

SU JUNG KIM (SOUTH KOREA)

Nationaltheater Mannheim Germany

Su Jung Kim was born in Busan. She completed her piano studies in 2008 under Prof. Kyeong-Won Roh at Inje University in South Korea. She then studied at the Carl Maria von Weber University of Music in Dresden under Prof. Arkadi Zenzipér from 2008 and received her artistic diploma in 2011. In 2015 she completed her postgraduate studies (Solistische Examen) in the soloist class under Prof. Sontraud Speidel at the Karlsruhe University of Music with Excellent. She studied song design from 2017 to 2019 under Prof. Hartmut Höll and Prof. Dr. h.c. Mitsuko Shirai at the Karlsruhe University of Music and was employed at the opera school as a tutor at the HFM Karlsruhe. During her studies, she twice won the "A Letter Of The President". The 1st prize from the "Busan Arts University", the "Music Education of Busan" prize from the "Piano Society of Korea" as well as the 1st prize and the "Gianluca Campochiaro" special prize at the 20th Concorso Internazionale per giovani musicisti in Pedara, Italy. She made it to the semi-finals of the "Concours International de Piano de Lyon" competition in France. She accompanied the dancers on stage at the "Choreographic Workshop" of the National Theater Mannheim. In 2021, she was invited as a lecturer at the Gimhae International Music Festival in South Korea, where she gave an educational seminar. In 2022 and 2023 she was invited as a lecturer and Faculty at Inje University. In 2023 she took part in the "Splitter and Glitter" at the National Theater Mannheim Tanz as a stage musician. 2024 she is invited from Opéra de Lyon Ballett as guest pianist. 2019 to 2024 she worked as an academic ballet accompanist at University of Music and Performing Arts Mannheim. Since 2019 she has been a dance accompanist at the National Theater Mannheim, Germany.

The path of a Dance accompanist

There is only one school in Germany that teaches ballet piano throughout the country. Theaters and schools may want many ballet pianists, but the unfortunate reality is that there is only one school in Germany that trains them. The author learned ballet on their own and through various fields such as classical music, opera, dance music, and improvisation, and will explain how they have comprehensively understood and acquired this field and how they are actually used in dance schools and by professional dancers.

Table of Contents

- Background on Ballet Music and History
- Background on Ballet pianist
- Understanding and Explaining Ballet Morning Class and Classical Ballet repertoire Music
- How to practice

In particular, I would like detailed guidance on how to recreate and actually use ballet training music in conjunction with dance movements from the perspective of a pianist, explaining in detail how to practice.

Creative mistake

While playing the piano for a long time and practicing a lot, there are often cases where mistakes are made on stage even after many practice sessions. The author, based on their experiences of making mistakes while playing the piano, aims to research and discuss what kind of training and processes are necessary from a physiological and neuroscientific perspective as a pianist, and how one can perform on stage in such a way. They also want to explore ways to live as a pianist with a healthy mind and soul, free from pain, and more creatively. In particular, the author will incorporate these case studies into today's seminar, focusing on ballet pianists and how this applies to ballet accompanists.

Presenters



Contact presenter
Email: Kim_sujung@hotmail.com

