

Music of the past

creates the future.



**32. MEDNARODNA
KONFERENCA EPTA
SLOVENIJA, LJUBLJANA
27. - 30. OKTOBER 2010**

**32ND INTERNATIONAL
EPTA CONFERENCE
SLOVENIA, LJUBLJANA
27TH - 30TH OCTOBER 2010**

GRAND HOTEL UNION EXECUTIVE,
MIKLOŠIČEVA 1, LJUBLJANA

**CHOPIN IN THE
CONTEMPORARY WORLD
CHOPIN V SODOBNEM SVETU**



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EPTA
European
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Teachers
Association



Dear friends of the piano world!

I am very happy and proud to have the honour of welcoming you to the 32nd International EPTA conference in Ljubljana, a unique architectural pearl, the capital of Slovenia. I'm sure you will immediately fall in love with its beauty and its amiable inhabitants, as I did, a few decades ago, when I came here to study the art of piano playing.

In our artistic and musical world the relation between the past and the future is especially important. That is why we have chosen »Chopin in the Contemporary world« as the main theme of this conference.

We will be looking at how this pianistic and musical genius from the first half of the 19th century still influences our lives as pianists, piano teachers and piano theorists and what we can

learn from our knowledge of his life, piano playing, piano teaching, illness and stage-fright – which are all themes that interest almost all pianists and musicians around the globe.

We hope this conference will be interesting as well for Chopinists and non-Chopinists. Music is supreme and our love for the piano unites us all.

I wish you a happy and agreeable stay in Ljubljana and hope that you will have many new and enjoyable experiences during the conference.



Vladimir Mlinarić
EPTA European President 2009/2010
Chairman EPTA Slovenia

Dear friends of EPTA, Dear Chopin lovers,

Welcome to the biggest piano teachers event in the world, organized in Chopin's centenary year and devoted to Chopin!

Many aspects of Chopin's life and work will be reflected in the four days of our gathering. Each day will reveal yet another dimension of his being. More than 60 active participants – five of them our guests of honour – from almost 30 countries worldwide will give us far more than mere reflections on Chopin's personality. No matter how much has already been said and written about Chopin and how many “Chopins” have been played on and on ... in the contemporary world and at this very conference there will be so much new to offer and even hear for the first time ever!

EPTA Slovenia has followed Chopin's example – he had a large social network of friends to help him establish his music. The group of members of the 32nd International Conference organizing committee has learned a lot in the more than a year of intense and cooperative work, and we appreciate and thank all those EPTA friends worldwide who have continuously given us their support. Now, as we are approaching the peak of our project, we would like to plant new seeds and give support to new ideas and the new generations of pianism and piano teaching. For many years EPTA Slovenia has been organizing Pianissimo, a concert cycle that helps promote young Slovene pianists. This year the opportunity is given to four selected pianists to make a step further from their national acclaim and present themselves as International Pianissimo players at this conference in Ljubljana. The

International Pianissimo aims to develop cultural cooperation among the EPTA member countries and encourage them all towards renewing our commitment between the two conferences.



The past is going to feed the present. Not only the past with Chopin's history, but, in the case of EPTA, especially that past which was inherited by its founder, Carola Grindea, who passed away just a few days after the 31st International EPTA Conference last year in Prague. Because of her vigorous work and for everything that she passed down to the others who are now the leading EPTA personalities, we must now enable this present to grow for the future of EPTA. This future should go hand in hand with the kind of world that is inspiring, embraces both the traditional and the different – to aim for ever greater excellence and ultimately enable all individual creative potentials to find joy while connected with their soulmates around the world.

With all respect for tradition and with great hopes for the future – *for better results, a pinch of Chopin's humour definitely included.*

Sincerely,

***Damjana Zupan
Programme Committee Chair
32nd International EPTA Conference***

Index

SCHEDULE	4
GUESTS OF HONOUR	8
Sijavush Gadzijev	8
Constance Himelfarb	8
Paweł Skrzypek	9
Dubravka Tomšič Srebotnjak	10
Aaron Williamon	11
EVENING RECITALS	12
Murray McLachlan	12
Petar Milić	12
Janne Mertanen	13
Andrzej Jagodziński Trio	13
SPEAKERS AND PERFORMERS	14
Mariann Ábrahám	14
Tekuina Adami & Gysi Teqja	14
Carmen Luize Avram	15
Jasna Blažič Primožič & Students from the Conservatory of Music and Ballet Ljubljana	16
Marcella Crudeli	17
Milanka Črešnik	17
Duo Ingmar	18
Duo Zuk	19
Andy Evans	20
Ivan Ferčič	20
Jitka Fowler Fraňkova	21
Veronica Gaspar & Maria Pricope Indričau	21
Uta Goebel - Streicher	22
Nancy Lee Harper	22
Tadej Horvat	23
Jan Marisse Huizing	23
Irena Koblar	24
Heribert Koch	24
Justin Krawitz	25
Peter Lönnqvist	25
Megumi Masaki	26
Faith Maydwell	26
Tatjana Ognjanović	27
Elin Persson	27
Piano 40	28
Kevin Richmond	29
Steve Rodman	29
Ardita Statovci	30
Ana Šinkovec	30
Tjaša Šulc	31
Michal Tal	31
Djuro Tikvica	32
Hara Trouli	32
Umetniška Gimnazija Koper	33
David Witten	34
Damjana Zupan	34

Schedule

Wednesday, 27th October 2010

Folk Elements in Music & Authentic Chopin

Type**

08.30 – 09.30	<i>Registration</i>		
09.30 – 10.00	Welcome speech: Vladimir MLINARIĆ , EPTA European President 2009/2010, Chairman EPTA Slovenia dr. Igor LUKŠIĆ , Minister of Education and Sport of the Republic of Slovenia		
10.00 – 11.00	Paweł SKRZYPEK (PL) guest of honour	<i>Tempo rubato</i>	LR
11.00 – 11.30	<i>Coffee break</i>		
11.30 – 12.00	Faith MAYDWELL (AU)	<i>Il faut chanter avec les doigts!</i>	L
12.00 – 12.30	DUO INGMAR (RS – Vojvodina)	<i>The Presence of Absence</i>	R
12.30 – 13.00	Luba and Ireneus ZUK (CA)	<i>Some Approaches to Folklore in Works for Piano Duo</i>	LR
13.00 – 14.30	<i>Lunch</i>		
14.30 – 15.00	PIANO 40 (UK)	<i>Recital of works by J. Paynter and I. Moscheles</i>	R
15.00 – 15.30	Jan MARISSÉ HUIZING (NL)	<i>Chopin performance in historical perspective</i>	L
15.30 – 16.00	Ardita STATOVCI (Kosovo / AT)	<i>Chopin: Sonata with the "Funeral march"</i>	LR
16.00 – 16.30	Marcella CRUDELI (IT)	<i>Recital: works by F. Chopin</i>	R
16.30 – 17.00	<i>Coffee break</i>		
17.00 – 18.30	ROUND TABLE moderator: Jitka Fowler Fraňková (CZ) with: Mariann Ábrahám (HU) Peter Lönnqvist (FI) Heribert Koch (DE)	<i>EPTA yesterday, today & tomorrow</i>	RT
18.30 – 20.00	<i>Dinner</i>		
20.00	Evening Concert	<i>Murray McLachlan (UK)</i>	ER

Thursday, 28th October 2010

Musicians' Wellbeing

			Type**
08.30 – 09.00	<i>Registration</i>		
09.00 – 09.30	Hara TROULI (UK)	<i>Pianists in Pain</i>	L
09.30 – 10.00	Michal TAL (IL)	<i>The pianist's body language: new aspects of piano playing and practicing</i>	L
10.00 – 10.30	Carmen Luize AVRAM (RO)	<i>The Four Main Roles of the Piano Professor, with emphasis on Psychological Training against Stage Fright</i>	L
10.30 – 11.00	<i>Coffee break</i>		
11.00 – 12.00	Aaron WILLIAMON (UK) guest of honour	<i>Optimising musicians' health, wellbeing and fitness for performance</i>	L
12.00 – 12.30	Ana ŠINKOVEC (SI)	International Pianissimo ***	R
12.30 – 13.00	Ivan FERČIČ (SI)	International Pianissimo ***	R
13.00 – 15.00	<i>Lunch</i>		
15.00 – 15.30	Steve RODMAN (UK)	<i>Opium in the Life and Works of Frédéric Chopin</i>	L
15.30 – 16.00	Andy EVANS (UK)	<i>The stresses of concert pianists and composers with reference to Chopin</i>	L
16.00 – 16.30	Megumi MASAKI (CA)	<i>Interventions for Music Performance Anxiety</i>	L
16.30 – 17.00	<i>Coffee break</i>		
17.00 – 18.30	ISSTIP ROUND TABLE moderator: Nancy LEE HARPER (PT) with: Aaron Williamon (UK) Megumi Masaki (CA) Hara Trouli (UK) Steve Rodman (UK) Carmen Luize Avram (RO) Damjana Zupan (SI)	<i>Healthy Practicing for a Lifetime of Performance</i>	RT
18.30 – 20.00	<i>Dinner</i>		
20.00	Evening Concert	<i>Petar Milić (SI)</i>	ER

Friday, 29th October 2010

Chopin as a Teacher and his Pupils

			Type**
08.30 – 09.00	<i>Registration</i>		
09.00 – 09.30	Veronica GASPAR & Maria PRICOPE INDRICĂU (RO)	<i>A Romantic Teacher between Freedom and Rigour: The Carl Filtsch Case</i>	LR
09.30 – 10.00	Elin PERSSON (NO)	<i>Thomas D.A. Tellefsen – Chopin's Norwegian Student and Friend</i>	LR
10.00 – 10.30	Uta GOEBL - STREICHER (AT)	<i>The Unknown Paris Letters of Chopin's Favourite Student Friederike Müller - Streicher</i>	L
10.30 – 11.30	Constance HIMELFARB (FR) <i>guest of honour</i>	<i>Un professeur à Paris sous le Romantisme: Chopin et la transmission du piano</i>	L
11.30 – 13.00	GUIDED LJUBLJANA TOUR / AGM / Občni zbor – EPTA Slovenia		
13.00 – 14.30	<i>Lunch</i>		
14.30 – 15.30	Open discussion <i>moderator:</i> Irena Koblar (SI) <i>with:</i> Sijavush GADZIJEV (RU/IT) <i>guest of honour</i>	<i>Working with gifted children</i>	OD
15.30 – 16.00	Tadej HORVAT (SI)	International Pianissimo ***	R
16.00 – 16.30	Tjaša ŠULC (SI)	International Pianissimo ***	R
16.30 – 17.00	<i>Coffee break</i>		
17.00 – 17.30	David WITTEN (USA)	<i>The Greatest Method Book Never Written: Chopin's Sketchbook for Pianists</i>	
17.30 – 18.00	Mariann ÁBRAHÁM (HU)	<i>The connection between Chopin and Liszt</i>	LR
18.00 – 18.30	Nancy LEE HARPER (PT)	<i>Chopin as seen through the eyes of Liszt's last pupil, José Viana da Mota: Some editorial reflections</i>	L
18.30 – 20.00	<i>Dinner</i>		
20.00 – 20.30	Concert	<i>Janne Mertanen (FI)</i>	ER
20.30	A tribute to EPTA and Pianissimo	<i>Ceremony with the mayor of Ljubljana, Mr. Zoran Jankovič, followed by an informal gathering</i>	

Saturday, 30th October 2010Chopin and his Contemporaries &
Inspired by Chopin & Paris

Type**

08.30 – 09.00	<i>Registration</i>		
09.00 – 10.30	AGM	<i>Annual General Meeting of EPTA Presidents</i>	–
10.30 – 11.00	<i>Coffee break</i>		
11.00 – 11.30	Djuro TIKVICA (CRO)	<i>Chopin and Schumann, perception on stage and in classroom</i>	LR
11.30 – 12.00	Heribert KOCH (DE)	<i>Robert Schumann: Variations sur un Notturmo de Chopin</i>	LR
12.00 – 13.00	Dubravka TOMŠIČ SREBOTNJAK (SI) <i>guest of honour</i>	<i>Concert with students from the University of Ljubljana – Academy of Music</i>	R
13.00 – 14.30	<i>Lunch</i>		
14.30 – 15.00	Tatjana OGNJANOVIĆ (SI)	<i>SCRIABIN: From the poetry of Chopin into the mystical sound landscapes of his own</i>	R
15.00 – 15.30	Students from Umetniška Gimnazija Koper (SI) (Koper Art School)	<i>PRELUDES AFTER CHOPIN – Echoing Chopin – Sergej Bortkiewicz: 10 Preludes, Op. 33 & Op. 40</i>	R
15.30 – 16.00	JASNA BLAŽIČ PRIMOŽIČ & students from KGB Ljubljana (Conservatory of Music and Ballet Ljubljana)	<i>Slovene composer Lucijan Marija Škerjanc – an heir of Chopin's piano composition in 20th century</i>	LR
16.00 – 16.30	<i>Coffee break</i>		
16.30 – 17.00	Milanka ČREŠNIK (SI)	<i>Chopin & Matičič – two Slavs in Paris</i>	LR
17.00 – 17.30	Justin KRAWITZ (ZA/USA)	<i>Another Slav in Paris: Karel Husa's First Piano Sonata</i>	LR
17.30 – 18.00	Takuina ADAMI & Gysi TEQJA (AL)	<i>Chopin in Albania</i>	LR
18.00 – 18.30	Kevin RICHMOND (USA)	<i>Fascination with Nocturnal Music: George Crumb's Eine Kleine Mitternachtmusik</i>	LR
18.30 – 20.00	<i>Dinner</i>		
20.00	Closing Concert	<i>Andrzej Jagodziński trio (PL)</i>	ER

** R – recital, L – lecture, LR – lecture recital,
RT – round table, OD – open discussion, ER – evening recital

GUESTS OF HONOUR

Sijavush Gadzijev
(Russia / Italy)

Open discussion:

Working with gifted children

Sijavush Gadzijev completed his musical education at the Tchaikovsky Conservatory in Moscow, where he studied with Bella Davidovich and Boris Zemliansky. After having obtained his Master's degree, he was invited to teach at the prestigious Central Special Music School of the Moscow Conservatory, intended to train the most musically gifted pupils from the ex-Soviet Union as well as from Japan, Hungary, Yugoslavia, Romania, Korea and the United States. He taught many highly talented pupils, some of whom were to become winners of major competitions, such as the Tchaikovsky, Axa Dublin, Schumann, Casagrande and others. Prof. Gadzijev gives master classes, thematic lectures, concerts and special classes for future pedagogues in Russia, Slovenia, Serbia, Hungary, Croatia, Germany, Italy, etc., with particular emphasis on the specific courses of interpretation of Mozart, Beethoven, Rachmaninov and Prokofiev. The critics have described his interpretations as "hypnotic", "splendid", "rich in tradition" and "magical".

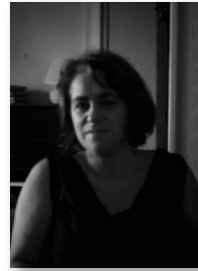


Constance Himelfarb
(France)

Lecture:

Chopin, a piano teacher from Paris under Louis-Philippe: in search of transmission

Constance Himelfarb is professor of the history of music and musical analysis at the Conservatory in Caen, Normandy, France. She has lectured at the Conservatoire National de Paris (2009) and at the University of Caen (2010). She graduated from the University of Geneva, where she studied with Prof. J.-J. Eigeldinger. Her research is dedicated to the 19th century, more specifically, to the domain of the piano, in Paris, during the July Monarchy period (C.V. Alkan). She has published works on the cultural exchange between France and Germany, the social history of music (salons) as well as on the relationship between music, literature and philosophy (coordinator of the *Philosophy Concerts /2004–2005/* and *Literary concerts /2007/* at the Conservatory in Caen).



*How are we nowadays intrigued by Chopin's music? Already in 1922, Proust perfectly pointed out the question of presence. The mesmerizing phantom, the lost master, asks his disciples the burning question about the **authenticity** of the musical gesture. The theme of transmission is highly observed in the novel. How does one venerate, admire and bring out the meaning of an inherited tradition? It is an aesthetic vision of the pianist's universe, still alive today. With special attention to baroque elements in the development of Romanticism, this lecture presents a "well-tempered" dialogue with a taste of Chopin.*

Paweł Skrzypek (Poland)

Lecture recital:

Tempo rubato

Paweł Skrzypek received his Master of Arts from the Frederic Chopin Academy of Music in Warsaw in 1977. In 1983 he completed the Postgraduate Professional Performance Master Course at the Royal Northern College of Music in Manchester, England, under distinguished tutor Professor Ryszard Bakst. He has performed in the US, Europe, Northern Africa, Southeast Asia, Japan and Canada. He has recorded for the BBC, Russian State Radio & Television and National Public Radio Washington. He chaired the Piano Department of the Frederic Chopin State School of Music in Warsaw for 12 years (1992–2004) and in 2004 he became the director of the institution. He conducts master classes in Europe, America and Asia and directs two important piano courses (Warsaw Piano workshop in Poland and Gold Country Piano Institute in Nevada City, California, U.S.A.). Paweł Skrzypek has been awarded several prizes for his outstanding achievements in the pedagogical field, among them the prestigious Award of Poland's Ministry of Culture (1998 and 2008). Since 2006 he has been President of EPTA Poland.



*The ability to conduct **tempo rubato** naturally and logically is essential for romantic music as a whole – and especially Chopin. It creates one of the most problematic issues of interpretation. It seems that solving such difficult problems requires devising a certain catalogue of simple rules. Respecting them within a concrete aesthetic system brings clarity and logic to the flow of the music. My aim is to present such a system of rules suggesting a certain way of playing **tempo rubato**. The knowledge is taken from the piano school that shaped my approach to the issue (through Ryszard Bakst from his teachers: Russian Masters Igumnov and Neuhaus). I will limit the sphere to Chopin.*

Programme:

F. Chopin:

*Barcarolle Op. 60, No. 4 in F-sharp major
Ballade Op. 52, No. 4 in F minor
Polonaise-Fantasie Op. 61 in A-flat major*

Dubravka Tomšič Srebotnjak (Slovenia)

Recital:

Ms. Tomšič-Srebotnjak's students in performance

The celebrated Slovenian pianist Dubravka Tomsic enjoys »something of a cult status among pianophiles« (Gramophone Magazine), with performances that convey »heroic power and Olympian vision« (Los Angeles Times) as well as »splendor, drama, passion, poetry, and subtlety« (Boston Globe). The only protégé of legendary pianist Artur Schnabel, who considered her »a perfect and marvellous pianist,« she gave her first public recital at the age of five and later embarked on an international career that took her to all five continents, performing more than four thousand concerts to date in recitals, as soloist with principal orchestras in all the major cities and at prestigious international festivals. More than 90 recordings of recital works and concertos released since 1987 have brought Ms. Tomsic worldwide acclaim. In October 2003 she won the prestigious *Grand Prix du Disque* for her all-Liszt CD. Ms. Tomsic serves as juror for many major international piano competitions (such as the Van Cliburn, Leeds, Beethoven, Clara Haskil, Santander, etc.), gives master classes in the USA and is Full Professor at the Ljubljana University – Academy of Music.



Programme:

R. Schumann:

Concert Etude after Paganini Caprices Op. 10, No. 6

F. Chopin:

Fantasy Op. 49 in F minor

(Ana Semič – Bursač, 3rd year)

F. Liszt:

Legend St. Francis d'Assisi – Sermon to the Birds, No. 1

(Petra Koprivec, 4th year)

F. Chopin:

Scherzo Op. 54, No. 4 in E major

(Mia Miljković, postgraduate)

Aaron Williamon (United Kingdom)

Lecture:

Optimising musicians' health, wellbeing and fitness for performance

*ISSTIP round table – Healthy Practising for a Lifetime of Performance:
The Musician's Hearing and the Noise of Performance*

Aaron Williamon is Senior Research Fellow at the Royal College of Music, London, where he heads the Centre for Performance Science. His research focuses on music cognition, skilled performance, and applied psychological and health-related initiatives that inform music learning and teaching. His book, *Musical Excellence*, is published by Oxford University Press and draws together the findings of initiatives from across the arts and sciences, with the aim of offering musicians new perspectives and practical guidance for enhancing their performance. Aaron is the founder of the *International Symposium on Performance Science* and a fellow of the UK's Royal Society of Arts (FRSA) and Higher Education Academy (FHEA).



Musical performance is a multifaceted skill. Even the most basic demands of playing an instrument require an exceptional degree of physical coordination, speed, accuracy and control. These increase substantially when considering performance at the highest of international levels, where the pressures of performing note-perfect concerts to large audiences, uncompromising conductors and hungry critics can take their toll on health and wellbeing. This lecture will consider the extent and effects of physical and mental health problems within the music profession, and particularly among pianists. New research undertaken at the Royal College of Music (RCM) will be presented to illustrate the risks that musicians face when carrying out their work, as well as musicians' attitudes toward tackling them. Finally, recent initiatives for enhancing health and wellbeing, including the RCM fitness and hearing awareness schemes, will be reviewed and their implications for training young musicians explored.

EVENING RECITALS

Wednesday, 27th October 2010 at 8.00 pm

White hall, Grand hotel Union, Miklošičeva 1, Ljubljana

Murray McLachlan

(United Kingdom)

Murray McLachlan has made over 40 commercial recordings which have consistently received outstanding reviews, including 'key recording' and 'rosette' status in the Penguin Guide to CDs. He has performed on all five continents and is Head of keyboard at Cheatham's school of Music, Tutor at the Royal Northern College of Music and Founder/Artistic Director of the Cheatham's International Summer school and festival for Pianists, Europe's largest summer school devoted exclusively to the piano. In 2007 McLachlan launched the first Manchester International Concerto Competition for Young Pianists, an event which will be restaged for the third time in August 2011. Murray McLachlan is editor of 'Piano Professional' Magazine, as well as Chair of the European Piano Teachers' Association (EPTA UK). As well as performing and teaching, he is well known internationally for his numerous articles on Piano technique and repertoire. This includes extensive columns which have appeared in both International Piano and Piano Magazine for many years.



Programme:

F. Chopin:

Preludes Op. 28

R. Stevenson:

6 Pensées sur des Préludes de Chopin (1959)

Thursday, 28th October 2010 at 8.00 pm

White hall, Grand hotel Union, Miklošičeva 1, Ljubljana

Petar Milić

(Slovenia)

Petar Milić studied piano at the Academy of Music in Ljubljana. He received additional education from internationally renowned masters such as Arbo Valdma, Igor Lazko, Daniele Alberto, Pascal Devoyon and Elena Lapitskaja. In 1996 his performance of Beethoven's Piano Concerto No. 4 conducted by Anton Nanut won him that year's Presern award for music. In 1997 Petar Milić won 1st prize at the Nikolaj Rubinstein piano competition in Paris and was invited to the *Rencontres musicales de Genève* musical festival that same year. His studies continued at Berlin's *Hochschule der Künste* in the class of Prof. Klaus Hellwig. Since his years as a student Petar Milić has performed many times with most of the Slovenian orchestras and has been invited to music festivals such as the Bohinj summer festival, the Cello & Music festival in Dobrovo, summer concerts in the City Museum of Ljubljana, Piran Music Festival and others. Recently he gave two recitals in Brussels and closed the 10th piano days of EPTA in Krško.



Programme:

F. Chopin:

Nocturne Op. 55, No. 2 in E-flat major

Scherzo Op. 31, No. 2 in B-flat minor

Andante spianato et grande polonaise brillante Op. 22 in E-flat major

Nocturne Op. 62, No. 1 in B major

Sonata No. 3, Op. 58 in B minor

Thursday, 29th October 2010 at 8.00 pm

White hall, Grand hotel Union, Miklošičeva 1, Ljubljana

Janne Mertanen (Finland)

Janne Mertanen studied with Eric T. Tawastjerna and Dmitri Baskirov at the Sibelius Academy in Helsinki. In 1995 he completed his studies with Lazar Berman at the Accademia Pianistica in Imola, Italy.



Mertanen came to the attention of the wider musical public in 1992, winning a prize in the International Chopin Competition in Darmstadt, Germany. He has appeared as a soloist with most of the Finnish orchestras and has had engagements with German and Scandinavian orchestras. Recital appearances have taken him around Europe (Sweden, Norway, Denmark, Poland, Luxembourg, France, Switzerland, Germany, Austria, Hungary, Italy, Spain, England and the Slovak Republic) and Japan. He made his debut at the Wigmore Hall in London in October 1994 with a programme of works by Chopin. In recent years Mertanen has had concerts in Australia, Canada and the USA. Two of his recordings, Chopin Nocturnes vol. 1-2, were awarded in the 6th International Record Competition, the Grand Prix Du Disque Frédéric Chopin 2005 in Warsaw. His latest album, Chopin Piano Concertos was released in February 2008 (ABCD 247). In 2010 Mertanen will publish his recording of Piano Works by Sibelius and a recording of Nino Rota's Piano Concertos (with the Tampere Philharmonic, cond. Hannu Lintu).

Programme:

F. Chopin:

*Nocturnes Op. 9: B-flat minor, E-flat major, B major
Nocturnes Op. 27: C-sharp minor, D-flat major
Nocturne Op. post., E minor*

Saturday, 30th October 2010 at 8.00pm

White hall, Grand hotel Union, Miklošičeva 1, Ljubljana

Andrzej Jagodziński Trio (Poland)

Andrzej Jagodziński, composer and arranger born in 1953, is one of the best Polish pianists - jazz or otherwise. He received his degrees from the Frederick Chopin Conservatory, where he studied French horn while already engaged by the Polish Radio and TV Symphony Orchestra. He has played with most of the best jazz groups in Poland, including the Zbigniew Namysłowski Quartet, The Jan Ptaszyn Wroblewski Quartet, and Jarek Smietana's Polish All Stars.



The Andrzej Jagodziński Trio's first album, *Chopin*, was named Best Record of 1994 by Jazz Forum Magazine and won the Fryderyk Award (Polish Grammy) as best jazz record of the year. With Adam Cegielski on bass and Czesław Bartkowski on drums, the Jagodziński Trio have continued to explore jazz interpretations of Chopin, their CD output including *Chopin – Live at the National Philharmonic* (1997), *Once More Chopin*, and *Metamorphoses* (both 1999). The Trio was a key influence in launching the "Chopin stream" in Polish jazz. In 2006, besides concerts in Poland, the Trio have performed in the U.S., Argentina, Iceland, Sweden, and Japan.

Programme:

Jazz transcription of works by Frederic Chopin

SPEAKERS AND PERFORMERS

Mariann Ábrahám
(Hungary)

Lecture recital:

The connection between Chopin and Liszt

Round table:

EPTA yesterday, today & tomorrow

Mariann Ábrahám received her degree from the Ferenc Liszt Music Academy in Budapest, under the tutorship of Pál Kadosa in 1961. Her training continued with J. Zak at the Tchaikowsky Conservatory in Moscow (1971/72) and with A. Webersinke (1964) in Dresden. She has held a number of master classes both in Hungary and abroad and has received numerous awards and distinctions from the State in recognition of her musical activities, such as the Weiner Prize, the Apáczai Csere János Prize, the Artisjus Prize, the UNESCO award in France and the Árpád Medal in the USA. She was awarded a doctorate for her work on documenting the life-work of the great Hungarian musician and teacher Margit Varró. She is a member of the Hungarian section of the European Piano Teachers Association (EPTA) and a teacher at the Béla Bartók Conservatory in Budapest.



Tekuina Adami & Gysi Teqja
(Albania)

Lecture recital:

Chopin in Albania

Tekuina Adami was born in Tirana in 1947. She graduated from the the Tirana Academy of Arts. In 1971 she began working as a piano teacher at the "Jordan Misja" High School, where she was also the director of the music department (1984–1989). She has performed in many concerts as a soloist and accompanist, at home and abroad. She has edited many studies on Albanian composers and has also written studies on piano pedagogy. She has been the President of EPTA-Albania since 1994.



Chopin was in the midst of a tour in Austria and Germany, when he heard of the fall of Warsaw and found himself cut off from his native land. He wandered to Paris in the autumn of 1831 and remained there, except for brief intervals, for the rest of his life. Almost as soon as Chopin entered Paris, Liszt made his acquaintance. He attended Chopin's début at the Salle Pleyel on February 26, 1832. Chopin cemented these early connections by dedicating to Liszt his newly published set of 12 Studies, Op. 10. The lecture explores the relationship between these two composers throughout their lifetime.

Programme:

F. Chopin:

Nocturne Op. 48, No. 1 in C minor

Gysi Teqja was born in Tirana in 1992. She started her piano lessons in 1999 at the Artistic High School "Jordan Misja" and is currently studying with prof. Eva Kalenja. During the years she participated in different concerts and has performed in many competitions and festivals in Albania. In the 2009 EPTA-Festival "Young Pianists" she won the 1st and absolute prize, the Beethoven prize and the Lola Gjoka Prize.



As a consequence of Albania's delayed independence in 1912, after 3 centuries of ottoman occupation, Albanian culture started to develop very slowly. We can be sure that the influence of Chopin's music can be seen in the music of Albanian composers. The miniatures of Tonin Harapi (1926–1992), Česk Zadeja (1925–1997) and Kozma Lara (1935–) have clear melodic lines; their accompanying structure, the lyrically-dramatic development or the flexible organization of the rhythm have much in common with Chopin's style.

Programme:

F. Chopin:

Etudes Op. 25, Nr. 2 and Op. 10, Nr. 12

Tonin Harapi:

3 miniatures

Česk Zadeja:

2 Preludes (C minor, D minor)

Kozma Lara:

Pastorale

Carmen Luize Avram

(Romania)

Lecture:

The Four Main Roles of the Piano Professor, with emphasis on Psychological Training against Stage Fright
ISS TIP round table – Healthy Practising for a Lifetime of Performance:
The importance of eliminating the bad habits of hand tensions in order to avoid professional illness

Univ. Ph.D. Carmen Luize Avram graduated from the Bucharest Music Academy. Since then, she has been active as a piano teacher. She has performed in concert halls in Romania, Germany and Austria. Mrs. Avram has made recordings for radio, TVR, TVRM, TVR 3 and has recorded discs with the chamber group *Concordia*. She now



teaches piano accompaniment at the National University of Music in Bucharest and leads the Department for Continuing Education and Postgraduate Music. Ms. Avram has published two books ("Music's effect upon the human being", "Tragic and comic, musical catharsis hypostasis") and numerous musicological studies on the "Baroque in music and art", music therapy, music education and gifted education. She has undertaken research activity in the music therapy field and studied the importance of music education on multiple intelligences.

The four roles of the piano teacher are: professor, partner, psychologist and a sort of a parent. These roles contribute important knowledge for the piano student and all of them collaborate to prepare the young musician for the rough life of the artistic domain. The struggle with the emotions and the overwhelming stress of playing in public necessitates different methods of approach. One of them is that of knowing the pieces for the recital, concert, examinations... 150%! There are also different ways of training pupils for the stage and these are provided by the teacher from his roles as psychologist and partner. The presentation will deal with the main elements that define each role of the piano teacher and it will present some methods for reducing stage-fright.

Jasna Blažič Primožič &
students from
THE CONSERVATORY OF
MUSIC AND BALLET LJUBLJANA
(Slovenia)

Lecture recital:

Slovene composer Lucijan Marija Škerjanc – an heir of Chopin's piano composition in the 20th century

Jasna Blažič Primožič, born in Ljubljana, studied Musicology and English with literature at the Faculty of Arts in Ljubljana and graduated in 1985. In 1988 she left Slovenia and moved with her husband and children to Vienna. There she stayed for four years and started to publish her first works of fiction. When back in her homeland she became professor of music history at the Secondary Music and Ballet School in Ljubljana, now the Conservatory of Music and Ballet Ljubljana (KGBL). She is a co-author of the textbook of music history for intermediate music schools. She also cooperated with the National Education Institute of Slovenia in preparing programmes and materials for the intermediate music level.



The piano works of Lucijan Marija Škerjanc (1900–1973), especially his miniatures, is to a large extent rooted in the tradition set by Frédéric Chopin. There are two really strong connection points between Chopin and Škerjanc: Škerjanc studied composition in Vienna and then in Paris – and it was Paris that made the greatest impact upon the young composer. The Parisian influence later manifested itself throughout his style, especially in the partly impressionistic colours of his harmonic texture and the refined, brittle fluidity of his piano technique. The Préludes of Škerjanc, specified in the programme, spring directly out of Chopin's concept of the préluce: a miniature that grows out of one emotional or psychological mood, in principle monothematic, technically based upon one main pattern or phrase.

Programme:

L. M. Škerjanc:
12 PRELUDES FOR PIANO (1954)

1. **Con sentimento**
(Nadja Mičić, 2nd year / mentor: Suzana Zorko)
2. **Pensieroso**
3. **Tempestoso**
(Tim Jančar, 3rd year / mentor: Damjana Cvetko)
4. **Transcendente**
5. **Tempo di valse**
(Valentina Gnamuš, 2nd year / mentor: Lidija Malahotky - Haas)
6. **Energico**
7. **Contemplativo**
8. **Volante**
(Tomaž Hostnik, 4th year / mentor: Siavush Gadzjiev)
9. **Con abbandono**
10. **Ruvido**
(Ana Maria Beguš, 2nd year / mentor: Tatjana Šporar - Bratuž)
11. **Dolcissimo**
12. **Lugubre**
(Ana Hübscher, 4th year / Mentor: Tatjana Šporar - Bratuž)

Marcella Crudeli

(Italy)

Recital

She is considered one of the most distinguished Italian concert performers. She has performed over two thousand concerts in about eighty different countries in five continents. She was awarded the Prizes "Il Sagittario d'Oro", "Ristori" and for her activity as performer and her direction of the Pescara Conservatory of Music "L. D'Annunzio" of Pescara, from 1988 to 2004. She is founder and president of the EPTA-Italy Association and founder and president of the "F. Chopin" Association which organizes the International Piano Competition for Young Pianists and "Rome". In 2003 she received the gold medal and the first class diploma for her "Praiseworthiness in the fields of education, culture and art" by the President of the Republic. She gives an advanced piano course at the *École Normale de Musique* in Paris.



Programme:

F. Chopin:

Scherzo Op. 31, No. 2

Andante spianato et grande polonaise brillante Op. 22 in E-flat major

Milanka Črešnik

(Slovenia)

Lecture recital:

Chopin & Matičič – two Slavs in Paris

The pianist Milanka Črešnik graduated from the Academy of Music in Ljubljana where she studied with Prof. Aci Bertoncej. Later, she went on to study with Prof. Vassily Lobanov at the *Hochschule für Musik* in Cologne. In 1995 she received the Second Prize at the Slovenian National Competition for Young Musicians. She has appeared in various chamber music performances at home and abroad. She has performed in recitals with saxophonist Betka Bizjak Kotnik. Together they also recorded a CD, with the title *Replique*. She did her post-graduate studies at the Academy of Music in Ljubljana in the class of Prof. Tatjana Ognjanovič. She cooperated with Slovene composer Janez Matičič and recorded most of his pre-Paris piano works.



The world-renowned Slovene composer Janez Matičič was born in Ljubljana in 1926 and has lived in Paris since 1959. He remains closely connected with Slovenian musical heritage. His first compositions were influenced by neo-romanticism, but after studying with the renowned Nadia Boulanger in Paris he turned to Modernism. His piano works are among the most extensive and well-known in Slovenian music.

Programme:

J. Matičič:

Three Composition for Piano Op. 20, No. 3, Toccata (1951)

Three Etudes for the Left Hand Op. 25, No. 1 (1956)

Twelve Etudes Op. 30, No.1 & No. 8 (1958)

Palpitations Op. 44 (1971)

Etude Op. 66, No. 8, Giocosa (2005)

Duo Ingmar

Aleksandar Gligić & Slobodanka Stević

(Serbia)

Recital:

The Presence of Absence

The INGMAR Piano Duo was founded in 2005. Since then they have achieved significant success playing classical and contemporary composers. One of the latest ones won 2 prizes at the International Piano Competition "Roma 2009". Both Ms. Stević and Mr. Gligić gained their music degrees at the Academy of Art in Novi Sad, Serbia. They have been active as soloists and chamber musicians, at home and abroad.



The programme of the recital includes pieces by 3 composers, led by Chopin, whose creations occurred beyond their homeland. However, elements of origin play a significant role in their work. Relying on Polish ethnic elements in music by Chopin is a well-known fact. The way that Sergio Calligaris (born in Argentina, lives and composes in Italy) holds on to his homeland is indirect. His Due Danze Concertanti is dedicated to his father, his emotional connection with his homeland. Aleksandra Vrebalov is a Serbian composer with permanent residence in New York City. In her piece entitled The Spell, one can observe an obvious presence of Serbian pagan tradition and traces of folkloric melodies. The same pattern of influence is present in her piano duo compositions. While making art together, the separate influences of the player's background, origin and upbringing will be recognised in that mutual space.

Programme:

F. Chopin:

Rondo for 2 pianos Op. 73

A. Vrebalov:

The Spell

S. Calligaris:

Due Danze Concertanti Op. 22

Duo Zuk

Luba & Ireneus Zuk

(Canada)

Lecture recital:

Some Approaches to Folklore in Works for Piano Duo



Luba and Ireneus are graduates of McGill University and the Conservatoire de Musique de Québec in Montreal. Both of them have also studied at the Mozarteum in Salzburg, Austria, and at the University of Alberta's Banff School of Fine Arts. They are professors at McGill and Queen's Universities, respectively. The Duo's recordings have appeared on the SNE label and in the Radio Canada International Anthology of Canadian Music. They have performed in Austria, Cyprus, England, France, Germany, Greece, Hong Kong, Hungary, Poland, Scotland, Ukraine, among others. In recognition of their artistic achievements and the promotion of Ukrainian and Canadian music in Canada and abroad, the government of Ukraine bestowed on them the title "Merited Artist of Ukraine," and the Ukrainian Canadian Congress awarded them the Shevchenko Medal.

Throughout history, composers have been influenced by the folk music of their native lands. Some have used folk songs and dance forms in their own original compositions. Others carefully study the intrinsic characteristics in folk music and use this material in their original works, thus enriching their own compositional procedures. Still others set or adapt folk songs often transforming them into "new" works. Our programme demonstrates some of these procedures as used by Canadian and Ukrainian composers.

Programme:

Théodore Akimenko (1876–1945):

Trois pièces ukrainiennes

George Fiala (b. 1922):

Concerto da camera

Violet Archer (1913–2000):

Canadian Folk Songs

Andy Evans

(United Kingdom)

Lecture:

The stresses of concert pianists and composers with reference to Chopin

Andy Evans (BA Oxon, MA, CPCP) trained at the Royal Academy of Music and worked as a musician until his mid thirties. He then studied psychology in Oslo, Paris and London, and set up Arts Psychology Consultants UK in 1988. Through 20 years of coaching musicians, actors, singers and dancers he has done extensive work in the field of performance psychology and now leads an innovative new MA course in Performance Health and Personal Development at Thames Valley University, London. He is the author of a number of books and articles and broadcasts frequently on performance and media issues.



An overview of the stresses experienced by concert pianists, and the particular demands of composition and handling one's creative talent. Modern research will give an insight into how contemporary musicians experience and handle the challenge of performing and composing, and reference will be made back to Chopin's own experiences and to life in that era.

Ivan Ferčič

(Slovenia)

Recital:

International Pianissimo

Ivan Ferčič graduated from The High School of Music and Ballet in 2003 he received a *Roman Klasinc Award* for his outstanding artistic achievements. He graduated from the Music Academy in Ljubljana in 2008. In 2010 he completed postgraduate studies in the class of Prof. Tatjana Ognjanovič. In March 2007 he won a gold award and first prize for the highest category at the national competition. He has participated in several international master classes with noted pedagogues and pianists such as Professors A. Valdma, S. Gadžijev, N. Flores, M. Hughes, J. Janda, J. G. Jiraček in G. Wallisch. He has played as a soloist and chamber musician in Slovenia, Croatia, Austria, Italy and Macedonia. He has also recorded for the Slovenian Radio. As a soloist he played with the Maribor Youth Chamber Orchestra (harpsichord), the Slovenian Philharmonic Orchestra and in 2007 with the Maribor Philharmonic. In 2007 he received the highest award from the Academy of Music, University of Ljubljana, Slovenia – the *Prešeren Award*.



Programme:

J. Matičič:

Three pieces

No. 1, Prelude

F. Chopin:

Sonata No. 2, Op. 35 in B-flat minor

Grave – Doppio movimento

Scherzo

Marche funèbre: Lento

Finale: Presto

Jitka Fowler Fraňkova
(Czech Republic)

Round table:
EPTA yesterday, today & tomorrow
Moderator

Jitka F. Fraňková began studying piano at the age of four. Her first orchestral debut was at the age of eleven with the South Bohemian Philharmonic Orchestra. At the age of fourteen, she appeared with the Symphony Orchestra of the City of Prague (FOK) and a year later with the Prague Radio Symphony Orchestra at the Rudolfinum Hall in Prague. Jitka has performed as a soloist in the Czech Republic, Austria, Germany, Italy, France, Hungary, Belgium, Switzerland, Croatia, Mexico and the United States. She regularly gives master classes in various countries in Central Europe and North America. She holds a Master's Degree in Teaching and a Master's Degree in Concert Performance from the University of Music in Graz (studio of Prof. W. Groppenberger) as well as a Doctoral Degree from Rice University – Shepherd School of Music in Houston (studied with Dr. R. Roux). She is the Vice-President of EPTA Czech Republic.



Veronica Gaspar & Maria Pricope Indricău
(Romania)

Lecture recital:
A Romantic Teacher between Freedom and Rigour: The Carl Filtsch Case

Veronica Gaspar has a PhD in Musicology and MA in Cultural Management. She is associate-professor at the Piano Department of the National University of Music in Bucharest. Her areas of research include piano performance, music psychology, perception and communication in art. She is the author of 4 books and several articles published in reviews in Romania, Germany, Italy and UK. She has had more than 35 presentations in International Conferences/Symposia in Romania, Austria, Belgium, Germany, Hungary, Italy, Japan, New Zealand, Netherlands, Norway and the UK.



Maria Pricope Indricău graduated theory and gained her Master's degree in piano from the National University of Music in Bucharest. She is currently teaching piano at the George Enescu Music College. She is also active as solo pianist and chamber musician.



The relationship between freedom and rigour is resumed at the beginning of an epoch of profound transformations in the European esprit. Musical Romanticism is related to the triumph of artistic individuality and to rediscovering new forms of older fusions between vocal and instrumental, emotion and reason, poetry and sound. We try to reveal the teaching of Chopin, mirrored in written and oral testimonies and in the presentation of his best student, Carl Filtsch (Romanze ohne Worte, Barcarolle and Mazurka)

Programme:

Carl Filtsch:
Mazurka
Impromptu in G-flat major
Introduction and Variations in A major on a theme from the opera "Il Pirata" by V. Bellini, Op. 2

Uta Goebel - Streicher (Austria)

Lecture:

The Unknown Paris Letters of Chopin's Favourite Student Friederike Müller - Streicher

Uta Goebel - Streicher is a direct descendent of the famous Austrian pianoforte manufacturers Streicher. She studied German and Romance Philology in Vienna and Paris, and graduated at Vienna University with a master's thesis about Andreas Streicher and his book about Schiller's Flight. She was a secondary-school teacher, and for many years interpreter, stage manager and assistant director at the Salzburg Festival. From 1993, she pursued her research about the piano-maker families Stein and Streicher, editing several unpublished documents from the Streicher archive in Vienna. In addition, she focuses on the history of famous female musicians in the 18th and 19th century (Nanette von Schaden, Caroline de Belleville). Recently, she discovered hitherto unknown letters of the Austrian pianist Friederike Müller about her studies with Chopin in Paris; this sensational discovery will be presented for the first time at this conference.



The Viennese pianist Friederike Müller (1816–1895) was among the privileged students of Chopin, who acknowledged her unique artistic intuition to perform his works authentically and according to his intentions. She received lessons from Chopin in Paris for over two years in 1839–1841 and 1844–1845 and reported in detail about them to her aunts in Vienna. By serendipitous coincidence, these almost 250 letters were recently discovered and (in large part) transcribed. In these letters, Müller covers vividly each lesson and the numerous conversations with Chopin (in part literally) about the musicians and the musical life of Paris. In 1849 she married the famous Viennese piano builder Johann Baptist Streicher (1796–1871).

Nancy Lee Harper (Portugal)

Lecture:

Chopin as seen through the eyes of Liszt's last pupil, José Viana da Mota: Some editorial reflections

ISSTIP round table:

Healthy Practising for a Lifetime of Performance

Moderator

Nancy Lee Harper has given concerts and masterclasses on four continents in such prestigious institutions as the Juilliard and Eastman Schools of Music. She is currently Associate Professor with Distinction at the Universidade de Aveiro, Portugal, where she is Head of Piano.



Recently, she was invited to join the Research Unit of CESEM at the New University of Lisbon. She is Editorial Consultant to the journal *Tension in Performance* – the ISSTIP Journal. In 2003, she completed the first U. K. Certificate Course in Music Medicine offered by ISSTIP (International Society for the Study of Tension in Performance) "with Distinction" and has supervised post-doctoral work in that area. She is the founder-President of EPTA-Portugal.

A Portuguese piano prodigy, José Viana da Mota (1868-1948), studied with Liszt in Weimar in 1885, becoming one of his favourite pupils. Earlier he studied in Berlin with the Scharwenka brothers and later with Hans von Bülow, subsequently becoming a respected member of the Busoni circle. Returning to Portugal in 1914, Viana da Mota left a little-known legacy of Chopin performance practice through his writings, recordings, and editions of the Chopin Nocturnes and Waltzes. This presentation will look at some of the implications of his informed work on Chopin interpretation and hear him perform Chopin's op. 53 Polonaise.

Tadej Horvat (Slovenia)

Recital:

International Pianissimo

Tadej Horvat graduated from the Secondary Music and Ballet School in Ljubljana under Prof. Majda Martinc. At the Music Academy in Ljubljana he studied with Prof. Dubravka Tomšič – Srebotnjak and recently he finished his Post-graduate studies in Berne/ Switzerland with Prof. Aleksandar Madžar. He has won several national competitions and he also received two Prešeren awards (2005, 2006). He has performed as a soloist with the Slovenian Philharmonic Orchestra, RTV Symphony Orchestra, Secondary Music School of Ljubljana Orchestra, Opera Orchestra SNG Ljubljana. He has also given recitals and performed with various chamber groups (strings, wind and piano duet). In 2008 he became the conductor of the Divertimento Magazine Orchestra. He is an accompanist and piano professor at the Conservatory of Music and Ballet and at the Academy of Music in Ljubljana.



Programme:

Č. Sojar- Voglar:

VANISHING MOMENTS

Animato sostenuto

Misterioso

Grazioso, assai

Contemplativo

Tempestoso

F. Chopin:

Nocturne Op. 48, No. 1 in C minor

Andante spianato et grande polonaise brillante Op. 22 in E-flat major

Jan Marisse Huizing (Netherlands)

Lecture:

Chopin performance in historical perspective

Jan Marisse Huizing studied at the Amsterdam Conservatory, the Mozarteum in Salzburg and the Chopin Academy in Warsaw. From 1973 to 2004 Prof. Huizing led an internationally renowned piano class at the Amsterdam Conservatory. Huizing's



research into historical performance practice led to the publication of a great number of articles in magazines as well as a book on the interpretation of the Chopin Etudes (1996). He was artistic advisor to the Grand Piano Festival in Amsterdam and for many years a member of the board of EPTA. Prof. Huizing is regularly invited to give master classes in Europe and China and is a much sought-after jury member in international competitions, among them the International Johannes Brahms Piano Competition in Hamburg, the European Gina Bachauer Competition, the Quatre Mains Competition in Antwerp and the International Jeunesses Musicales Piano Competition in Bucharest.

The lecture given by Prof. Jan Marisse Huizing will focus on specific notations in Chopin's autographs in relation to Urtext and interpretation.

- Time-signatures and the use of specific note-values in relation to pulse and tempo.

- Legato, non legato, portamento, and cross-stroke notations in relation to phrasing and articulation.

- Variations and freedom of performance in relation to Chopin's style of piano playing.

Irena Koblar (Slovenia)

Open discussion:

Working with gifted children

Moderator

Irena Koblar gained her B.Mus. and MA degrees at the University Mozarteum in Salzburg in the class of Russian pianist Alexei Lubimov as well as the Professional Studies Diploma at Mannes College of Music in New York, where she studied with Jerome Rose. She has given numerous solo recitals, and performed with chamber music ensembles as well as orchestras in Slovenia, Italy, Austria, Germany, Ireland, Croatia, Macedonia, Poland, Belarus, Spain, Czech Republic, USA, etc. Her radio recordings have been broadcast by RTV Slovenia, Channel 5, BBC, Radio Bela Bartok, WQXR etc. In 2007 she recorded a Super Audio CD and DVD; her 2nd CD recording, featuring piano concertos by Mozart, Beethoven and Škerjanc, will be released in December 2010. Ms. Koblar has also worked with many international organisations and societies, such as the International Sarajevo Winter Festival, The International Society for the Performing Arts (New York), JT Performing Arts Center (Kochi, India), EPTA (Ljubljana) etc.

This open discussion will focus on the main challenges of working with talented students. It will concentrate on the role of the teacher/professor in the studying process of an individual student and its specifics. We are looking forward to an interactive debate, which will also welcome involvement and questions from the audience.



Heribert Koch (Germany)

Lecture recital:

Robert Schumann: Variations on a Nocturne by Chopin

Round table:

EPTA yesterday, today & tomorrow

Heribert Koch studied at the academies of Cologne and Karlsruhe and later with Peter Feuchtwanger in London. His publishing activities include compositions and writings by Carl Reinecke, whose book »Zur Wiederbelebung der Mozart'schen Clavier-Concerte« he republished in 2006 (Reinecke Musikverlag, Leipzig). He gained international acclaim for his work on César Franck, whose piano piece »Souvenirs d'Aix-la-Chapelle«, thought to be lost, he rediscovered in 2005 after years of international research. In 2006, he gave what is believed to be its first performance since Franck's lifetime. The concert took place in Aachen (Aix-la-Chapelle), during the celebration of the International Charlemagne Prize. In 2007 he republished the work (Verlag Dohr, Cologne) and presented it at the EPTA European Conference in Novi Sad.

In normal concert life, pianists hardly ever choose to play F. Chopin's G minor Nocturne op. 15 No. 3, unless in the context of some cyclic performance. And yet, it was one of Robert Schumann's favourites and inspired him to compose a set of variations. Like other projected variations on themes of great composers whom he admired – including the most remarkable ones on the slow movement of Beethoven's 7th symphony – this work remained a fragment and was not published until the 1980's. In this lecture recital, a performance of Chopin's Nocturne and Schumann's Variations will be accompanied with comments on the genesis of the work and Schumann's view on Chopin as a composer.

Programme:

Robert Schumann:
Variations sur un Notturmo de Chopin



Justin Krawitz

(South Africa/USA)

Recital:

Another Slav in Paris: Karel Husa's First Piano Sonata

Justin Krawitz is a pianist and pedagogue of South African origin. He joined the piano faculty at Luther College, Iowa in 2009. Previously he lectured at the University of Cape Town and at the University of Wisconsin-Madison's School of Music. He has also served on the faculty at Blue Lake Fine Arts Camp, Michigan. An active clinician, Krawitz has presented lectures and workshops in the US and Europe. His articles have been published in the EPTA Piano Journal, the ISSTIP Journal and the Martinu Newsletter. He is an external collaborator of the Bohuslav Martinu Institute in Prague and a board member of the International Martinu Circle.



The émigré experience proved to be of seminal importance in shaping Chopin's career, both as pianist and composer. Little over a century after Chopin became an exile in Paris, the Czech composer Karel Husa was to have a similar experience. In 1949 Husa became an exile in the French capital – a choice which would define his biography and his compositional output. His Piano Sonata No.1 was written that very year and reflects the personal turmoil he was experiencing. Husa's distinguished contribution to music has been acknowledged by such honours as the Pulitzer Prize (1973) and the Grawemeyer Award (1993).

Programme:

Karel Husa:
First Piano Sonata

Peter Lönnqvist

(Finland)

Round table:

EPTA yesterday, today & tomorrow

Peter Lönnqvist began his piano studies at the age of 12 in Lahti. He later continued his studies at the Sibelius Academy with Jussi Siirala. After his diploma in 1989 he then continued his studies in Paris with Lucette Descaves and at the Munich Hochschule für Musik, where he graduated in the master class of Klaus Schilde. By the age of 16 he made his first appearance as a soloist with the Lahti Symphony Philharmonic orchestra and has since played with several Finnish orchestras. He has been an active member of the Lahti Symphony Chamber Ensemble, with which he has toured in several countries and recorded a number of CDs, including world premieres of music by Englund and Sibelius. He has been teaching piano, chamber music and pedagogics since 1992 at the Lahti conservatory and the Helsinki Metropolia. He has also appeared as a composer and his transcriptions for solo piano or ensembles have been performed worldwide by many artists. He is currently a member of the Finnish EPTA board.



Megumi Masaki (Canada)

Lecture:

Interventions for Music Performance Anxiety

ISS TIP round table – Healthy Practising for a Lifetime of Performance:

What time is your healthy practice time?

Megumi Masaki has worked with numerous contemporary composers and premiered Canadian works worldwide. She is the Artistic Director of the Eckhardt-Gramatté National Music Competition and Utah's Waterford Summer Music Festival.



Megumi has received numerous awards from the Canada Council, Canadian Department of Foreign Affairs, Manitoba Arts Council, the British Council and won the Willi-Daume Prize for her multidisciplinary project "Music and the Olympic Games" for the 2002 Winter Olympics. Her research project "Training Pianists as Athletes: A Basic Training Method for Optimal Performance" has led to presentations at the 2009 World Piano, 9th APPCA, 29th World EPTA and ISS TIP Conferences. She is on the faculty at the Casalmaggiore International Summer Music Festival in Italy and Associate Professor of Piano at Brandon University.

Having performance anxiety in the music profession can be disastrous. Understanding the impact of music performance anxiety is vital to musicians' personal health and well-being. Performance anxiety as a debilitating occupational hazard is common to musicians and athletes. Music psychology regards it as a disorder, whereas the sport psychological perspective argues that a certain amount of performance anxiety can actually enhance performance. This lecture will deepen the understanding and present interventions of performance anxiety in musicians by introducing how multidimensional models of sport performance anxiety can be applicable in music.

Faith Maydwell (Australia)

Lecture:

Il faut chanter avec les doigts!

Western Australian Faith Maydwell has been active as a piano teacher, pedagogue and accompanist for many years. Her complementary activities have included solo recitals, broadcasts for the Australian Broadcasting Corporation, orchestral piano with the



West Australian Symphony Orchestra, examining for the Australian Music Examinations Board, adjudicating, lecturing at the University of Western Australia and the West Australian Academy of Performing Arts in the areas of piano performance, keyboard harmony, sightreading and piano pedagogy.

This paper examines the value of folk material in the first stages of learning the piano. Helping to establish aural awareness, this material is also significant for teaching the piano: music reading, expression, understanding formal construction, technical challenges, finger independence, variety of touch, fingering, transposition, harmonization and creative enrichment are some examples. Folksongs can be a bridge from the first lessons to the early classics providing enjoyment and a firm musical foundation. Topic headings will remind us of Chopin's teaching. Folk tunes from around the world will be demonstrated in recordings of five-year-old students.

Tatjana Ognjanović (Slovenia)

Recital:

Scriabin: From the poetry of Chopin into the mystical sound landscapes of his own

Tatjana Ognjanović studied piano at Academy of Music in Ljubljana, in the class of Dubravka Tomšič - Srebotnjak where she also completed her post-graduate studies. 1986–1993 she lived in Vienna and studied with Hans Petermandl. 1991–1992 she also took lessons with Viktor Meržanov. Tatjana Ognjanović is a prize winner of piano competitions in Zagreb, Vienna, Porto, Athens, Valencia and Jaen. On three occasions she was awarded a special prize for her interpretations of sonatas by Beethoven. Her solo concert career took her to fifteen European countries from Portugal to Russia, as well as Malaysia and Singapore. In recent years she has devoted herself also to chamber music: she is a member of the Amael Piano Trio. Tatjana Ognjanović has been teaching piano at the Academy of Music in Ljubljana since 1993. She was a jury member in a number of international piano competitions, among others the Beethoven competition in Vienna, 2005.



Programme:

A. Scriabin:

*Prelude and Nocturne Op. 9 for left hand
Sonata Op. 19, No. 2 in G-sharp minor
Sonata Op. 68, No. 9*

Elin Persson (Norway)

Lecture recital:

Thomas D.A. Tellefsen – Chopin's Norwegian Student and Friend

Elin Persson studied piano and choral conducting in Oslo and Stockholm. She later specialised in piano-ensemble and music-theatre. She was the director of the Regional School of Music and Art from 1985 to 2001 and the director of the Choir and Piano Dept at the Regional Opera House since 2001. Ms Persson is a popular lecturer in piano-ensemble and choral-conducting all over Norway and Northern Europe. She also regularly plays and conducts at the Regional Opera House, and has toured Scandinavia and Europe both as pianist and as conductor. She regularly serves as a juror in both piano and choral competitions (national and international), and annually arranges national EPTA-weekends and master classes in her present hometown, Kristiansund.



Thomas D.A. Tellefsen was born in Trondheim, Norway, 1823 and settled in Paris in 1842. He was Chopin's student from 1844. Their co-operation and friendship lasted until the master's death in 1849. After Chopin's death Tellefsen was chosen to teach some of his students and to write down Chopin's Pianoforte Method, a work never to be fulfilled. Tellefsen himself was a distinguished pianist and composer, his works are mostly for piano solo, but they also include chamber music, as well as the first two Norwegian Piano Concertos. Thomas D. A. Tellefsen died in Paris in 1874.

Programme:

Thomas D. A. Tellefsen:

*Mazurkas, Op. 1
Waltz, Op. 5
Dance of the Fairies, Op. 9*

Piano 40

Nadia Lasserson, Jeremy Brown,
Richard Deering, Craig White

(United Kingdom)

Recital

Piano 40 was formed in 1999 with the main objective of extending interest in this neglected medium of 8 hands on 2 pianos. Their concerts include only works written for 8 hands on 2 pianos and not the well-known transcriptions of the standard orchestral repertoire, so popular in the 19 century. To date, Piano 40 has given 8 sold-out concerts at London's South Bank as well as appearances at the Dulwich Festival, the Oxford International Piano Festival, the EPTA International Conference in Budapest, and at the EPTA London Conference held at Trinity College of Music. They have just returned from a successful trip to Cyprus. Plans include further South Bank concerts as well as concerts in Finland, Malta and the USA.



Chopin performed rarely, but on March 3rd, 1838, he gave a concert with his pupil Adolphe Gutman, Alkan, and Alkan's teacher Pierre Joseph Zimmerman. They performed Alkan's arrangement, for eight hands, of Beethoven's 7th symphony. Chopin's contemporary, Ignaz Moscheles, a pupil of Beethoven, adopted the same format for his Grand Duo op. 115, which he performed with Mendelssohn, Thalberg and Clara Schumann. This work had not been played for many years until Piano 40 revived and performed it with much critical acclaim. It will be supported with Breakthrough by John Paynter, one of Britain's popular composers who adjudicated the EPTA UK Composers' Competition. He is a retired Professor of Music at York University.

Programme:

John Paynter:

Breakthrough

Ignaz Moscheles:

Grand Duo Op. 115

Kevin Richmond (USA)

Lecture recital:

***Fascination with Nocturnal Music: George Crumb's
Eine Kleine Mitternachtmusik***

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



Frédéric Chopin and George Crumb both share a fascination with nocturnal music as well as a gift for idiomatic piano writing. Eine Kleine Mitternachtmusik, Crumb's most recent solo piano work (2001), presents a set of ruminations based on Thelonious Monk's Jazz classic 'Round Midnight. Crumb expands on the dark characteristics of Monk's theme and explores other nocturnal elements of dreams, visions, nightmares, bells, and fantasy in the idiomatic and colourful piano writing for which he is best known. Having recently celebrated his 80th Birthday, Crumb remains unsurpassed in his innovations of non-traditional playing techniques and evocative sound palette.

Programme:

George Crumb:
Eine Kleine Mitternachtmusik (A Little Midnight Music)

Steve Rodman (United Kingdom)

Lecture:

Opium in the Life and Works of Frédéric Chopin

ISSTIP round table – Healthy Practising for a Lifetime of

Performance:

Healthy Shoulders

Steve Rodman (B. Mus., PGCE, Dip. ABRSM) is a classroom music specialist who has spent the last 20 years in the secondary school environment. His early musical education was on the oboe in Canada, where he studied with Richard Dorsey, recently retired Principal Oboe of the Toronto Symphony and in London with Celia Nicklin Principal Oboe of the Academy of St Martin in the Fields. After leaving college he pursued a career in music education, spending many years studying piano under Carola Grindea where he developed an interest in piano pedagogy and, more specifically, best practice in problems of posture and tension in all instrumental fields. He is currently researching body image/body schema and its ramifications in relation to students' early interaction with musical instruments with a view to positive intervention.



Engage with any popular work on Chopin and you will come across references from students and acquaintances to Chopin's use of palliatives such as opium for his many ailments. It is unimaginable that sustained use of this drug, even for a limited period, would not have impacted on his behaviour, experience of the world or imagination to the extent of even being the cause of some of the discomforts he complained of. This paper will show the possible effects that Chopin's minor dependence on this drug had on him both physically and mentally, how it affected his playing and, more importantly, its effect on his composing.

Ardita Statovci

(Kosovo/Austria)

Lecture recital:

Chopin: Sonata with the "Funeral march"

Ardita Statovci entered the Mozarteum University in Salzburg/Austria at the age of fifteen, where she earned her first diploma (2004) and her Master of Arts degree (2007) in the class of Christoph Lieske. Ardita Statovci has performed concerts in many countries including Austria, France, England, Macedonia, Italy, Croatia, Switzerland, USA, Bosnia, Spain, Germany, Kosovo, Hungary, etc., as a soloist with various orchestras (Wiener Sinfonietta, Deutsche Kammerakademie Neuss, JSO Bern, Chamberorchestra »Cis«, Kosova Philharmonic Orchestra, etc.), piano recitals and chamber music. In April 2008 she released a CD with works by Brahms, Beethoven and Dutilleux. Statovci is currently completing her Postgraduate Studies in Italy at the Imola Academy with Franco Scala and Boris Petrushansky.



Schumann wrote the following about the Chopin Sonata Nr. 2 B-flat minor op. 35: »It is more of a caprice, bearing in mind that he gathered four of his best children and made them enter together in various places, which otherwise they would have not managed to enter". While the first movement is a kind of a »Appassionata«, Cortot wrote that the Scherzo was »une danse funèbre«. The Funeral March is considered to be the core of the sonata. The final movement, played by both hands in unison, is one of the most tempestuous tableaux of Chopin's music.

Programme:

F. Chopin:

Sonata No. 2, Op. 35 in B-flat minor

Ana Šinkovec

(Slovenia)

Recital:

International Pianissimo

Ana Šinkovec graduated from the Academy of Music in Ljubljana in the class of A. Jarc. In 2008, she obtained her postgraduate degree at the Royal Conservatory of Music in Brussels with Boyan Vodenitcharov. In 1999 she was awarded the Lindau Prize at the international festival in Germany for her performance of Chopin's Nocturne op. 27 in D-flat major. She has received several national and international awards. She received the Perešeren award for her performance of Tchaikovsky's 1st piano concerto in 2004 with the Slovenian Philharmonic. She has participated in many international masterclasses - Karl-Heinz Kämmerling, Lazar Berman, Rita Kinka, Jakob Lateiner, Sijavush Gadzjiev, Jean-Phillip Collard, Alfredo Perl and Boris Petrushansky. This year she continues her studies with K. Bogino. In November she has a concert tour performing Chopin's works across Italy.



Programme:

T. Mauko:

Capriccio for Ana (2009)

F. Chopin:

2 Polonaises Op. 40

Etude Op. 25, No. 11

Scherzo No. 3, Op. 39 in C-sharp minor

A. Scriabin:

Etude Op. 8, No. 12

Tjaša Šulc (Slovenia)

Recital:

International Pianissimo

Pianist Tjaša Šulc graduated and finished her specialisation at the Music Academy in Zagreb, Croatia in the class of Prof. Ksenija Kos. She has taken part in many international master classes by Professors Gadžijev, Lobanov, Kämmerling, Indjić, Flores, Hughes, Katz, Blok, V. Margulis, J. Margulis. She has won many prizes in National and International competitions. She received the Vice-chancellor's prize of the University of Zagreb for her performance of the Schumann piano concerto with the Zagreb Philharmonic Orchestra. Tjaša has had many concerts in Slovenia, Austria, Croatia, Italy, France, Poland, Germany and she has also recorded for various radio and television channels. Now she is teaching piano and accompanying at the Music Conservatory in Maribor. In the last two years she has been continuing with her studies in Italy with the pianist Prof. Konstantin Bogino at the Academia Santa Cecilia in Bergamo.



Programme:

J. Matičič:

Prelude No. 1, Allegretto

F. Chopin:

Polonaise – Fantaisie Op. 61

F. Liszt:

Rhapsodie Espagnole

Michal Tal (Israel)

Lecture:

The pianist's body language: new aspects of piano playing and practising

Michal has performed with the Israel Philharmonic, the Virginia and Dallas Symphonies and the Strasbourg Philharmonic. She has played under the baton of Leonard Slatkin, Eduardo Mata and Luciano Berio. She has participated in the Tanglewood festival, the Israel Festival and the Kefar Blum Chamber Music Festival. She was First Prize winner of the international competition in Dallas, the Jerusalem Symphony Competition first prize, and the ministry of education and culture prize in 2000 and 2005, and won scholarships from the America-Israel Cultural Foundation. Michal Tal studied at The Tel Aviv Academy of music, Indiana University, the Juilliard School and SUNY in Stony Brook. She studied with Prof. Arie Vardi, Richard Goode, and Gilbert Kalish. She received her PhD at the Hebrew University in Jerusalem under the supervision of Prof. Jehoash Hirschberg. She is the pedagogic director of the Givatayim Conservatory and a member of its distinguished faculty.



The pianist's body language: new aspects of piano playing and practising. Most pianists are not aware of their body language and breathing, along with self-awareness of their body as a whole unit. Many pianists experience pain, fatigue & body problems.

Djuro Tikvica (Croatia)

Lecture recital:

Chopin and Schumann, perception on stage and in the classroom

Djuro Tikvica was born in Dubrovnik in 1963. From 1978 to 1987, he attended the school of music at the Tchaikovsky Conservatory in Moscow where he first studied with Boris Romanov and later with Tatiana Nikolaieva. In his solo career, Mr.



Tikvica collaborated with conductors such as Gjadrov, Muratovski, Nanut, Lipanović, Dražinić, Liss and others. He performs in Zagreb and in other Croatian cities, as well as abroad. In 1995, the Dubrovnik Summer Festival awarded him the Orlando award for the best concert performance. He is currently preparing two CD releases containing the works of Schumann, Tchaikovsky and Rachmaninov. He teaches at the Music Academy in Zagreb, and at the Art Academy of Split. He also holds seminars for students and teachers of music schools in Croatia.

Chopin and Schumann represent very different ways of realising the substance of art. In addition, their pianistic instrumentality is very different. This can distinctly be seen on the stage as well as in pedagogical work with young generations of pianists.

We can resolve these characteristics and the differences between them through our own artistic and pedagogical sensibility. However, it is necessary to analyse the origin of their artistic and pianistic thoughts and sensibility as well as the evolution of their heritage in the pianistic art of later periods and the future.

Programme:

R. Schumann:
Kinderszenen Op. 15

F. Chopin:
Ballade Op. 52 in F minor

Hara Trouli (United Kingdom)

Lecture:

Pianists in Pain

ISSTIP round table – Healthy Practising for a Lifetime of

Performance:

Recognising when there is something wrong

Hara Trouli graduated from the American College and went on to study Medicine at the Athens University Medical School. During those years she also studied Piano and Music Theory graduating from the National Conservatory in Athens (Piano Teaching and Performance Diploma). Hara's medical training started in the Accidents and Trauma Hospital in Athens and continued in London with training in Orthopaedics and Musculo-skeletal Surgery at the Royal National Orthopaedic Hospital, the Chase Farm Hospital and the Mount Vernon Hospital. In recent years she has been working as a Surgical Assistant in Orthopaedics. Since July 2009, following the death of Carola Grindea, she has been the chairperson continuing the work of this organisation in setting up educational, research and advisory projects for performing arts students and professionals.



Pianists often encounter aches and pains of various kinds, origins and degrees of severity. Their craft and determination often comes between their symptoms and seeking advice. Although some conditions can be attributed to overuse or misuse, to questionable technique or to bad habits, there are cases when pain is the indication of a medical problem that only expert assessment can accurately diagnose and treat. This presentation aims to educate pianists on how to recognise and evaluate their symptoms and signs and to help them make timely and wise decisions aiming at getting the best solutions. It will focus on anatomical structures and their physiology and it will also advise on when a doctor should be visited. Hoping to demystify the 'no pain - no gain' motto it will give pianists the knowledge and tools to assess their aches and pains.

Umetniška gimnazija Koper (Slovenia)

Recital

The students of UG Koper, who will perform the preludes, are all experienced performers, national and international prize-winners under the mentorship of renowned professors from Slovenia, Serbia, Belarus and Italy.

Through the sheer power of his rich individual creativity, Frédéric Chopin brought the twenty-four preludes, Op. 28, to perfection, giving these miniatures, in terms of content, an unbelievable and incomparable size. Sergei Bortkiewicz's ten preludes, Op. 33, reflect in many ways the work of Chopin. The melancholic melodies, their tempestuous atmosphere, their tragic harmonies in the accompanying ostinati and even their structure may be reminiscent of Chopin's preludes, but Bortkiewicz's pieces still carry his own signature mark. Unfortunately, the composer wrote his Preludes op. 33 almost a century after Chopin (in 1926) and therefore remained unknown to the public and undeservingly disregarded. His only "mistake" was, that he lived his own romanticism – in the 20th century ...

The students of UG Koper will perform a cycle of Bortkiewicz's lesser-known preludes, which are directly connected to Chopin's work, either as an echo of his preludes or inspired by his musical language.

Programme:

Sergej Bortkiewicz:
10 Preludes, Op. 33 & Op. 40

Prelude Op. 33, No. 1 in C-sharp minor
(Gašper Flajs, 3rd year / mentor: Valentina Češnjevcar)

Preludes Op. 33, No. 3 in D major & No. 4 in B minor
(Ana Kravanja, 2nd year / mentor: Aleksandra Češnjevcar Glavina)

Prelude Op. 33, No. 5 in A major
(Katarina Brenčič, 2nd year / mentorica: Nives Pavlič)

Preludes Op. 40 No. 1, 2 in B minor
(Alja Klemenc, 2nd year / mentor: Denys Masliuk)

Prelude Op. 33, No. 8 in D-flat major
(Nena Kozjek, 4th year / mentorica: Tatjana Jercog)

Prelude Op. 33, No. 9 B-flat major
(Serena Buremi, 1st year / mentor: Aleksandra Češnjevcar Glavina)

Prelude Op. 33, No. 10, B-flat minor
(Nena Kozjek, 4th year / mentor: Tatjana Jercog)

David Witten (USA)

Lecture:

The Greatest Method Book Never Written: Chopin's Sketchbook for Pianists

Born in Baltimore, MD, David Witten received his early training at the Peabody Conservatory and at the Rubin Academy of Music in Jerusalem. His undergraduate studies at Johns Hopkins University led to a degree in Psychology, and he holds a D.M.A degree in Piano Performance from Boston University. Presently, Witten is Coordinator of Keyboard Studies at the John J. Cali School of Music at Montclair State University in New Jersey, USA. His career has included numerous concert tours in Europe, Russia, and South America. He is the editor of *Nineteenth-Century Piano Music: Essays in Performance and Analysis*. With flautist Sue-Ellen Hershman-Tcherepnin, Witten formed *Dúo Clásico*; their recording, *Flute and Piano Music of Latin America*, was issued by the Musical Heritage Society. He has also recorded piano music by the Mexican composer Manuel M. Ponce [Marco Polo] and piano music by Nikolai Nikolaievich Tcherepnin [Tocatta Classics].



Chopin was opposed to "finger equalization." He favoured an approach in which each finger is recognised for its individuality. He believed that the pianist must cultivate each finger to do what it does best, rather than force them to become regimented and equally powerful. Sketches for a piano method book with these ideas were discovered and preserved after Chopin's death. The fragmentary nature of the sentences, full of numerous scratched-out phrases, indicates that Chopin was not comfortable as a writer. Nevertheless, there are precious revelations buried in these rough sketches, and they are worthy of the attention of every serious pianist and piano teacher.

Damjana Zupan (Slovenia)

ISSTIP round table – *Healthy Practising for a Lifetime of*

Performance:

Playing the ego

Damjana Zupan is one of the founders of EPTA Slovenia (since 1998) and an active member of its committee. She has given lectures at several International EPTA Conferences and is a programme committee chair of the 32nd International EPTA Conference, Ljubljana, October 2010. After having played in recitals and accompanying on various occasions, Damjana also wrote several articles, covering topics from pianism to music medicine. Her special interest is research, as well as workshops on stage fright and body awareness in music making. In 2003, she completed the first U. K. Certificate Course in Music Medicine, with Distinction, and was acknowledged by ISSTIP as a Music Medicine Therapist. In April 2009 she organised the 1st Conference on music-medicine, inspirations for quality in performing (Šentrupert, Slovenia). Since 2009, she has conducted workshops at the International Summer Festival ArtPtuj (Magic of Performing). Her place of residence is the Ljubljana Conservatory of Music and Ballet where she teaches piano.





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The conference organizers reserve the right to
modify the programme.

Publisher:
Društvo klavirskih pedagogov Slovenije EPTA
Booklet editor: Ana Avberšek
Photos: personal archives
Editing: Alex Brown
Graphic design: AV studio d.o.o.
Edition: 400
Printing house: Čukgraf, October 2010



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