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| J. Brahms | 3 Intermezzi Op. 117<br>No. 1 in E Flat Major: Andante moderato<br>No. 2 in B-Flat Minor: Andante non troppo e con molto espressione<br>No. 3 in C-Sharp Minor: Andante con moto<br>Piano sonata No. 3 in F Minor Op. 5<br>I. Allegro maestoso<br>II. Andante espressivo<br>III. Scherzo: Allegro energico<br>IV. Intermezzo (Ruckblick): Andante molto<br>V. Finale: Allegro moderato ma rubato |
| F. Chopin | Polonaise No. 7 in A-Flat Major, Op. 61, Polonaise-fantaisie<br>Piano Sonata No. 3 in B Minor, Op. 58<br>I. Allegro maestoso<br>II. Scherzo: Molto vivace<br>III. Largo<br>V. Finale: Presto, non tanto                                                                                                                                                                                          |

Presenters

VANESA SANTANACH (SPAIN)

WPTA Contemporary Music, President



Vanesa explores contemporary works as well as traditional repertoire as a soloist and chamber musician, and her performances are fueled by synergies between tradition and the avant-garde, in pursuit of the music’s essence that perseveres through times. Vanesa holds a bachelor degree from the Conservatoire of Barcelona, a master degree in music and related studies, at Goldsmiths’ College in London, and a master in contemporary piano performance from the Royal College of Music of London where she studied with professor Andrew Zolinsky. She has received support for her musical and artistic education from institutions such as Àrea de Creació Acústica, Fidelio, IRCAM and Centro de Estudios Pianísticos. Her solo recitals and chamber music concerts have been hosted in venues and festivals in the United Kingdom, France, Germany, the Netherlands and Spain. She is particularly interested on collaborating with emerging composers and premiering new works, and her experience performing contemporary music includes collaborations with various ensembles and renowned composers, such as Vladimir Tarnopolski, Ivan Fedele, José Manuel López-López and Santiago Díaz-Fischer. As an experienced piano teacher and collaborative pianist, she is currently working as accompanist at the Conservatoire of Dance in València. Upcoming projects include the recording of solo works by Schumann and Crumb and ensemble performances into Vertex Musicae project.

Lecture-Recital: Approaching to the contemporary repertoire for piano

An overview of the current situation of the contemporary piano repertoire in conservatoires and music schools’ syllabuses, followed by an introduction to the piano works by Thorvaldsdóttir, Crumb, and Sotelo presented in the recital

|           |                                                                                                                                  |
|-----------|----------------------------------------------------------------------------------------------------------------------------------|
| G. Crumb  | Makrokosmos I for amplified piano (excerpt)<br>I. Primeval Sounds (Genesis I)<br>II. Proteus<br>III. Pastorale<br>IV. Crucifixus |
| M. Sotelo | Green Aurora dancing over the night side of the earth                                                                            |

Presenters

JELENA SIMONOVIĆ-KOVAČEVIĆ (SERBIA)

Academy of Arts (Novi Sad)  
EPTA (Vojvodina)



Jelena Simonović-Kovačević earned her Bachelor’s degree in piano performance at the Academy of Arts in Novi Sad, under the guidance of Prof. Kemal Gekić. She completed her Master’s degree at the Syracuse University under Prof. 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 including 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 Piano 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.

Piano Recital

|             |                                                                                                               |
|-------------|---------------------------------------------------------------------------------------------------------------|
| J. S. Bach  | Toccata in E Minor, BWV 914                                                                                   |
| J. Haydn    | Sonata in G Minor, Hob. VI:44<br>I. Moderato<br>II. Allegretto                                                |
| R. Schumann | Faschingsschwank aus Wien Op. 26<br>I. Allegro<br>II. Romanze<br>III. Scherzino<br>V. Intermezzo<br>V. Finale |
| G. Bacewicz | Toccata from Piano Sonata No. 2, Vivo                                                                         |



Presenters

BOŠKO STOJADINOVIĆ (SERBIA)

Isidor Bajić Music School (Novi Sad)



Boško Stojadinović was born on February 27, 2002 in Novi Sad, Serbia. At the age of seven he enrolled the “Isidor Bajić” music school where he majored in piano in the class of Prof. Milena Apić. He finished his third year at the secondary music school “Isidor Bajić” in the class of Prof. Olga Borzenko this year. He took part in several piano competitions and won the following awards: “Josip Slavenski” competition in Novi Sad, 2011 (baby category) – First Prize; International competition of young pianists in Šabac, Serbia, 2012 – First Prize; State piano competition in Belgrade, 2013 (first category) – Laureate; State piano competition in Belgrade, 2015 (second category) – First Prize; “Vojislav Vučković” Memorial in Belgrade, 2015 (second category) – Laureate; International competition “Petar Konjović” in Belgrade, 2016 – Third Prize; “Isidor Bajić” festival in Novi Sad, 2016 – Laureate (100 points). He has performed in many cities across Serbia: Novi Sad, Belgrade, Šabac, Sombor, Kula, Arilje, and in prestigious halls such as the City Hall in Novi Sad, the Novi Sad Synagogue, the main hall of Matica Srpska, the Youth Theater, Multimedia Center of the Academy of Arts in Novi Sad, the Public Library of Novi Sad, Rectorate of the University of Novi Sad, the National Theatre of Sombor. He also performed internationally as the sole representative of “Isidor Bajić” music school at a concert in Osijek, Croatia, as well as in Kotor, Montenegro, where he held a recital in the Church of the Holy Spirit, and in Norwich, England, where he played in a recital, both as a soloist and as accompaniment, at the Assembly House. Boško attended master classes of distinguished pedagogues such as: Yuri Kot, Achille Gallo, Jacques Rouvier, Rita Kinka. Boško is also an active contributor in humanitarian work. He participated at two humanitarian concerts organized by “Kolo srpskih sestara” society at the Novi Sad Synagogue.

| Young Concert Platform |                                      |
|------------------------|--------------------------------------|
| J. S. Bach             | Partita No. 2 in C Minor, BWV 826    |
| S. Bortkiewicz         | Etudes Op. 29                        |
|                        | No. 4 - Le philosophe                |
|                        | No. 5 - Le poète                     |
| L. van Beethoven       | Sonata Op. 27 No. 2 in C-Sharp Minor |
|                        | I. Adagio sostenuto                  |
|                        | II. Allegretto - Trio                |
|                        | III. Presto agitato                  |
| A. Scriabin            | Two poems Op. 32                     |

Presenters

ALBERT TIU (PHILIPPINES/SINGAPORE)

Yong Siew Toh Conservatory of Music (Singapore)



Associate Professor of Piano at the Yong Siew Toh Conservatory of Music, National University of Singapore, Albert Tiu was born in Cebu, Philippines. He studied with Jerome Lowenthal at the Juilliard School, with Michael Lewin at Boston Conservatory, and with Nita Abrogar-Quinto and Nelly Castro in the Philippines. A prizewinner of competitions in Calgary (Honens), Helsinki (Maj Lind) and Santander (Paloma O'Shea), he won the First Prize and two concerto prizes in the 1996 UNISA International Piano Competition in Pretoria, South Africa. He has performed with the St. Petersburg Philharmonic, Hamburg Symphony, Finnish Radio Symphony, Gstaad Festival Orchestra, Calgary Philharmonic, Winnipeg Symphony, and Philippine Philharmonic. In 2005, he gave the Singapore premiere of the Barber Piano Concerto with the Singapore Symphony Orchestra. His recordings on the Centaur label have garnered praise, with American Record Guide describing him as having “the heart and soul of a true romantic pianist, as well as an abundance of technical skills”, and calling his “Nocturnal Fantasies” disc (Chopin and Skryabin) “one of the most inventive recital programs ever seen or heard”. The 20 pieces grouped according to Earth, Air, Water and Fire that comprise The Classical Elements disc was cited as “a fascinating recital containing some stunning playing” by Fanfare.

Piano Recital: Chopin – Before and Beyond

|                   |                                                             |
|-------------------|-------------------------------------------------------------|
| J. S. Bach        | Fugue in F minor, BWV 857, WTC Book I                       |
| F. Chopin         | Nouvelle Etude No. 1 in F Minor                             |
|                   | Etude in F minor, Op. 25, No. 2                             |
| E. Grieg          | Moods Op. 73: No. 5 Study (Hommage a Chopin)                |
| F. Liszt          | Etude de concert S. 144, No. 2 La leggierezza               |
| J. Field          | Nocturne No. 9 in E-Flat Major                              |
| F. Chopin         | Nocturne in E-Flat Major, Op. 9, No. 2                      |
| G. Faure          | Nocturne No. 4 in E-Flat Major, Op. 36                      |
| F. Chopin         | Mazurka in C-Sharp Minor, Op. 30, No. 4                     |
| P. I. Tchaikovsky | 18 Pieces, Op. 72: No. 15 Un poco di Chopin                 |
| A. Skryabin       | Mazurka in C-Sharp Minor, Op. 3, No. 6                      |
| L. Godowsky       | Study No. 34 in C-Sharp Minor after Chopin's Op. 25, No. 5  |
| F. Mendelssohn    | Venetian Gondola Song, Op. 30, No. 6                        |
| F. Chopin         | Barcarolle in F-Sharp Major, Op. 60                         |
| F. Liszt          | Venezia e Napoli: No. 1 Gondoliera, S. 162                  |
| F. Chopin         | Variations on La ci darem from Mozart's Don Giovanni, Op. 2 |

Presenters

PATRICK HIDEOMI TOWNSEND (UK/JAPAN)

Chetham’s School of Music (Manchester)



Patrick Hideomi, born in 2008 in UK, began studying piano at the age of four with Hungarian pianist Prof. Marianne Gordon. He kept studying piano with Simon Bottomley, teacher at Chetham’s School of Music, since 2015. Patrick was awarded ATCL Performance Diploma (Associate of Trinity College of London) at the age of ten. He has successfully participated in numerous national and international piano competitions and music festivals. Notable ones are Laureate at the International Chopin Festival in Mazovia (2016, 2018 in Poland) and performed in Warsaw, First prize at EPTA UK Piano Competition (2017 in UK) and performed in St. Martin in-the-Field, London, First prize in piano recital class and declared the most successful pianist at 128<sup>th</sup> and 130<sup>th</sup> Mrs Sanderland Music Festival (2017, 2019 in UK), First prize at Hazel Grove Music Festival (2017, 2019 in UK), First prize at EPTA Belgium W-B International Piano Competition (2018 in Belgium). In 2018 Patrick has given recital representing UK at EPTA Piano Prodigies International Conference in Malta. He has also performed in Japan. He took master class with Prof. Boris Berman this year. Alongside solo piano, Patrick has been playing the piano duos and chamber music in Chetham’s School of Music.

Young Concert Platform – WPTA Sochaczew Special Award

- L. van Beethoven Piano Sonata No. 9 in E Major, Op.14, No.1
  - I. Allegro
  - II. Allegretto
  - III. Rondo – Allegro comodo
- F. Chopin Etude in C Minor, Op. 25, No.12
  - Etude in E Major, Op. 10, No. 3
- D. Kabalevsky Piano Concerto No. 3 in D Major, Op. 50
  - I. Allegro molto
  - II. Andante con moto
  - III Presto

Second Piano: Aleksandar Đermanović

Presenters

JELENA VLADIKOVIĆ (CANADA/USA)

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



Last year, Jelena Vladiković celebrated an important milestone: a 50<sup>th</sup> anniversary of her first recital under artist management and 45<sup>th</sup> anniversary of her pedagogical work. Kawai America and Kawai Canada recognized her achievements by including her in their roster of Kawai Artists, classical division. 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. Most recently, this spring, Vladiković presented a series of concerts as a featured soloist in G. Gershwin’s Rhapsody in Blue in collaboration with Black Canyon Chamber Winds. 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 of Music 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.

Lecture Recital: Schumann: Genius Misplaced and Misunderstood

Much has been researched, speculated, and written about Robert Schumann’s mental ailment, both in his lifetime and after his death. Modern discoveries in psychology, psychiatry, medicine and brain research, as well as musicology, continually provide new material and ideas about the true nature of Schumann’s alleged mental illness. Experts across disciplines examined Schumann’s creative output, symptoms, and behaviours he exhibited throughout his lifetime, all of which is amply documented in his writings, letters, testimonials of contemporaries, medical records, and manuscripts. Yet, despite such sizable volume of research, there still persist a number of unanswered questions this lecture-recital addresses through examination of his Fantasy Op. 17 in C Major.

Presenters

MATTHEW WOOD (USA)

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



Noted for his “electrifying performance” (Andre Harrell II, Voyager), classical pianist Matthew Wood is a seasoned soloist and chamber musician, having performed in over 80 venues in 17 of the United States. This year marks his third appearance at the World Piano Conference in Novi Sad, Serbia, and he has upcoming performances this summer in South Africa and Costa Rica. Matthew is also graduating with the Doctor of Musical Arts degree in piano performance from Louisiana State University this year. He holds a Master of Music degree from the University of New Orleans, and a Bachelor of Music degree from the University of West Florida. His piano teachers have included Willis Delony, Robin Holtz-Williams, Hedi Salanki-Rubardt, Daisy de Lucca-Jaffe, Pitagoras Goncalves, Daniel Nagy, and Chad Twedt. Recent notable performances include piano concerti with the New Orleans Civic Symphony (Mozart #23) and the New Orleans Volunteer Orchestra (Schumann); a guest alumni performance at the University of West Florida’s All-Steinway Celebration; and performances at NOLA ChamberFest and the Trinity Artist Series. Aside from teaching, Matthew frequently adjudicates competitions and give master classes in the Gulf Coast region. He has been a member of the vocal music faculty at the New Orleans Center for Creative Arts (NOCCA) since 2013, where he collaborates full-time as vocal accompanist, choral director, and opera conductor, and teaches music theory, musicianship, music history, and class piano. He also serves as organist-choirmaster at St. Paul’s Episcopal Church.

Piano Recital

- R. Schumann
- Piano Sonata No. 1 in F-Sharp minor, Op. 11
- I. Un poco adagio – Allegro vivace
- II. Aria
- III. Scherzo e Intermezzo: Allegrissimo – Lento
- IV. Finale. Allegro un poco Maestoso

Presenters

LUCY YAO (USA)



Lucy is a solo and collaborative pianist, interdisciplinary artist, and teacher based in New York City. She draws from a rich repertoire ranging from a reinterpretation of Bach’s Cantatas In Allen Meinen Taten, to commissioning works with electronics, prepared piano, and projection. She began piano lessons at the age of 4, where she developed a passion for classical music. Recent performance highlights include interdisciplinary project with theater, poetry, music, and improvisation with the Collaborative Arts Ensemble to reinterpret the music of Bach, and as part of the Ambient Orchestra that helped bring David Bowie’s music to life in a collaboration with Evan Ziporyn and Maya Beiser. As a pianist, Lucy Yao is an active performer in NYC, Boston, Copenhagen, as well as projects throughout Europe. Ms. Yao’s performances have led her from the Chopin Festival in Naleczow, Poland, a renovated cathedral-music venue in Copenhagen, to the Contemporary Opera Ensemble at the Manhattan School of Music, and she seeks to push performances outside of the concert hall. As an activist, she has organized benefit concerts for the ACLU (American Civil Liberties Union), American Lung Cancer Foundation at her alma mater, Western Michigan University, as well as in venues throughout Denmark, France, New York City, and Boston. She is the founder of a contemporary collective based in NYC, Strangers in a Room, which gives voice to forgotten women in history. In her solo repertoire, she programs her concerts with a classical and contemporary repertoire because she believes that Classical music deserves a new context to thrive in. Lucy has held collaborative pianist positions at the Interlochen Academy of the Arts, the University of Michigan, the Manhattan School of Music. Lucy holds degrees from the Manhattan School of Music and Western Michigan University and is currently earning a Graduate Performance Diploma in Contemporary Music at the Boston Conservatory at Berklee.

Lecture Recital: Trajectories: Works for Piano, Electronics, and Projection in the 21st Century

The idea of this lecture-recital first came about when I was looking for pieces that incorporated different mediums of expression and found Trajectories, by Anna Thorvaldsdottir. It was a collaborative work between Sigurður Guðjónsson and Thorvaldsdottir and was premiered in 2014 at the Reykjavik Center for Visual Art. I was inspired by the unity of sound even though the sources of sound were coming from different sources- the piano, which has been manipulated by inserting metal bolts between the strings, and unconventional methods of playing the piano, the electronic playback that was created out of manipulated sounds, and the projection that, combined with the other two methods of creation, electrify the piece. The recital will feature two commissions by USA composer and interdisciplinary artist Tim Kwasny, and Alissa Voth that are inspired by light and reacts to the sensitivity of initial conditions found in Chaos Theory. Voth, a lover of Chopin, uses Chopin’s Barcarolle as the skeletal structure for a new piece to blossom from it.



Presenters

YUJUNG YOON (SOUTH KOREA)

As a pianist with a record of being the youngest admitted to the St. Petersburg State Conservatory in Russia, Yujung Yoon was allowed to enter directly into the third year in piano, but she chose to delay her entry by one year in order to complete her schooling in Seoul, enlarging her repertoire and winning a few competitions in the process. She then returned to Russia, where she spent seven years working with Vasily Alexievich Kalmikov. Besides learning Russian fluently, she graduated with the highest distinction. Subsequent studies lead to Germany, where she worked with Vladimir Krainev and Roland Pröll. In Paris, she studied for a further four years with Henri Barda and developed maturity in her expressive style. She has attended various international stages such as Saint-Petersburg Philharmony, Katowice Philharmony, Dome Compositor, Glazunov Hall, Paris Salle Cortot, Sende Sall Bremen, Berlin Funk House and Piano Salon Christophori, also actively engaging in various concerts in Korea, such as Seoul Arts Center, Kumho Art Hall and Elim Art Center. In addition, she released the Scriabin album (Dreyer Gaido) in 2013 followed by recording the complete Bach's Das Wohltemperierte Klavier in 2017 and the First Book was released in 2018 (Sony Music Korea).



Piano Recital: From Bach to Scriabin

|             |                                                           |
|-------------|-----------------------------------------------------------|
| J. S Bach   | Prelude and Fugue No. 1 in C Major, BWV 870 WTC II        |
| M. Ravel    | Prelude and Fugue No. 4 in C-Sharp Minor, BWV 873, WTC II |
| A. Scriabin | Gaspard De La Nuit                                        |
|             | Sonata No.10                                              |

Miroslav Antić

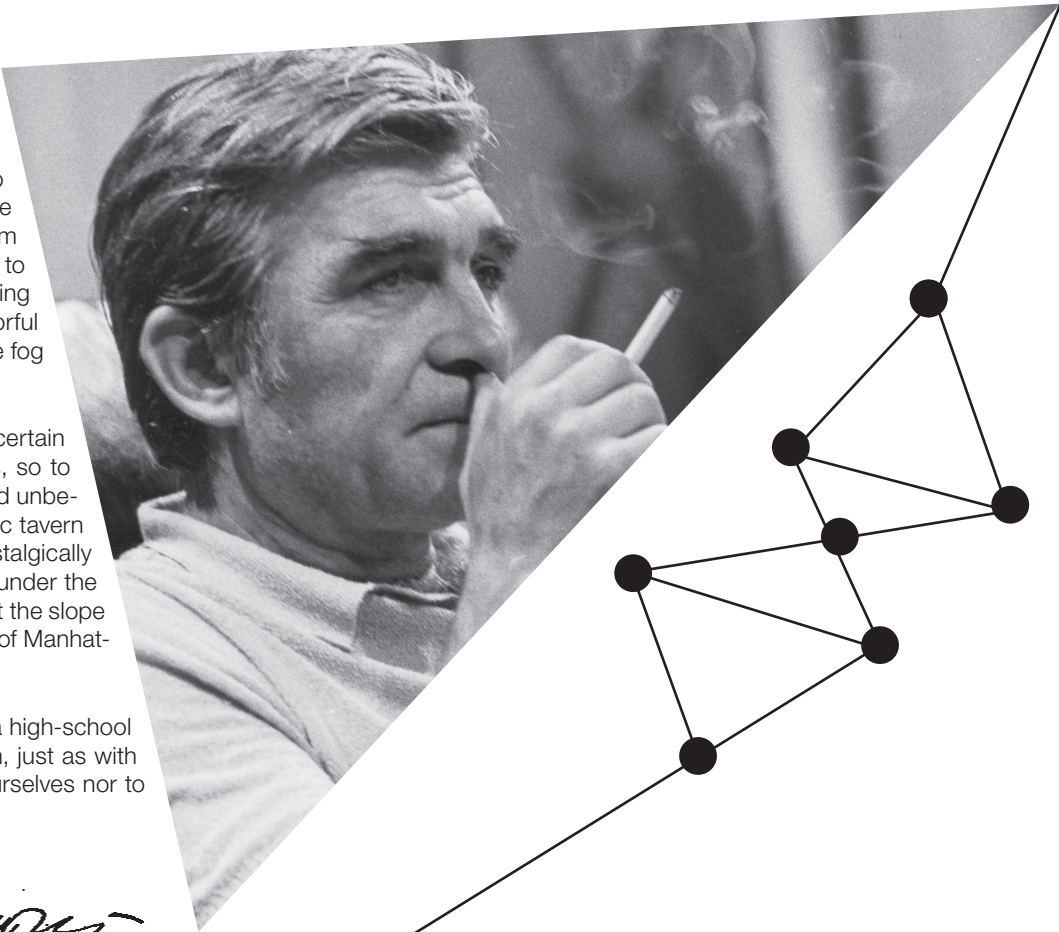
...In autumn I always disappear from Novi Sad. I do so because every November, as if according to a certain inscrutable rule, I fall in love again with the old bridge below the fortress, in the labyrinth of the winding streets around Matica Srpska and the Temerin open-air market, in the two frostbitten 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...

1960.

*Miroslav Antić*



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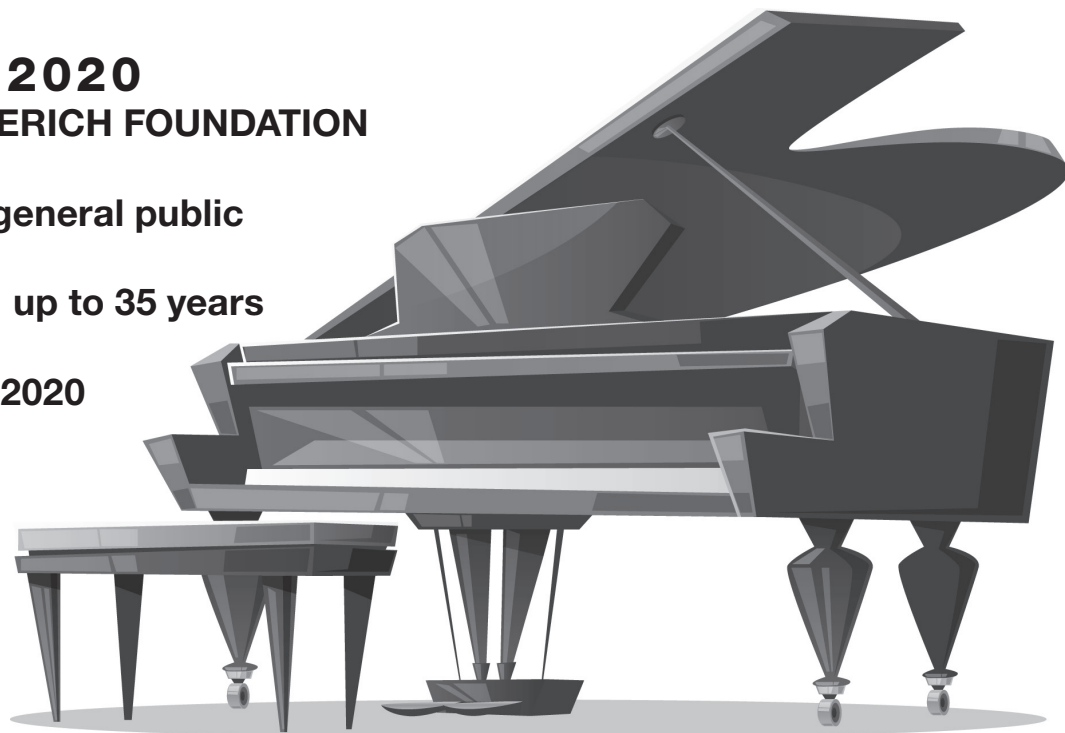
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• ...The atmosphere at the Memorial was so pleasant. I met many people, the participants of the Memorial, I played on excellent instruments.

• .....  
• 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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