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9th Australasian Piano Pedagogy Conference

Sydney, 13-17 July 2009

Program

“Expanding Musical Thinking”

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Welcome

On behalf of the Australasian Piano Pedagogy Conference Association, I would like to extend a warm welcome to all delegates and presenters at the 9th Australasian Piano Pedagogy Conference, Sydney, 13-17 July, 2009. This year, in the magnificent surroundings of the King's School, North Parramatta, the biennial conference brings together pianists, students, teachers and scholars from Australia, New Zealand, US, Canada, UK, Hong Kong and Italy for wide-ranging discussions of issues in piano pedagogy and the interpretation of piano repertoire.

The program is a full and expansive one, with lectures, lecture-recitals, lunchtime recitals, master-classes and workshops exploring issues of critical importance to the development of pianist-musicians. Among these critical issues are 'Healthy Pianism', 'Technique', 'Interpretation' and 'Improvisation', all placed under the umbrella of 'Expanding Musical Thinking', the theme of the conference. This theme is aimed at encouraging the taking of a broad and inclusive view of all that the piano and its magnificent repertoire has to offer in the belief that such an approach will contribute to an ever-expanding knowledge of boundless potential and enjoyment, at all levels.

The success of APPCA Conferences depends primarily on the quality of presenters. We are privileged to be joined by a formidable group of experts; I would particularly like to acknowledge the international keynote presenters. From Cornell University in the US, is Malcolm Bilson, who, for several decades now, has been recognised as a leader in the ground-breaking performance of and scholarship regarding eighteenth and early nineteenth century music. His contribution to teaching, performance, recording and scholarship has been immense. A persuasive lecturer, generous teacher and remarkable performer, he has expanded the musical thinking of generations of pianists and the listening public alike. William Fong (Royal Academy of Music and Purcell School, London, UK), Rae de Lisle (University of Auckland, NZ), and David Louie (University of Toronto, Canada), are also widely recognised as leading piano pedagogues and practitioners. Their specialisations embrace a wide gamut of repertoire and a vast experience in the training of musicians at all levels. They will present masterclasses, keynote addresses and workshops.

Evening recitals will be given by Geoffrey Lancaster (Opening Recital), William Fong, (Tuesday evening), David Louie (Wednesday evening), Natasha Vlassenko and Oleg Stepanov (Thursday evening) and Malcolm Bilson (on Friday night, in conjunction with the Sydney Mozart Society at Pymble Ladies'

College, Avon Rd, Pymble). Lunch and twilight recitals will be presented by Malcolm Bilson, Terence Dennis (University of Otago), Daniel Herscovitch (University of Sydney, Sydney Conservatorium), Glenn Riddle (University of Melbourne) and the Italian pianist, Antonietta Loffredo.

Music to be performed and discussed at the 9th Conference ranges from the Baroque period to the very recent work of master Australian composers Carl Vine (Sonata no. 3) and Graham Hair (Transcendental Etudes).

The Association would like to acknowledge the generous sponsorship of Kawai Australia through its General Manager, John Blanch. Indeed, Kawai's support has made this event possible. In addition, the King's School, through its Music Director, Barry Walmsley, has provided enormous support to the Conference Association in a myriad of practical ways. The Music Teachers' Association of New South Wales, together with the Music Teachers' Associations in other states, is most gratefully acknowledged, as are the NSW State and Federal Offices of the AMEB, Hal Leonard Australia, Allans Music, Sykes Music, Publications by Wirripang, Divine Art and Trinity Guildhall.

The local Sydney Committee, consisting of Rita Crews, Barry Walmsley, the Conference Convenor, Janelle Johnson and her assistant, Carol Thompson, and also in the early planning stages, Katie Zhukov, has worked co-operatively and harmoniously to build and shape this event.

Special thanks are due to Dr Geoffrey Lancaster, Graham Hair, Daniel Herscovitch, the Sydney Mozart Society and in particular, Martin Cooper, that Society's President; Margaret Hair, Dr Terence Hays, Dr Robert Forgacs, Edward Forgacs and Chair of the National Committee for APPCA, Jody Heald, for their generous contributions and assistance towards a successful conference. A special thanks also goes to all the student participants for the masterclasses and workshops. Thanks to the School of English, Media and Performing Arts at the University of New South Wales for the loan of the Philip Belt (Walter) fortepiano for use at the conference.

I hope you all have a very rewarding and enjoyable week!

Christine Logan
Artistic Chair of the 9th APPCA Conference
Sydney

Committees

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Chair/Artistic Director

Rita Crews
Barry Walmsley
Katie Zhukov

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Karina Sysko (WA)
Graham Gilling (WA)
John Colwill (QLD)
Kathy Pingel (QLD)
Terence Dennis (NZ)
Colleen Rae-Gerard (NZ)

Venue

The King's School is the oldest independent school in Australia, founded in a very real sense at the Battle of Waterloo, where the Duke of Wellington's success in defeating Napoleon led to a popularity that swept him into office as the Prime Minister of Great Britain. There the Duke was able to exercise his preferment and dispatch his protégé, Archdeacon Broughton to introduce a "superior description" of education into New South Wales.

So was started in 1831, the most significant school for young gentlemen of its time in the colony. Its site in Parramatta was perhaps symbolic, for this was the site of the first real agriculture in the colony.

The school has provided education to Princes and entertained the Royal Family on several occasions. The temptation might be to see King's as exclusive and privileged, however it has also been successful in imbuing in many of its graduates something of the wonderful Christian tradition of service.

King's is one of the largest boarding schools in Australia, with some 400 students and 40 families living on site. To this number is added several hundred day students who make their way during term time to what surely must be one of the most impressive school grounds in the country. Spread over 300 acres of woodland, in the geographical heart of Sydney, it represents an oasis of learning in Australia's largest city.

Acknowledgements

We would like to extend our thanks to all of our sponsors, especially our major sponsor, Kawai, without whose financial assistance, this conference would not have been possible.

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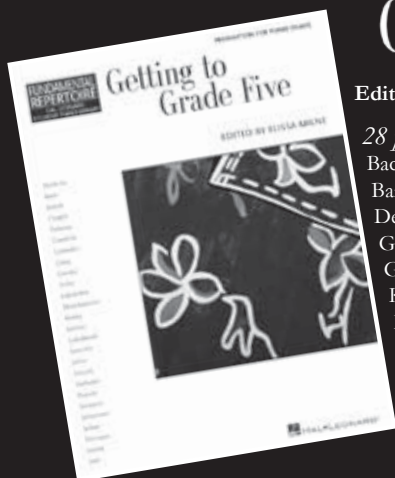
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Program of Events

Day 1 – Monday 13 July

4.00pm – 5.45pm	Registration, Orientation, Tours of the Campus	CLL Foyer
6.00pm – 7.00pm	Welcome Reception	Gowan Brae
7.00pm	Recital – Geoffrey Lancaster (Fortepiano)	Gowan Brae

Day 2 – Tuesday 14 July – *Healthy Pianism*

7.00am – 7.45am	Breakfast	Dining Hall
8.00am	Registration & Trade Exhibitions	CLL Foyer
8.00am – 8.30am	Movement Workshop – Bohdan Krowicky	CLL 2
9.00am – 10.30am	Keynote Address – Rae de Lisle (NZ) – Piano Technique Without Injuries	Futter Hall
10.30am – 11.00am	Morning Tea	CLL Foyer
11.00am – 12.00pm	Lecture – Bronwen Ackermann – Piano Technique Without Injuries	Auditorium, CLL
11.00am – 12.00pm	Joint Coaching session – David Louie (Canada) with Margaret Hair (Australia)	Recital Room, Music
12.00pm – 1.00pm	Recital – Malcolm Bilson (USA) (Fortepiano)	Futter Hall
1.00pm – 1.45pm	Lunch	Dining Hall
1.45pm – 2.15pm	Paper – Megumi Masaki	Auditorium, CLL
1.45pm – 2.15pm	Paper – Inna Fursa	Recital Room, Music
2.15pm – 3.15pm	Workshop - Bronwen Ackermann – Correcting Students' Posture	Auditorium, CLL
2.45pm - 3.45pm	Lecture – Malcolm Bilson – What happens to Mozart Piano Concertos when played on 'other' instruments	Futter Hall
3.45pm – 4.15pm	Afternoon Tea	CLL Foyer

4.15pm – 5.15pm	Workshop – Rae de Lisle	Recital Room, Music
5.15pm – 6.15pm	Workshop – Oleg Stepanov – Teaching Russian Repertoire in the AMEB Syllabus	Recital Room, Music
5.45pm – 6.15pm	Paper – Bohdan Krowicy	Auditorium, CLL
6.15pm – 7.00pm	Dinner	Dining Hall
7.45pm	Recital – William Fong – Works by Bach, Mozart & Schubert	Futter Hall

Day 3 – Wednesday 15 July – *The Art of Interpretation*

7.00am – 7.45am	Breakfast	Dining Hall
8.00am	Registration & Trade Exhibitions	CLL Foyer
8.00am – 8.30am	Movement Workshop – Bohdan Krowicky	CLL 2
8.30am – 9.00am	Paper – Rhonda Boyle	Auditorium, CLL
9.00am – 10.30am	Keynote Address – Malcolm Bilson – Do We Really Know How to Read Musical Scores, and How Can Better Reading Lead to More Passionate and Flexible Performances?	Futter Hall
10.30am – 11.00am	Morning Tea	CLL Foyer
11.00am – 12.00pm	Seminar – Malcolm Bilson, Rae de Lisle, William Fong, David Louie – Teaching the Art of Interpretation	Futter Hall
12.00pm - 1.00pm	Recital – Daniel Herscovitch – A Sonat(in)a Soirée – Beethoven, Busoni, Stravinsky, Alkan	Futter Hall
12.00pm – 12.30pm	Paper– Julia Sykes	Auditorium, CLL
12.00pm – 12.30pm	Lecture/Demonstration – Samantha Coates	Recital Room, Music
1.00pm – 1.45pm	Lunch	Dining Hall
1.30pm – 2.30pm	Lecture/Recital - Terence Dennis – A Potent Symbiosis	Recital Room, Music

1.45pm – 2.15pm	Paper – <i>Jane Burgess</i>	Auditorium, CLL
2.15pm – 3.15pm	Workshop – <i>Elissa Milne</i> – Repertoire Roulette – How to Stop Gambling with the Music You Teach	Auditorium, CLL
2.30pm – 3.45pm	Masterclass – <i>William Fong</i>	Recital Room, Music
3.45pm – 4.15pm	Afternoon Tea	CLL Foyer
4.15pm – 5.15pm	Masterclass – <i>Malcolm Bilson</i>	Futter Hall
5.15pm – 5.45pm	Paper – <i>Elizabeth Green</i>	Music Room 1
5.15pm – 5.45pm	Paper – <i>Elissa Milne</i>	Auditorium, CLL
5.15pm – 5.45pm	Paper – <i>Slobodan Zivkovic</i>	CLL 1
5.15pm – 5.45pm	Paper – <i>Professor Peter Roennfeldt</i>	Recital Room, Music
5.45pm – 6.15pm	Paper – <i>Susan Deas</i>	Auditorium, CLL
5.45pm – 6.15pm	Paper – <i>Margaret Brandman</i>	Recital Room, Music
6.15pm – 7.00pm	Dinner	Dining Hall
7.30pm	Recital – <i>David Louie</i> – Works by Beethoven, Brahms, Fauré, Ravel	Futter Hall

Day 4 – Thursday 16 July – Piano Improvisation

7.00am – 7.45am	Breakfast	Dining Hall
8.00am	Registration & Trade Exhibitions	CLL Foyer
8.00am – 8.30am	Movement Workshop – <i>Bohdan Krowicky</i>	CLL 2
9.00am – 10.30am	Workshop – <i>Kerin Bailey</i> – Jazz, Rhythm & Style	Auditorium, CLL
9.00am – 10.30am	Masterclass – <i>William Fong</i>	Recital Room, Music
10.00am – 10.30am	Paper – <i>Debra Andreaacchio</i>	Music Room 1
10.30am – 11.00am	Morning Tea	CLL Foyer
11.00am – 12.00pm	Masterclass – <i>Malcolm Bilson</i>	Futter Hall

12.00pm – 1.00pm	Recital – Katie Zhukov – Australian Music by Women Composers	Futter Hall
12.00pm – 12.30pm	Paper – Lynette Pfundt	Auditorium, CLL
12.00pm – 12.30pm	Paper – Glenn Riddle	Recital Room, Music
12.30pm – 1.00pm	Paper – Nehama Patkin	Auditorium, CLL
12.30pm – 1.15pm	Lecture/Recital – Neil Goodchild – Towards a New Popular Classical Music: New Tonal Works for the Piano	Recital Room, Music
1.00pm – 1.45pm	Lunch	Dining Hall
1.45pm – 3.15pm	Workshop – Jody Heald – Teaching and Preparing the New AMEB Piano Syllabus	Auditorium, CLL
1.45pm - 2.45pm	Workshop – Carl Vine discusses his Sonata No. 3 with pianist James Guan	Recital Room, Music
2.45pm – 3.45pm	Lecture – Graham Hair – Adapting to the Times: Modern Music is 100 Years Old	Recital Room, Music
3.45pm – 4.15pm	Carl Vine and Graham Hair in Discussion	Recital Room, Music
3.15pm – 4.00pm	Workshop – Rosalind Carlson – Teaching Younger Students	Auditorium, CLL
4.00pm – 4.30pm	Afternoon Tea	CLL Foyer
4.00pm– 5.00pm	APPCA National Committee Meeting	CLL 2
4.15pm – 5.15pm	Workshop – Susan Deas – Improvisation for Classically Trained Pianists	Auditorium, CLL
4.15pm – 4.45pm	Paper – Katherine Wong	Music Room 1
4.15pm – 4.45pm	Paper – Gillian Bibby	CLL 1

4.30pm – 6.30pm	Lecture – Margaret Hair – Technique: Part A – The Development of Digital Skills- from beginner to performer (tone, relaxation, facility); Part B– The development of Stylistic and Interpretative Skills (tone, phrasing pedaling, rhythmic nuance).	Recital Room, Music
4.45pm – 5.15pm	Paper – Stefanovich Roberts	CLL 1
4.45pm – 5.15pm	Paper – Yvonne Michalski	Music Room 1
5.15pm – 5.45pm	Paper – Julie Haskell	CLL 1
5.30pm – 6.30pm	Lecture Recital – Antonietta Loffredo	Auditorium, CLL
6.30pm – 7.30pm	Dinner	Dining Hall
7.30pm	Recital – Natasha Vlassenko and Oleg Stepanov – Works by Chopin, Schubert, Beethoven, Liszt and Ravel	Futter Hall

Day 5 – Friday 17 July

7.00am – 7.45pm	Breakfast	Dining Hall
8.00am	Registration & Trade Exhibitions	CLL Foyer
8.00am – 8.30am	Movement Workshop – Bohdan Krowicy	CLL 2
9.00am – 10.00am	Keynote Address – William Fong – Teaching Technique & Interpretation	Futter Hall
10.00am – 10.45am	Lecture/Recital – Glenn Riddle – Cuban Piano Music	Auditorium, CLL
10.00am – 10.45am	Lecture/demonstration – Graham Hair with Jennifer McNamara – Genre, Style and Structure in my Transcendental Studies	Recital Room, Music
10.45am – 11.15am	Morning Tea	CLL Foyer
11.00am – 11.30am	Paper – April Sampson-Kelly	Music Room 1
11.00am – 11.30am	Paper – Angela Turner	CLL 1
11.30am – 12.00pm	Paper – Katie Zhukov	Recital Room, Music

11.30am – 12.00pm	Paper – Rodney Smith	Auditorium, CLL
12.00pm – 12.45pm	Annual General Meeting of APPCA	Futter Hall
12.45pm – 1.30pm	Lunch	Dining Hall
1.30pm – 3.00pm	Masterclass – David Louie	Recital Room, Music
3.00pm – 3.45pm	Student Recital/Workshop– Margaret Hair/Jerard Heffernan	Recital Room, Music
3.45pm – 4.15pm	Afternoon Tea	
4.15pm – 5.00pm	Student Recital/Workshop cont'd	Recital Room, Music
8.00pm	Malcolm Bilson Recital in conjunction with Sydney Mozart Society at the Gillian Moore Centre for Performing Arts, Pymble Ladies' College, Avon Rd, Pymble.	

Day 1 – Monday 13 July

4.00pm – 5.45pm

CLL Foyer

Registration, Orientation & Tours of the Campus

6.00pm – 7.00pm

Gowan Brae

Welcome Reception

7.00pm

Gowan Brae

Opening Recital

Geoffrey Lancaster (Fortepiano)

(see over page for program)



Gowan Brae, the King's School

Geoffrey Lancaster – Recital

(Fortepiano)

Monday 13 July, 7.00pm
Gowan Brae

PROGRAM

Sonata in e minor (Hob. XVI: 47 / Landon 17)	Haydn
Sonata in c# minor (Hob. XVI: 36 / Landon 49)	Haydn
Sonata in E major (Hob. XVI: 22 / Landon 37)	Haydn

Day 2 – Tuesday 14 July

8.00am Registration & Trade Exhibitions – CLL Foyer

8.00am – 8.30am

MOVEMENT WORKSHOP – CLL 2

Bohdan Krowicky

We will introduce some simple stretches and postural exercises which will allow the breath to flow with more freedom, leading to increased integration of body and mind. In this condition creativity is quite natural. Two yoga breathing practices will be presented.

We will also present a number of essential flexibility and strength exercises aimed at the neck, shoulders, arms, wrists and hands, as well as the body's core. When practised correctly, over a period of time, these exercises ameliorate, and even cure most of the issues faced by pianists and indeed all musicians. The exercises are suitable for all ages, but have been especially tailored for over-40s people, by the *Fruit Bats Circus Program* in Albury.

This session will be very active, and participants need to be dressed appropriately.

9.00am – 10.30am

Futter Hall

KEYNOTE ADDRESS – Piano Technique without Injuries

Rae de Lisle

Piano playing at any level is a complex neurological activity, using more of the brain simultaneously than almost any other activity. In order to play at an advanced level, a pianist must execute high speed repetitive movements while responding with the ears, eyes, intellect and emotions simultaneously. While technique should never be an end in itself, musical expression is always limited when there is unwanted tension and uncoordinated movement patterns.

Unless the whole body works in a way that is balanced, pain and injury can occur, threatening the playing life of the performer. Often it takes years for problems to arise but the root cause is nearly always misuse. Therefore it is imperative that we teachers have a very clear idea of how to set up the techniques of our students right from the start so that they can have a lifetime pleasure of music making.

We as teachers need to be aware of the growing body and the adjustments that need to be made to maintain balance. We also need to know how to recognise the warning signs, to notice when a particular passage causes discomfort and to know how to correct the movements. Failure to respond to early symptoms can lead to such injuries as occupational overuse, carpal tunnel syndrome and focal dystonia. Pain is a warning and most injury is avoidable. Prevention is always better than cure, but if injury occurs we need to be aware of what to do.

Many of us still teach in the way we were taught. But much piano teaching over the nineteenth and twentieth centuries had little of the biomechanical knowledge that science has now given us. Some of the old practice strategies still in use are simply dangerous and research over the last fifty years has now opened new doors in technical understanding.

This presentation covers the basic skills needed for a balanced piano technique, from the early years to the advanced levels. Warm-ups and practice strategies will be discussed and ideas for technical development and injury prevention will be demonstrated through video clips.

10.30am – 11.00am – MORNING TEA
CLL Foyer

11.00am – 12.00pm
Auditorium, CLL
LECTURE – Piano Technique without Injuries
Bronwen Ackermann

Injuries related to performance are common and currently are reported to affect the majority of musicians. Much like elite performance in other domains such as ballet and sports, becoming skilled on a musical instrument involves developing a highly refined and complex set of physical and mental skills. In music, the skills required are often finer and more rapid than in these other domains, and the resultant stresses on the body can create performance-related injuries. To date musicians have not generally been trained in health education or the modification of risk factors to avoid injury and as such, may not always understand the best ways to prevent or manage injuries. The majority of musicians' injuries are related to misuse or overuse of particular parts of the body, and are preventable if correct strategies to avoid overload are implemented as early as possible in the teaching of piano students.

This presentation will identify the factors that may lead to injury in pianists, and will give examples of how such factors may be modified. Using models applied specifically to piano performance, an overview of the physiological

and anatomical basis for avoiding and best managing injury will be given. This will include examples such as how the misuse of muscles when playing the piano leads to inefficiency, early onset of fatigue and increased risk of injury.

11.00am – 12.00pm

Recital Room, Music

JOINT COACHING SESSION

David Louie and Margaret Hair

Participants:

Ahn Yoongkyung: Variations on a theme of Handel, op. 24 Brahms
(excerpts)

Joanne Kang – Carnaval, op. 9 Schumann
(excerpts)

12.00pm – 1.00pm

Futter Hall

RECITAL

Malcolm Bilson (Fortepiano)

(see over page for program)

Malcolm Bilson – Recital

(Fortepiano)

Tuesday 14 July, 12pm
Futter Hall, the King's School

PROGRAM

11 Variations on “Ein Mädchen oder Weibchen wünscht Papageno sich” from Mozart’s Magic Flute Johann Baptist Cramer

Fantasy in c minor, K. 475 Mozart

Sonata in F Major, K. 332 Mozart

Allegro

Adagio

Allegro assai

1.00pm – 1.45pm – LUNCH

Dining Hall

1.45pm – 2.15pm

Auditorium, CLL

PAPER PRESENTATION (via DVD) – Training Pianists as Athletes: A Basic Training Method for Optimal Performance

Megumi Masaki (By DVD to be presented by Professor Terence Dennis)

This paper focuses on optimizing the training of university level pianists through the application of long- and short-term training plans modelled on athletic periodization training concepts. My methodology is based on Olympic training research conducted since 2001 with leading Olympic and sport research experts and with international coaches of elite competitive athletes. Athletic models of training were compared to University training methods for pianists by international pianists and pedagogues. Examinations showed that there are physical and psychological components common to all the athletic periodization training plans examined, regardless of location and sport specialty. I argue that university piano training programs are not systematically organized to meet the physical and psychological demands made on student pianists and that an adaptation of athletic periodization training components in a basic training method for these pianists will develop their potential and help them achieve optimal performances.

Designing programs for optimal training of athletes is an established and extensive research area. The application of scientific methods for structuring short- and long-term athletic training results in better performance and less risk of injury. “Training Pianists as Athletes” introduces a basic training methodology which integrates the physical, technical and psychological components in the development of musical potential.

1.45pm – 2.15pm

Recital Room, Music

PAPER PRESENTATION – Rodion Shchedrin: exploring & interpreting his piano works

Inna Fursa

This paper will give an insight and introduction to Rodion Shchedrin, one of the most famous composers and virtuoso pianists of modern time. He was born and educated in the USSR and follows the famous tradition of Russian musical education and pianism. With time, his music became more and more innovative, incorporating different styles, imaginative polyphony, colourful dynamics and highly charged virtuosity. His compositional style is strongly

influenced by his interest and involvement in ballet, since his wife, Maya Plisetskaya, is one of the greatest and respected ballet dancers of the twentieth century. Rodion Shchedrin is in high demand all around the world and we are pleased to explore his style, his music and his presence in Australia. His pieces are included in the AMEB Syllabus. This paper looks specifically at the pianism and interpretation of six of Shchedrin's works – from Notebook for Young people: Arpeggio; Let's Play an Opera by Rossini, Third; Etude in A; from 24 Prelude and Fugues: Volume I, Prelude and Fugue in C major; and À la Albéniz. These pieces reflect his personality, his magical fantasy, his sense of caricature and his highly individual style.

2.15pm – 3.15pm

Auditorium, CLL

WORKSHOP – Correcting Students' Posture

Bronwen Ackermann

This workshop will start with identifying ideal sitting posture and the necessary base of support for this posture. This will be applied to the pianist in action, with demonstrations of how the posture adopted facilitates the optimal performance movements – the biomechanics of performance. Ideal postures of body parts, such as the elbows and wrists, will be discussed in relation to their positioning to facilitate freedom of movement when playing with the least effort.

Strategies to improve posture of both body segments and the whole body of pianists will be demonstrated and discussed, including analysing the impact of differing physical dimensions.

2.45pm – 3.45pm

Futter Hall

LECTURE – What happens to Mozart Piano Concertos when played on 'other' instruments

Malcolm Bilson

3.45pm – 4.15pm – AFTERNOON TEA

CLL Foyer

4.15pm – 5.15pm

Recital Room, Music

WORKSHOP

Rae de Lisle

Participants:

Christopher Nazarian: Beethoven Piano sonata op. 26 in A flat major
(Andante con variazioni -1st movement)

Evan Streater: Chopin: Ballade no 4, Op.52

5.15pm – 6.15pm

Recital Room, Music

WORKSHOP – Teaching Russian Repertoire in the AMEB Syllabus

Oleg Stepanov

5.45pm – 6.15pm

Auditorium, CLL

PAPER PRESENTATION – Creativity Through Posture & Breathing Practice

Bohdan Krowicky

When the posture is misaligned, neither the breath nor the creative impulse can flow freely. We all know about physical posture, but the concept of ‘mental posture’ is probably more basic than its physical manifestation. It is this aspect that I propose to explore first, and then to touch on some practical ways in which we can improve the breath, and from that the physical aspects of our lives.

7.45pm

Futter Hall

RECITAL

William Fong

(see over page for program)

William Fong – Recital

Tuesday 14 July, 7.45pm
Futter Hall, the King's School

PROGRAM

Toccatà in D minor, BWV 913

J. S. Bach
(1685-1750)

Adagio in B minor, K540

W.A. Mozart
(1756-1791)

Fantasy in C major, D760 ("Wanderer")

Schubert
(1797-1828)

Interval

Polonaise-Fantaisie in A-flat major, Op.61

Chopin
(1810-1849)

Gaspard de la nuit (Trois poèmes d'Aloysius Bertrand)

Ondine

Le Gibet

Scarbo

Maurice Ravel
(1875-1937)

Day 3 – Wednesday 15 July

8.00am – Registration & Trade Exhibitions – CLL Foyer

8.00am – 8.30am

MOVEMENT WORKSHOP – CLL 2

Bohdan Krowicky

(See page 15 for details)

8.30am – 9.00am

Auditorium, CLL

PAPER PRESENTATION – Hand Size & the Piano Keyboard: Literature Review & a Pilot Survey of the Technical & Musical Benefits for Pianists using Reduced-Size Keyboards in North America

Rhonda Boyle & Robin Boyle

For around 100 years, there has been a ‘one size fits all’ approach to the piano keyboard, despite the wide variation in hand sizes within the human population. Much of the literature relating hand size to piano playing is in the performing arts medicine field, identifying small hand size as one of the possible causes of pain and injury among pianists. Adopters of reduced-size keyboards, available since the mid-1990s, report relief from pain and tension, and other benefits, such as improvements in specific technical and musical skills, faster learning times, and greater comfort and security.

This paper includes a review of data on hand size in relation to piano keyboards, epidemiological and other literature relating to injury risk for small-handed pianists, and individuals’ accounts of how reduced-size keyboards have benefited their own playing. The authors conducted a pilot questionnaire survey of North American adult pianists who play reduced-size keyboards. The aim was to explore the nature of the technical, musical and health benefits, focusing on their experiences with reduced-size compared with the standard keyboard. Finally, the paper summarises one of the author’s (Rhonda) initial reactions to playing on a 7/8 keyboard, and suggests further areas for research.

9.00am – 10.30am

Futter Hall

KEYNOTE ADDRESS – Do We Really Know How to Read Musical Scores & How Can Better Reading Lead to More Passionate & Flexible Performances?

Malcolm Bilson

10.30am – 11.00am - MORNING TEA
CLL Foyer

11.00am – 12.00pm
Futter Hall

DISCUSSION – Teaching the Art of Interpretation
Malcolm Bilson, Rae de Lisle, William Fong, David Louie

12.00pm – 1.00pm
Futter Hall

RECITAL – A Sonat(in)a Soirée
Daniel Herscovitch
(see over page for program)

12.00pm – 12.30pm
Auditorium, CLL

PAPER PRESENTATION – Bridging the Great Divide between Classical & Contemporary Musicians & Creating Well-rounded musicians
Julia Sykes

Musicians tend to be: a ‘classical musician’ or a ‘contemporary musician.’ There are many differences between the two – the way they learn music, the way they perform it, the style of music that is performed, the equipment that they use and their knowledge base. Often these musicians are envious of each other. ‘Classical’ musicians want to know more about contemporary styles of music. They want to play the piano for hours without music and be good at working out music by ear. ‘Contemporary musicians’ on the other hand, want to be able to read music and understand the theory behind it. They want to know more about classical music, musicians and how to perform classical music. They are often in awe of the technical prowess of classical musicians. In this paper, aspects to be included to create a well-rounded music program for students will be considered, and also how to practically apply these aspects.

12.00pm – 12.30pm
Recital Room, Music

LECTURE/DEMONSTRATION – Sight Reading – How to Teach this Essential Skill
Samantha Coates
(abstract page 27)

Daniel Herscovitch – Recital

Wednesday 15 July, 12pm
Futter Hall, the King's School

PROGRAM

Sonata no. 26 in E flat major, op. 81a ("Das Lebewohl")	Beethoven
Sonatina No.4 "In Diem Nativitatis Christi MCMXVII"	Busoni
Sonata (1924)	Stravinsky
Sonatine op. 61	Alkan

Program notes:

The circumstances that gave rise to the composition of Beethoven's Sonata op. 81a are well-known: the flight from Vienna forced on his close friend Archduke Rudolph by the advance of Napoleon's army. But it is mostly forgotten that the archduke fled in fear of his life, and in fact escaped Vienna just in time. So the three movements of this work reflect the contrasting emotions of these events (The Farewell, Absence, The Reunion). Over the first three notes of the sonata Beethoven wrote the words *Le-be wohl* ("Fare thee well") and this falling motif pervades this movement. Although there are numerous pictorial touches such as the sound of the posthorns and the galloping of the horses, like the Pastoral Symphony, the entire work is more an expression of feelings rather than pictorial representation. So the second movement evokes emotions occasioned by a close friend's continued forced absence, while the third movement, which was composed only after the archduke's safe return, is wildly joyful.

This work is usually described as being in E flat major, but it largely lacks the expansively ardent lyricism of Beethoven's works in that key (such as the Eroica Symphony, the Emperor Concerto and the two quartets). In fact Beethoven did not specify the key and both the first and second movements actually begin in C minor. This work is more notable for the dramatic concentration characteristic of Beethoven in that key, most famously in the Fifth Symphony. Indeed this is one of the shortest and most concentrated of his sonatas.

By the time Busoni composed his six Sonatinas he had largely abandoned the flamboyant virtuoso style most evident in his gigantic Piano Concerto (complete with male chorus in the finale) and his writing was reduced to its bare essentials. Even the sixth Sonata, which is a fantasy on Bizet's opera Carmen, sees that work as if in a dream. The fourth Sonata was written in 1917 as a Christmas present for his son in America. The work consists of contrasting sections.

It is unfortunate that Stravinsky only composed solo piano music when forced to undertake concert tours by financial need. This is the reason his Sonata was composed in 1924 – typically its outer movements bear no tempo description, merely a metronome marking. All three movements could be described as *perpetuum mobile*s. Although in Stravinsky's neo-classic manner, the work has a baroque continuity of movement in which "motion becomes emotion". Like some of Mozart's first movements, the opening movement concludes with the same idea with which it began, while the second movement features an almost outrageously ornamented melodic line over a quizzical *pizzicato* bass. The third movement combines rondo and fugal styles and here Stravinsky amuses himself, upsetting the listener's (and performer's) equilibrium by inserting an extra semiquaver or quaver here and there.

After a youth of extravagant promise Alkan (1813-1888) became something of a recluse, nevertheless composing a huge corpus of piano music during his long life. This ranges from exquisite miniatures to monumental works, such as the Symphony and the Concerto, both for piano solo, which themselves comprise but a portion of his Twelve Etudes in Minor Keys. It is difficult to understand the neglect of a composer who was so admired by Chopin, Liszt, Brahms and Busoni; even today his music is relatively seldom heard. Glenn Gould, in seeking to explain the relative neglect of Mendelssohn, described his music as having a certain placidity, and this characterises some of Alkan's music also. In fact, he requests that the second movement of this work be played with placidity. Placidity however is not a quality that has been greatly prized in the twentieth and twenty-first centuries, which may account for the neglect of both composers. In other respects the Sonata, composed in 1861, is a work of startling originality. It is that rarity: a four-movement work lacking a slow movement, like Beethoven's Eighth Symphony. The work has a monolithic dramatic grandeur, reflected in the astonishing array of keyboard colour and texture which Alkan draws from the piano, all in the service of a fierce originality of utterance. (D. H.)

12.00pm – 12.30pm

Recital Room, Music

LECTURE/DEMONSTRATION – Sight Reading – How to Teach this Essential Skill

Samantha Coates

Good sight-reading is a skill that eludes many a good pianist, and frustrates both student and teacher. The first thing a student must understand is that sight-reading is a completely separate skill to virtuoso performing. Practising a certain Mozart sonata over and over for 6 or 8 months will not be helpful when trying to sight-read a different Mozart sonata.

The only way to become a good sight-reader is to practise. But how does one actually practise sight-reading? It is important to understand the many different elements involved in sight-reading, such as rhythm, pattern recognition and fluency, to name a few. Samantha Coates will demonstrate ways to break down these elements and make the skill of sight-reading accessible to all pianists, enabling them to enjoy their instrument for the rest of their lives.

1.00pm – 1.45pm – LUNCH

Dining Hall

1.30pm – 2.30pm

Recital Room, Music

LECTURE/RECITAL – A Potent Symbiosis: The Piano Works of Wagner & Late Liszt

Terence Dennis

The musical and personal relationship between Franz Liszt and Richard Wagner is one of the most potent and fascinating of nineteenth-century music. Terence Dennis presents Wagner's little heard legacy for the piano, beautiful Pièces d'occasion that reveal fascinating insights into his life and tantalising facets of his titanic musical mind. These are complemented by the singular, bleak late piano pieces of Liszt that presage and honour Wagner's death. The lecture recital will feature performances of the one-movement Sonata for the Album of Mathilde Wesendonck, the Albumblatt for Betty Schott, and also the late Liszt tributes R.W.Venezia and Am Grabe Richard Wagners.

This repertoire is recorded on Terence Dennis' new CD for Ode-Manu Records Wagner and Liszt Piano Works, which has received critical acclaim for both performances and the integration of its musical content and contexts.

1.45pm – 2.15pm

Auditorium, CLL

PAPER PRESENTATION – First Steps of imagination – technical & emotional fluency (based on the music of Dimitri Kabalevsky & Kerin Bailey from the AMEB syllabi)

Jane Burgess

Children are naturally spontaneous. They don't walk, they skip and jump and burst with enthusiasm, imagination and energy. Why is it when they sit at the piano that they become stiff and stilted as they grapple with the black and white monsters on the keyboard?

Directing and developing this natural curiosity, enthusiasm and imagination of our students is the key to nurturing the physical, mental and emotional health of the next generation.

As teachers of the next generation we have a huge responsibility to deliver a meaningful education to our students. As piano teachers we have an even greater responsibility to capture and develop the imagination of our students to bring them to a high level of technical and emotional fluency.

This paper specifically looks at interpreting the ideas and mastership of Kabalevsky and Bailey, to develop technical and emotional fluency based on a logical structure. It will explore these composers' ability to inspire young performers to connect with and unlock the unlimited fantasy inside the music they play through their own life experiences.

2.15pm – 3.15pm

Auditorium, CLL

WORKSHOP – Repertoire Roulette – How to Stop Gambling With the Music You Teach

Elissa Milne

Selecting the right repertoire for intermediate students can be one of the most challenging aspects of the teaching process. Finding a balance between pieces that are too easy and too hard, too long and too short, too fast and too slow, too dramatic and too dull can take its toll on the overworked piano teacher, and many a half hour lesson has concluded with students turning up their noses at every musical offering the teacher has made.

Elissa Milne analyses the challenges piano teachers face choosing the right pieces for their students, and presents innovative strategies to help teachers get it right more often.

2.30pm – 3.45pm
Recital Room, Music
MASTERCLASS
William Fong

Participants:

Tony Lee:
Sonata no. 7 Prokofiev

Alisa Bernhard:
Prelude and Fugue no. 12 in F minor Bach
from WTC Book 1
Sonata op. 10 no. 3 in D major, 1st movement Beethoven

Lee Cheong:
Masques- ‘Tantris the Clown’ Szymanowski

3.45pm – 4.15pm – AFTERNOON TEA
CLL Foyer

4.15 – 5.15pm
Futter Hall
MASTERCLASS
Malcolm Bilson

Participants:

Anthony Abouhamad – Sonata in E flat no. 62 Haydn
(Hob XVI:52) 1st movement

Joanne Tondys – Fantasia in B major C. P. E. Bach

5.15pm – 5.45pm
Music Room 1
PAPER PRESENTATION – Schumann’s Album for the Young
Elizabeth Green

Robert Schumann wrote his Album Fur die Jugend at a time of great personal and political upheaval. Not only did his young son, Emil, die but also his great friends, Felix and Fanny Mendelssohn died horrifyingly suddenly, and very young. At this time he was much preoccupied with thoughts of his own death.

Around him, Europe was in a state of revolution, which forced the Schumanns at one stage to hide in the woods for safety.

The Album for the Young, despite the popularity of some of its pieces, has been generally overlooked as a major work. An assumption has been made that this was simply a collection of pieces for children to play. The fact that many of the pieces are too difficult for most children to be able to play has been largely unremarked, even in the context that the Schumanns had a large family of children who learned the piano.

Close study of *The Album for the Young* shows a complex work with an interesting structure and clear parallels with the William Blake work, *Songs of Innocence and Experience*. There is much evidence to support a hypothesis that Schumann wrote this work as a statement about life itself, and the experiences a child may have in the life which lies ahead. Schumann's love of cryptography allowed him to conceal this serious meaning within a work which, at the time it was published, brought valuable income to the struggling Schumann family by appearing to be an unusually lightweight offering from this obtuse and complex composer.

5.15pm – 5.45pm

Auditorium, CLL

PAPER PRESENTATION – Baby Steps 1: How Old is too Young for Exams?

Elissa Milne

Australia, along with much of the rest of the world, has an examination-focussed instrumental education culture. Piano teachers often bear the brunt of parents' keenness for their children to commence formal assessments, and students often seem less motivated when an examination is not looming on the calendar.

With anecdotal evidence that many piano students are commencing lessons at a younger age these days, is it possible for our students to be too young for exams? Are our current examination options serving our young pupils well?

Elissa Milne draws on recent research as well as theories of child development to explore new ideas for assessments appropriate to our young students.

5.15pm – 5.45pm

CLL 1

PAPER PRESENTATION – How Expanded Musical Thinking Can Simplify the Path to Artistic Performance

Slobodan Zivkovic

The main idea for this lecture relies on the elements which have to exist in young pianists who have developed their piano technique to a high level and their ability to follow requirements through guided advice in their studies of piano works and their performances.

Short topics:

1. Perfect reading of musical texts and;
2. Awareness of unwritten rules which can help real art in performance

When we speak about perfect reading we think:

1. How to read rhythmic structure and its design in the best way,
2. About the relation between hands in rhythm and dynamics,
3. About suitable technique in play and the suitable tempo in play,
4. About the performance of the dynamics chart written in musical works,
5. About relation between notes and rests and their execution,
6. About playing the trills in the artistic way (as on woodwind instruments),
7. About the need for imagination, which will also help us to playing stylishly and persuasively to excite the audience
8. How to use the best pedalling, which shows and opens the “Soul of the Piano” and enriches overall sound of this instrument in play.

If all of these elements are followed and produced, the result will be a very important achievement; the performer can hear throughout the play in every moment and will experience full self-control in all finesses of music performance.

The great pianist Sviatoslav Richter provides a role model of the best pianism in the twentieth century.

All these short topics will be followed by a demonstration of examples in live performance or from recorded short excerpts.

5.15pm – 5.45pm

Recital Room, Music

PAPER PRESENTATION – The (50) Diabelli Variations (not by Beethoven) – Monstrosity or Monument?

Peter Roennfeldt

Diabelli's Vaterländischer Künstlerverein (Patriotic Artists' Association) project resulted in a two volume publication that appeared in 1823-1824. The more famous Part One comprises Beethoven's final piano work op. 120, but its companion volume has received relatively little artistic or scholarly attention. As an enterprising pedagogue, composer and publisher, Diabelli brought together a virtual kaleidoscope of composers then active in Vienna and the Austrian Imperial states. While not exactly without precedent or sequel, this unusual collective work could be described as a musical monstrosity. The 50 variations based on Diabelli's Waltz in C were published purely in alphabetical order, thus exhibiting no overriding structural logic other than the implicit unity that his fecund theme provides.

Further investigation reveals a work containing many points of interest, and one that invites various pedagogical and performance approaches. It is also a starting point for investigation into the careers and contributions of an extraordinarily diverse composers' collective, including a host of lesser-known musicians that modern pianists and audiences might enjoy exploring further. A virtual 'who's who' of Austrian music c.1820, Diabelli's unusual conception and his extensive network of colleagues and acquaintances resulted in the creation of what is indeed a rare and valuable musical monument.

5.15pm – 6.15pm

Auditorium, CLL

PAPER PRESENTATION – Improvising from Lead Charts: Attitudes of Australian Piano Teachers

Susan Deas

This study contends that improvisation from a lead chart, defined here as the ability to play piano from only melody and chord symbols, is a particularly important and neglected skill. A questionnaire was used to determine barriers to teaching this skill, and ways to help teachers to teach it more. Terminology – 'improvisation' versus 'playing from a lead chart' – was found to be an influencing factor. A majority (85%) of teachers commented favourably about the importance and usefulness of the skill, stating that it had extensive practical applications, helped in understanding other areas of music, provided enjoyment and creativity, and might help students to continue playing after lessons stop. This study found that the main barrier to teaching this skill is not

teacher attitudes, but a lack of time in piano lessons, often because of exam preparation. Teachers cited needs for further training and better resources. This study revealed a disconnect between teachers' priorities in teaching – cultivating a love of music, keeping students playing after lessons stop, and providing a broad music education – compared to the actual time spent in lessons, mainly on technique and traditional repertoire, often in preparation for exams. Problems with parental pressure and exam syllabuses which exclude improvisation are discussed.

5.15pm – 6.15pm

Recital Room, Music

PAPER PRESENTATION – The Many Benefits of Discovering the Root Progressions in the Music of Classical and Contemporary Composers

Margaret Brandman

This paper discusses the advantages to the performer, composer and improvising musician, of understanding the topic of Root Progressions in various genres of composition. For the keyboard performer playing from the written music, combining this understanding with learning strategies such as blocking and finding hand shapes along the keyboard topography enables quicker and more thorough reading and learning of pieces. This understanding is also of great benefit to the improvising musician when improvising over a chord progression.

7.30pm

Futter Hall

RECITAL – Works by Beethoven, Brahms, Fauré and Ravel

David Louie

(see over page for program)

David Louie – Recital

Wednesday 15 July, 7.30pm
Futter Hall, the King's School
Works by Beethoven, Brahms, Fauré and Ravel

PROGRAM

Six Piano Pieces, op. 118

Johannes Brahms
(1833-1898)

*Intermezzo in a minor (Allegro non assai,
ma molto appassionato)*
Intermezzo in A major (Andante teneramente)
Ballade in g minor (Allegro energico)
Intermezzo in f minor (Allegretto un poco agitato)
Romanze in F major (Andante)
Intermezzo in e-flat minor (Andante, largo e mesto)

Sonata in f minor, op. 57 “Appassionata”
Allegro assai
Andante con moto
Allegro ma non troppo

Ludwig van Beethoven
(1770-1827)

Interval

Nocturne no. 13 in b Minor, op. 119

Gabriel Fauré
(1845-1924)

Gaspard de la nuit
(Trois poèmes d'Aloysius Bertrand)
Ondine
Le Gibet
Scarbo

Maurice Ravel
(1875-1937)

Day 4 – Thursday 16 July

8.00am – Registration & Trade Exhibitions – CLL Foyer

8.00am – 8.30am

MOVEMENT WORKSHOP – CLL 2

Bohdan Krowicky

(See page 15 for details)

9.00am – 10.30am

Auditorium, CLL

WORKSHOP – Jazz Rhythm & Style

Kerin Bailey

- The importance of counting, security with rhythmic patterns, syncopation, swing quavers, accent and articulation, phrasing etc. involves clapping rhythms and singing/playing phrases with jazz articulation and dictation
- Techniques for developing the student's ability to play by ear, with basic improvisation, Fluency with I, IV and V7 chords, the ability to harmonise simple tunes
- Understanding the function of scales, arpeggios and chords
- Tips for embellishing written pieces and improvisation made easier
- Using backing tracks to develop rhythmic accuracy, aural awareness, creativity, sight reading and technical security
- Chord symbols and common progressions

9.00am – 10.30am

Recital Room, Music

MASTERCLASS

William Fong

Participants:

Jacob Abela:

Sonata (1st Movement)

Bartók

James Guan:

2nd Ballade in b minor

Liszt

10.00am – 10.30am

Music Room 1

PAPER PRESENTATION – Sergei Prokofiev: Visions Fugitives op. 22 – Kaleidoscope of Thoughts, Ideas & Reflections

Debra H. Andreacchio

Composed between 1915 and 1917 during World War I, the Visions Fugitives (Mimolyotnosti) reflect the tumultuous times in Russia preceding the 1917 Revolutions. Every Vision is a perspective of existence and sometimes a premonition of impending changes.

The symbolist poet Balmont wrote the verses which provided the title:

I do not know wisdom – leave that to others –

I only turn fleeting visions (Mimolyotnosti) into verse....

In this turbulent time, Prokofiev challenged conservatoire teachers and defied orthodox tastes, often applying his perceptive humour. ‘Visions Fugitives’ reflected a ‘softening of temper’.

The early Visions are sometimes flirtatious and playful, reflecting a sense of hope. Number 15 is the turning point, moving to a darker perspective, the atmospheric tension questioning the nature of the future. The last Vision is an epilogue with an open, final question mark.

Prokofiev’s compositional trademarks, assertive rhythms, chromatic melodies, penetrating harmonies and huge range of humoristic responses (from light joking to sarcasm) were underpinned by his extensive skills as a pianist. His musical vision opened the way for a new generation of pianists and composers. His imaginative Visions Fugitives offer a kaleidoscope of thoughts, ideas and reflections generated in response to his surroundings.

10.30am – 11.00am – MORNING TEA

CLL Foyer

11.00am – 12.00pm

Futter Hall, Music

MASTERCLASS

Malcolm Bilson

Participants:

Robbie Mann:

Sonata op. 14 no. 2, 1st movement

Beethoven

Julie Haskell:

Sonatas op. 13 / op. 27 no. 2 / op. 53 (extracts)

Beethoven

12.00pm – 1.00pm

Futter Hall

LECTURE/DEMONSTRATION – Australian Music by Women Composers

Katie Zhukov

In this lecture/demonstration, I will briefly introduce the composers and the works being played, perform the works and discuss pedagogical issues involved in teaching this repertoire to students.

Program:

Dreams and Visions (1999), Prelude to Dreams,
Birds the Colour of the Moon, The She-Wolf,
Earth Spirit, Towards Dawn, Day Dream

Betty Beath

Colours of the Sea (2004), Barbeque Rag (2002)

Elena Kats-Chernin

12.00pm – 12.30pm

Auditorium, CLL

PAPER PRESENTATION – Graded Piano Repertoire: An Innovative & Versatile Approach to the Piano Repertoire Guide

Lynette M. Pfundt

This paper discusses the pedagogical value of a varied and individual solo piano repertoire and describes the development of an innovative and versatile piano repertoire guide in the form of a relational database. The enormity of the solo piano repertoire is such that it is certainly impractical, if not impossible, for the average teacher to effectively select pedagogical and performance material unaided. Many piano repertoire guides designed to address this need have been published. The format of a small selection of repertoire guides is summarised and compared with a new approach in the form of a web-based relational database. Graded piano repertoire (GPR) is an ongoing project designed to meet the repertoire needs of everyday teaching by facilitating the selection of suitable piano repertoire for pedagogical and performance purposes through flexible search options. The underlying design, functionality, pedagogical applications and possible future directions and implications of this new approach are outlined.

12.00pm – 12.30pm

Recital Room, Music

PAPER PRESENTATION – *Sporting Analogies in the Private Music Studio*

Glenn Riddle

Aimed principally at the studio piano teacher, the role of analogy – specifically sporting analogies – as an aid to the teaching process, will be discussed. All teachers have adjunct interests that enable them to bring a complementary perspective to the problem-solving analytical process which is the foundation of piano pedagogy.

While poetic/literary analogies were *de rigueur* in the nineteenth century, it will be proposed that the contemporary piano student responds more effectively to analogies that are more immediate to their twenty-first century experience. In an age where many piano students are either bi-lingual, study foreign languages, or simply appreciate that music itself is indeed a language, linguistic analogies become an obvious source for teachers. However, analogies that draw on popular culture – television, film or popular music – sport, dance, perhaps even computer games, can also assist in inspiring our students to think laterally. This paper will present a personal perspective of teaching and how analogies from a wide variety of sporting endeavours can enhance a student's understanding not only of the mechanics of piano playing, but also of the psychology of performance preparation. The question of whether great athletes, once their competitive sporting careers have finished, then go on to become master coaches – and how this can be related to piano pedagogy – will also be discussed.

12.30pm – 1.00pm

Auditorium, CLL

LECTURE PRESENTATION – *The 10 Habits of Highly Inspiring Teachers*

Nehama Patkin

1. Continue to grow and seek knowledge
2. Be a role model in more ways than just musical ones
3. Have an attitude, both mentally and physically
4. Be tolerant and patient
5. Allow your sense of humour to be a passport to success
6. Be sensitive to the feelings and needs of even the youngest child
7. Make the best of every situation
8. Be prepared for suggestion and change
9. Be a giver and taker
10. Aim to make a positive difference in the life of each student

12.30pm – 1.15pm

Recital Room, Music

LECTURE/RECITAL – Towards a New *Popular* Classical Music: New Tonal Works for the Piano

Neil Goodchild

From 1993-1997, I conceived a collection of piano works that I hoped might come to act as a bridge between the classical and contemporary worlds of music. This was motivated through my enquiry as to whether it would be possible to attract a greater mainstream audience to the classical genre through a series of original compositions that pointed in that direction. Before I began however, I realised that two significant aesthetic issues had to be addressed in regards to the ensuing compositional style. The first arose when I asked myself, what were the well-known and publicly appreciated works that had helped shape the Australian culture in the same way that the works of the European Classical Masters of the Baroque, Classical and Romantic periods had? Finding little to none, I then turned to the second issue and considered the reception of the work of various twentieth century composers and realised that their styles would not auger well for my goal to create a music that might help popularize classical music. What emerged was a collection of 35 new works for solo piano titled, *At the Piano*. This paper will present an overview of this opus and present the scores of three of the original compositions.

1.00pm – 1.45 – LUNCH

Dining Hall

1.45 – 3.15pm

Auditorium, CLL

WORKSHOP – Teaching & Preparing the New AMEB Piano Syllabus

Jody Heald

Jody Heald will discuss the new AMEB 2009 Piano Syllabus including an overview of the Technical Work requirements, the addition of a Certificate of Performance and the new Series 16 Grade Books. The presentation will include demonstrations from the Series 16 Grade Books which highlight important teaching points.

1.45 – 2.45pm

Recital Room, Music

WORKSHOP – *Sonata No. 3*

Carl Vine

Carl Vine discusses his *Sonata No. 3* which will be performed by James Guan.

2.45pm – 3.45pm

Recital Room, Music

LECTURE – Adapting to the Times: Modern Music is 100 Years Old

Graham Hair

3.45pm – 4.15pm

Recital Room, Music

DISCUSSION – Carl Vine & Graham Hair – A reply & discussion about recent Australian piano music

Carl Vine & Graham Hair

3.15pm – 4.00pm

Auditorium, CLL

WORKSHOP – Teaching Younger Students

Rosalind Carlson

In this workshop, Rosalind will be concentrating on an imaginative graphic pedagogical method of teaching piano technique to younger students.

This will aim at the student's first lessons, as well as apply to young students who have developed piano technique problems.

Rosalind will address the “Flexi-Finger Graphic Piano Technique Book for Beginning Pianists” and its “Workbook”. Here hand/finger/arm co-ordination and control, and “touch” legato/staccato/chord playing will be emphasized.

This specialized approach will be demonstrated as to its application in the playing of scales, chromatic passages, broken chords and arpeggios.

This is a method to develop the physical skills needed to be able to cope with the basics in piano technique.

4.00pm – 4.30pm – AFTERNOON TEA

CLL Foyer

4.15pm – 5.15pm

Auditorium, CLL

WORKSHOP – Improvisation for Classically Trained Pianists

Susan Deas

This workshop on “Improvisation for Classically Trained Pianists” is designed for teachers to learn how to interpret pop and jazz chord symbols, how to

play from lead charts (melody and chord symbols), and strategies for teaching students.

4.15pm – 4.45pm

Music Room 1

PAPER PRESENTATION – Czerny’s Approach to the Teaching of

Posture & Touch

Katherine Wong

Posture and touch are generally recognised as the fundamental aspects of learning to play the piano. This paper explores Czerny’s main concerns about posture and touch in relation to the musical effects required in pieces for the piano. Starting with finger movements alone, Czerny extends his attention to the level of the elbow above the keyboard and to the requirements and effect of arm movements in piano playing.

Study of Czerny’s explanation concerning the teaching of posture and touch and the related physical movements in piano playing provided in his op. 500, demonstrates that the criticism of his pedagogical works as finger gymnastics is unjust. The discussion thus aims to show that Czerny actually provides a full range of pedagogic training for competent piano playing with regard to posture and touch.

4.15pm – 4.45pm

CLL 1

**PAPER PRESENTATION – The Sun Rises: Creative Margins Between
Composer, Pianist & Student: A Journey of Imagination and Discovery**

Gillian Bibby

Frustrated by the lack of NZ piano literature for young and beginner pianists, Wellington Piano and Instrumental Group in 2007 invited NZ composers all round the world to write new pieces for beginner to grade 2 pianists. A very large number of pieces were sent and selected by a blind audition process. The 59 chosen are fresh and exciting and all fit WPIG’s parameters of what is practical for small pianists. Some pieces bring us very close to home with musical tales of NZ wildlife and landscape, others involve nightmares or lullabies or toys. Some are suitable for rote teaching, others offer challenges to the musically adventurous. The book has been received with great delight and has had very high sales.

The guidelines offered to the composers will be discussed, and the paradox that the extreme technical limitations delivered amazing creative freedom. A number of composers and compositions will be introduced and played.

Now under the banner of the newly formed Sunrise Music Trust, a companion volume at grade levels 3 and 4 is to be launched in January.

4.30pm – 6.30pm

Recital Room, Music

LECTURE – Technique

Margaret Hair

Part A – The Development of Digital Skills from beginner to performer (tone, relaxation, facility)

Part B – The development of Stylistic and Interpretive Skills (tone, phrasing, pedalling, rhythmic nuance)

4.45pm – 5.15pm

CLL 1

PAPER PRESENTATION – Creating an Authentic Performance Experience

Stefanovich Roberts

Student portfolios have been successfully utilised by teachers for several decades. The research literature widely recognises that portfolios enhance the learning process by engaging the ongoing involvement of students in performance-based instruction and assessment experiences; provide an ideal context for monitoring students' direct experience in performance assessment tasks and dimensions of learning; recording both final products and students' ongoing thinking reflections and decision-making processes while engaging in such tasks. The instructional benefits observed in portfolio activities include the development of content knowledge and skills, critical thinking, responsibility for learning, and student self-reflection. Whilst the use of composition and musicology portfolios has been widely accepted and utilised in the senior secondary educational context, the development, implementation and benefits of a performance portfolio have been largely unexplored.

This research paper explores a contemporary paradigm and new perspective in the teaching and learning of music performance for senior secondary students through the presentation of a Performance Portfolio model. A case study at Loreto Normanhurst, Sydney Australia, an Independent Catholic comprehensive day and boarding girls school, will examine student and teacher attitudes toward the Performance Portfolio model which represents a flexible approach to twenty-first century learning through promoting a sequential, self-directed, individualised, integrative and differentiated approach to learning, developing self-devised interpretative aspects, critical listening and analysis, musicological research and self-evaluation skills within a formative framework.

4.45pm – 5.15pm

Music Room 1

PAPER PRESENTATION – Effective Piano Pedagogy:

A Study of Teacher Perceptions

Yvonne Michalski

This study investigated any current emerging undergraduate pedagogy degree trends or exclusive program components in Australia within a framework of identified wide ranging skills and teacher characteristics relevant to piano pedagogy. Research was conducted nationally across all States through purpose-designed and piloted questionnaires distributed to piano teachers in a variety of settings with interviews following this. A questionnaire ($N = 107$) completed by beginner piano teachers ($n = 22$), pedagogy lecturers ($n = 19$) and experienced qualified piano teachers ($n = 66$) as well as follow-up interviews ($N = 27$), addressed perceived effective piano teaching skills and pedagogy degree issues such as practicum, technique, piano methodologies, mentorship, and teacher training procedures.

Results indicated that a majority of lecturers and qualified teachers agreed on the application and efficacy of pianistic technique as an essential component of piano teaching. Most questionnaire respondents perceived a holistic approach to technique and student-centred learning techniques as vital elements of effective piano pedagogy practice. Likewise, improvisation skills were viewed highly by all sub-groups although not emphasized strongly in their current and past degree training procedures. A concerning finding was the low rating given to sight reading and aural skills despite being addressed in experienced teacher and lecturer past tertiary study.

The assessment of perceived important teacher characteristics in effective piano pedagogy revealed a common consensus among all three sub-groups on the most essential pedagogy behaviours: (a) patience; (b) an ability to motivate students; and (c) employing a positive approach to teaching. This study provides new insights into the underlying role of practicum in pedagogy degree training. A considerable proportion of qualified teachers and undergraduate teacher trainees perceived practicum as a central piano pedagogy degree component.

Interview data was consistent with the questionnaire where student-centred learning was highlighted by undergraduate teacher trainees, whilst pianistic technique was considered essential to most qualified teachers and lecturers. Many qualified teachers interviewed noted having very little or no actual past specialized piano pedagogy training. These findings contribute to existing research into pre-service teacher perceptions and instrumental pedagogy.

Further research relating to effective piano pedagogy characteristics is important and related to the multifaceted procedures of music teacher training.

5.15pm – 5.45pm

CLL 1

PAPER PRESENTATION – Pedalling the Works of the Classical Era – Balancing Effective Pedagogy & Historically Informed Performance Practice
Julie Haskell

Most elementary and intermediate classical works for piano may be played entirely without pedal. However, if the pedal is to be used in advanced classical works, a refined pedal technique is required. Artistic use of the pedal requires not only a finely nuanced pedal technique but also a clear understanding of the classical style and its requirements. This paper will attempt to outline a strategy for teaching the use of pedal in classical repertoire, taking into consideration the articulation, phrasing and rhetorical aspect of this music.

5.30pm – 6.30pm

Auditorium, CLL

LECTURE/RECITAL – Contemporary Music in Piano Pedagogy
Antonietta Loffredo

“Several years ago, I began looking for pieces suitable for the first years of piano study, with the aim of conveying my interest in the contemporary repertoire to students. I wanted to share not only my personal interest but also the pleasure and delight coming from a repertoire often considered complex and thus inevitably intended for a prepared audience. They were pieces chosen for the first years of study, because I considered it important to introduce very different languages and aesthetic contexts, so that students could explore all the possibilities for finding a meaning from their own musical experience.” Also today, through recitals and seminars, I use these words to motivate my effort of spreading a repertoire still little known and that finds hard to be adopted in the teacher’s syllabus for young performers.

By listening and commenting on works by Kurtág J., Lachenmann H., Longo P., Lorentzen B., Procaccioli S. and Zavala M., from a pedagogical point of view, I will try to answer the following questions: a) Is it possible to approach the language and performance of contemporary music starting from the first years of study? b) What repertoire is available? c) What is the educational value of this?

Programme:

<i>Ein Kinderspiel</i> (1980)	Helmut Lachenmann
<i>Mirada</i> (2001)	Mercedes Zavala
<i>Quattro per A</i> (2003)	Stefano Procaccioli
<i>Extraits from Játékok I-IV</i> (1973)	György Kurtág
<i>Etchings IV</i> (2004)	Paolo Longo
<i>Five easy piano pieces</i> (1971)	Bent Lorentzen

7.30pm

Futter Hall

RECITAL – Works for piano solo and piano 4 hands

Natasha Vlassenko & Oleg Stepanov

(see over page for program)

Natasha Vlassenko & Oleg Stepanov – Recital

Thursday 16 July, 7.30pm
Futter Hall, the King's School
Works for piano solo and piano four hands

PROGRAM

Natasha Vlassenko:

Polonaise in C sharp minor, op. 26	Chopin
Fantasie – Impromptu, op. 66	Chopin
Prelude in D flat major, op. 28	Chopin
Etude in C sharp minor, op. 10 no. 4	Chopin
Impromptu op. 90 no. 3	Schubert
Impromptu op. 90 no. 4	Schubert
Sonata op. 27 no. 2 (“Moonlight”)	Beethoven

Interval

Oleg Stepanov:

Bénédiction de Dieu dans la Solitude	Liszt
Hungarian Rhapsody no. 12	Liszt

<i>Oleg Stepanov and Natasha Vlassenko:</i> Rapsodie Espagnole (piano four hands)	Ravel
<i>Prélude a la nuit</i>	
<i>Malagueña</i>	
<i>Habanera</i>	
<i>Feria</i>	

Day 5 – Friday 17 July

8.00am – Registration & Trade Exhibitions – CLL Foyer

8.00am – 8.30

MOVEMENT WORKSHOP – CLL 2

Bohdan Krowicky

(see page 15 for details)

9.00am – 10.00am

Futter Hall

KEYNOTE ADDRESS – Teaching Technique & Interpretation

William Fong

10.00am – 10.45am

Recital Room, Music

LECTURE/DEMONSTRATION – Genre, Style & Structure in my

Transcendental Studies

Graham Hair, composer

Jennifer McNamara, pianist

10.00am – 10.45am

Auditorium, CLL

LECTURE/RECITAL – Cuban Piano Music

Glenn Riddle

In this the 50th year of the Revolution, it is perhaps time to explore the rich heritage that is Cuban Piano Music, and re-consider why so little of it, despite its historically important influence – especially on South American and Spanish Music, and on the tango and habanera in particular – remains little known and little performed outside Cuba. Music from the mid-nineteenth century to the present day will be discussed and performed. From the nineteenth century the highly influential contradances of Manuel Saumell, as well as the evocative and often descriptive Cuban dances of Ignacio Cervantes – many of which fit into the category of Level 2 repertoire, and are ideally suited to studio teaching - will be presented and discussed. Works from the twentieth century will include some of the highly varied repertoire of prolific virtuoso Ernesto Lecuona, whose Malaguena is perhaps the best-known Cuban piano work. Finally, works from contemporary Cuba as well as piano music by European composers with distinctly Cuban influences will be presented.

Manuel Saumell (1817-1870)	Tres Contradanzas: La Suavecita El Pañuelo de Pepa La Niña Bonita
Ignacio Cervantes (1847-1905)	Tres Danzas Cubanas: (1875-95) Los tres Golpes Pst! La Celosa
Ernesto Lecuona (1896-1963)	Mazurka Glissando Danza Negra
Manuel de Falla (1876-1946)	Cubana from Cuatros Piezas Españolas (1908)
Claude Debussy (1862-1918)	La Puerta del Vino (Habañera) (1912)
Enrique Granados (1867-1916)	A la Cubana, Opus 36
Ardevol, Jose (1911-1981)	Seis Piezas para Piano (1949) No. 1 Preludio No. 6 Rumba
Joaquin Nin-Culmell (1908-2004)	12 Danzas Cubanas (1985) No. 5 No. 11
Ernesto Lecuona (1896-1963)	Cordoba Malagueña

10.45am – 11.15am - MORNING TEA
CLL Foyer

11.00am – 11.30am

Music Room 1

**PAPER PRESENTATION – The Surprising Outcomes of a Group Keyboard
Learning Experience in an Australian Conservatorium**

April Sampson-Kelly

Finally, a Group Keyboard Experience has been documented and tested in
an Australian Conservatorium over a nine year pilot study. Group Keyboard

Tuition has long been under-developed and occasionally abused in Western Music Education yet it has clear advantages:

1. The potential for musical institutions and some private tutors to increase their income – far more income per hour than private tuition.
2. The chance for students to engage in music learning without the usual expense of private tuition.
3. The chance for ensemble experience – the keyboard is no longer a ‘loners’ instrument, the keyboardist functions as specialist unit of an ensemble according to their level of skill and training.
4. The chance for weekly bench-marking between students: a gentle form of competitiveness that motivated participants.

11.00am – 11.30am

CLL 1

PAPER PRESENTATION – Technology and the Piano Studio: A Teacher’s New Toolkit of Audio and Video Recording and Interactive Games

Angela Turner

The current student generation is one that has grown up surrounded by technology: an environment where computers are no longer easily separated from day-to-day life, where the internet, interactive games, digital gadgets, social networks and information connectivity and sharing are defining characteristics of the technological age.

Until 2006, when I began to use technology to support my interactions with my pre-tertiary piano students at the Young Conservatorium, Griffith University, my own private teaching practices had only rarely involved any technological components, despite my own contact with a range of technology daily and my understanding and appreciation of successful technology integration in primary/secondary music classrooms. This paper discusses some of my experiences, intent, observations and outcomes following the implementation of selected technological tools, including audio and video recording and interactive customisable computer games, in the one-on-one lesson.

11.30am – 12.00pm

Recital Room, Music

PAPER PRESENTATION - Overcoming Performance Anxiety for Piano Students – How to Apply Research Findings in Your Studio

Katie Zhukov

This paper provides a comprehensive overview of research literature on performance anxiety and offers strategies that might be employed to address the physical, behavioural and cognitive symptoms that accompany 'stage fright'. The most popular approaches for treating the physical symptoms are relaxation techniques, in particular, deep breathing exercises and progressive relaxation. Other methods include biofeedback, Alexander Technique and the use of beta-blockers. The behavioural symptoms manifest themselves in inaccurate performance and could be targeted by developing counter-measures that can give students practical means for managing their anxiety. The cognitive symptoms consist of negative thoughts that could be overcome with self-talk (replacing negative statements with positive ones), goal setting (focusing on the process rather than the outcome) and systematic desensitisation (gradually increasing the levels of situational stress).

11.30am – 12.00pm

Auditorium, CLL

PAPER PRESENTATION – The Short Piano Solos of Arnold Bax, 1912 – 1922: A Premature Abandonment of the Genre?

Rodney Smith

Arnold Bax's virtual abandonment of the small-scale piano tone-poem by 1922, the year of his 1st Symphony, marked a definite move towards larger structures. Some of his contemporaries, such as Frank Bridge, also began to discard this musical form at approximately the same time. The paper will examine the roles played by the Performing Rights Society (established in 1915), the developing recording industry, and Bax's own circle in his rejection of a genre that had played a significant role in keeping the public directly in touch with his latest compositional styles.

However, a number of Bax's generation, especially fellow students of Corder at the Royal Academy of Music and of Knorr at the Frankfurt Hoch Conservatory, such as Bowen and Scott, continued to exploit the small-scale piano tone-poem with success. Therefore the paper will also investigate issues surrounding the apparent ease with which Bax felt able to dispense with it (he had a private income) and the effect the change may have had both on the development of his ability to handle concentrated forms in a larger context and on his public standing.

Many of the 22 short piano solos by Bax published prior to 1921 have been broadcast by Rodney Smith. He will perform excerpts to illustrate aspects of their construction and style in relation to Bax's larger works of the period with special reference to their significance for Bax's technical development, about which Delius remarked "If only that boy would concentrate he'd do something fine." (Fenby 1962 cited in Scott-Sutherland 1973: 40).

12.00pm – 12.45pm

Futter Hall

ANNUAL GENERAL MEETING OF APPCA

12.45pm – 1.30pm – LUNCH

Dining Hall

1.30pm – 3.00pm

Recital Room, Music

MASTERCLASS

David Louie

Participants:

Samuel Dharma – Sonata no. 1 in f sharp minor, op. 11 – Schumann
1st and 2nd movts.

Esther Kim – Sonata no. 31 in A flat major, op. 110 – Schumann
3rd movt.

3.00pm – 3.45pm, 4.15pm–5.00pm

Recital Room, Music

STUDENT RECITAL/WORKSHOP

Margaret Hair and Jerard Heffernan

Program and participants:

Sonata in D major, K576 (1st movement) Mozart

Partita in c minor (Caprice) J. S. Bach
Kimball Zhang (10 years)

Etude op. 10 ("Black Note") Chopin

Arabesque in C, op. 18 Schumann
Sally Cao (8 years)

Sonata no. 60 in C Hob:XVI:50 – 1st movt. Haydn
Angela Liang (13 years)

3.45pm – 4.15pm – AFTERNOON TEA
CLL Foyer

Student recitals continued:

Miroirs - (Nos. 4 Alborada del gracioso and Ravel
5 La vallée des cloches)
Etude op. 11 no. 10, “Lezghinka” Lyapanov
Leanna Lam

Prelude and Fugue no. 22, in b flat minor (Book 1) J.S. Bach
Jeremy Chan

Chorale and Variations Dutilleux
Samuel Dharma

8.00pm
RECITAL
Malcolm Bilson

In conjunction with the Sydney Mozart Society
Pymble Ladies' College, Avon Rd, Pymble

PROGRAM

Sonata in e minor, Hob. XVI: 34 Haydn

Fantasy in c minor, K.396 Mozart

Eine Kleine Gigue, K.574 Mozart

Fantasia and Fugue in f minor, C199 Dussek

Interval

Sonata in F, K. 332 Mozart

Sonata in E flat, Op. 31, no. 3 Beethoven

Keynote Speakers

Malcolm Bilson

Malcolm Bilson began his pioneering activity in the early 1970s as a performer of Haydn, Mozart, Beethoven and Schubert on late eighteenth- and early nineteenth-century pianos. Since then he has proven to be a key contributor to the restoration of the fortepiano to the concert stage and to fresh recordings of the “mainstream” repertory.

Bilson has recorded the three most important complete cycles of works for piano by Mozart: the piano concertos with John Eliot Gardiner and the English Baroque Soloists for Deutsche Grammophon Archiv, the piano-violin Sonatas with Sergiu Luca for Nonesuch records, and the solo piano sonatas for Hungaroton. His traversal on period pianos of the Schubert piano sonatas (including the so-called incomplete sonatas), likewise on Hungaroton, was completed in 2003, and in 2005 a single CD of Haydn sonatas appeared on the Claves label.

Bilson, a member of the Cornell Music Faculty since 1968, is also Adjunct Professor at the Eastman School of Music and gives annual summer fortepiano workshops at various locations in the United States and Europe, as well as master classes and lectures (generally in conjunction with solo performances) around the world. In the fall of



1994 Bilson and six of his former artist-pupils from Cornell’s D.M.A. program in Historical Performance Practice presented the 32 piano sonatas of Beethoven in New York City, the first time ever that these works had been given as a cycle on period instruments. The New York Times said that “what emerged in these performances was an unusually clear sense of how revolutionary these works must have sounded in their time.” The recording of this series for Claves Records garnered over fifty very positive reviews and has recently been reissued.

An educational video entitled “Knowing the Score” was released in 2005, in which Bilson discusses the question: Do we really know how to read the notation of the so-called ‘classical’ masters? (www.knowingthescore.com)

Malcolm Bilson is a member of the National Academy of Arts and Sciences, has an honorary doctorate from Bard College and is the recipient of the 2006 James Smithsonian Bicentennial Medal.

Rae de Lisle

Rae de Lisle is currently Senior Lecturer in Piano at the University of Auckland. Her teaching has produced many outstanding young pianists, most notably John Chen, winner of the 2004 Sydney International Piano Competition and the 2003 Lev Vlassenko Piano Competition.

She studied in London at the Guildhall School of Music with Brigitte Wild, winning several prizes. Her studies in London continued with Cyril Smith, Maria Curcio and Christopher Elton. Performances in London included concerts at the Wigmore Hall and in the BBC recital series.

Rae returned to New Zealand in 1977 and was much in demand as a soloist, accompanist and chamber musician, playing concertos throughout New Zealand, as well as in North America. She received the Mobil Award for the best classical recording in 1990.

In 2000 she set up the University of Auckland Academy of Music to nurture and inspire students from the ages of five to 18. She was Director of the Academy until 2005, when she resigned in order to concentrate on teaching and research at the university.

Over thirty years of teaching Rae has developed a pianism retraining method which has helped many pianists to overcome overuse injuries. During the past five years she has

been researching focal dystonia. Her retraining method with pianists with this condition has been successful in a number of cases. Presentations to date have included the Aspen Symposium (Performing Arts Medical Association of America), The Reflective Conservatoire (Guildhall School of Music, London), Incorporated Society for Tension in Performance, London, the Royal Northern College of Music, Manchester, the APPC in Adelaide, the International Symposium on Performance Science (Portugal) and at the Hacettepe University in Turkey where she was approached to work with a pianist who has been unable to play for 25 years. She is now exploring the possibility of working with a British pianist through video conferencing.

She is also researching international trends in technical training in preparation for a book on piano technique and injury prevention.



William Fong

Internationally renowned pianist William Fong regularly performs with the world's leading orchestras, and in recital.

In the UK he has performed at all London's major venues and his concerts have been broadcast on BBC Radio 3, Classic FM, and BBC television.

International performances have taken place in New York, Moscow and St Petersburg (under the auspices of the Sviatoslav Richter Foundation), and across France and Spain. His concerts have also been broadcast on television and on radio in Europe and the US.



Most recently, William was given support by The Arts Council to travel to China to give a recital and lead a week of masterclasses in Shanghai. William first came to international attention in 1984 when he won the first prize, gold medal and Rosa Sabater prize at the Concurso Internacional de Piano in Jaén, Spain. This proved to be the first of many such successes, to which he has since added the Busoni, Cleveland, Iturbi, and Scottish International Competitions.

St. John's Smith Square was the venue for William's London concerto début with the Philharmonia Orchestra which took place soon after that first win.

William is also a chamber musician, and has performed with ensembles such as the Brodsky Quartet and members of Guildhall Strings. He has also collaborated with singers Steve Davislim and James Rutherford and continues to work with young artists who have an exciting commitment to chamber music.

When he is not performing, William is an active and successful teacher who is in demand for masterclasses and adjudication in the UK and overseas. He is also a Professor at the Royal Academy of Music and Head of Keyboard at the Purcell School.

William's CD recordings are available on Olympia and Guild Records.

Performers & Presenters

Bronwen Ackermann

Bronwen has worked clinically with performing artists since the early 1990s, including working as the international tour physiotherapist for the Sydney Symphony Orchestra from 1995-2008, and with the Australian Chamber Orchestra in 2006 and 2007.

In 2002, Bronwen won a Churchill fellowship and travelled to music medicine clinics in Europe and North America, investigating latest treatment approaches, health education for musicians and areas of growing research in the field of music medicine. In 2003 she completed her PhD investigating performance-related musculoskeletal disorders in violinists.

Bronwen has presented nationally and internationally on many occasions to different organisations including the Sydney Symphony Orchestra, Melbourne Symphony Orchestra, Orchestra Victoria, the Australian and Opera and Ballet Orchestra, Queensland Orchestra, West Australia Symphony Orchestra, New Zealand Symphony Orchestra, Kuringai Philharmonic Orchestra, Australian Youth Orchestra National Music Camp and Sydney Sinfonia. She is invited to speak regularly to health professionals on various topics relating to musicians health.

She consults clinically in Sydney to musicians with injuries, and is invited to perform visiting expert consultations with professional musicians in other states. She writes regular contributions to music journals on health topics, and is on the editorial board of the Medical Problems of Performing Artists Journal. She is the president of the Australian Society for Performing Arts Healthcare and is on the board of directors of the international Performing Arts Medicine Association based in the USA.

She is involved with ongoing research projects on the prevention and management of musicians' injuries through the Discipline of Physiotherapy and the Sydney Conservatorium of Music at the University of Sydney.

Debra Andreatchio

Debra has over thirty years experience as a piano teacher. In 1990, she founded the Anna Essipoff Piano School that inspires strong creative foundations in young people and develops their abilities to excel at an advanced level.

She has six piano teachers working under her guidance in Piano Programmes at several primary and secondary schools. Debra also teaches Piano at Scotch College,

Brighton Special Interest Music School and in her private studio.

Debra has conducted numerous masterclasses and has been invited to present at conferences nationally, in particular the 8th Australasian Piano Pedagogy Conference 2007 in Canberra and the Western Australian Piano Pedagogy Convention in 2008. Her students have won Scholarships to Private and Public Schools and Special Prizes from the AMEB, MTASA, Eisteddfods and Yamaha.

Debra is an examiner in Piano for the AMEB, President of the Music Teachers' Association of SA and was Convenor of the MTASA 2009 Biennial Summer School, Life, Time, Music....

For over 25 years Debra has extended her piano studies with pedagogue, Eleonora Sivan.

Kerin Bailey

Kerin Bailey graduated from the University of Adelaide with an Honours degree in music, majoring in Classical piano. He has been a music lecturer with TAFE and the University of SA and has composed and published some of Australia's most popular teaching materials - most notably the Jazzin' Around and Jazz Incorporated series for piano, strings, winds and brass. His most recent release is Jazzin' Around 6 for piano.

Kerin is one of Adelaide's most versatile pianists, and is especially noted for renditions of jazz standards with a 'Classical' touch. He has worked with some of Australia's leading jazz musicians and popular artists such as Kate Ceberano, Frankie Davidson, Judith Durham and Normie Rowe.

Gillian Bibby

Gillian is one of NZ's foremost piano teachers, a pianist, composer and writer on music. She studied at the University of Otago, then for several years each at the Berlin Academy for Music and Performance Arts, The Free University of Berlin and the Cologne Conservatorium of Music.

She was a winner of the Philip Neill prize in composition, the Kranichsteiner prize in composition, the Darmstadt prize for new music, was Mozart Fellow at Otago University for 2 years, and a Churchill Fellowship took her for 4 months of research in the USA.

She was president of CANZ (Composers' Association of New Zealand) for two terms, president of the Wellington Gifted Children's Association, chairman of the Suzuki Teacher Trainers' committee and on the Executive Board of the NZ Suzuki Institute for many years, examiner in piano for the Australian Music Examinations Board and is currently examiner for the new NZ Music Examinations Board. She has been on the National Council of

the IRMT (Institute of Registered Music Teachers of NZ), and has worked with the Wellington Piano and Instrumental Group for a score of years.

She has been very active as a pianist, performing in Europe and as a national recording artist in NZ. Her CDs include *Life, Love and Death*; and *The Songs of the Morning*: a story of the music of the early days of exploration in Antarctica. She also appeared on the recent Douglas Lilburn: *Salutes to Poets and Sunrise: Music from New Zealand for Young Pianists*.

She has become one of the busiest and most successful piano teachers in the country, her former students now studying in universities around the world. She has also lectured at several universities on composition and musicology, and wrote music columns for 10 years for the *NZ Listener*, *The Evening Post* (Wellington), *Music in NZ* and other journals.

For the last twelve years she has administered the CHAMPS Trust, a body she set up dedicated to offering professional training in chamber music to young students in the Wellington area.

In 2008 she edited *Sunrise: Music from New Zealand for Young Pianists*, a 60-page volume of piano pieces for the early grades by eighteen New Zealand composers. It includes eleven of her own works.

This is the first of four planned volumes of NZ music for young people.

Rhonda Boyle

(Co-Author Robin Boyle)

Rhonda Boyle studied the piano as a child in Geelong, entering eisteddfods and completing AMEB examinations to year 12 level. She studied science at Melbourne University, majoring in geophysics, and later completed masters degrees in environmental science and urban planning. Her career has mostly been with the Victorian State Government where she has worked in the fields of metropolitan planning, environmental science and policy development. Her publications include a research paper commissioned by the OECD. Rhonda returned to piano studies nine years ago as a private student of Robert Chamberlain. She recently purchased a 7/8 keyboard for her grand piano.

Robin Boyle lectures in statistics in the Faculty of Business and Law, Deakin University. He studied economics and mathematics at the University of Tasmania and later completed a Master's degree in administration at Monash University. His principal academic pursuit has been the writing of statistical software. His research interests are restricted to practical applications of statistics in investigating real world problems, such as the dilemma facing small-handed pianists. He has always had a love for classical music, the

piano in particular. He completed elementary piano studies, and has been learning singing in the classical tradition for the last nine years.

Margaret Brandman

Dr Margaret Brandman is a composer, pianist, music educator and published author. She has devised over 50 music education resources, ranging from materials for piano, theory and ear-training to the high school text, *Accent on Music* and her latest educational publication *Harmony Comes Together*. She is contributing author to the first five grades of *Music Craft*. Many of her compositions are included in AMEB and ANZCA syllabuses. She frequently performs her compositions at concerts and this year completed and published her *Firestorm Symphony*.

Jane Burgess

Jane has over 20 years experience teaching the piano in a range of schools and in her own private studio in Adelaide. She Graduated from the SACAE with a Bachelor of Education in Secondary Music.

Jane currently teaches piano at Unley High School and in the junior and senior schools at Scotch College. She teaches students from beginners to advanced level. She regularly prepares students for concerts, competitions, AMEB exams and Year 12 Solo performance achieving high results. Jane has also organized and

facilitated workshops, concerts and conferences and presented in the MTASA 2009 Summer School, "Life, Time, Music".

Over the last 16 years Jane has studied with Mrs Eleonora Sivan, and continues professional contact with her. Mrs Sivan's inspiration has a seminal influence on all teachers and students working with her and has made Jane passionate about all aspect of the piano: teaching; concert pianism; accompaniment and ensemble and most importantly musicianship. It is important that these aspects are developed from as early age as possible.

Rosalind Carlson

Rosalind Carlson is an Australian composer and music educationalist who enjoys success as a teacher, lecturer, conductor, performer and adjudicator. As an Australian composer, her works are gaining international recognition and performance.

Most of her woodwind compositions are published by Phylloscopus (UK). The remainder of her works are published by Flexi-Fingers (Sydney). All of Rosalind's music is quite accessible. Her compositions are included in the St Cecilia Music Examination Board listings, and as a representative composer available from the Australian Music Centre and Flexi-Fingers Publications P.O. Box 3304 Dural NSW 2158.

Samantha Coates

Samantha Coates is a Sydney based pianist, teacher, and music publisher. She completed her Bachelor of Music degree at the Sydney Conservatorium, majoring in piano performance.

Samantha is the author and publisher of BlitzBooks, the series that brought music theory into the twenty-first century. Her aim is to make music more fun and accessible to all instrumentalists through a more holistic approach to the teaching of music theory, sight reading and general knowledge. In her spare time Samantha enjoys staring at the ocean, going for long walks, and camping with her family.

Susan Deas

Susan Deas is a professional musician, lecturer and teacher. She has been teaching piano for fifteen years, with an emphasis on giving her students a broad understanding of music. Her students learn both classical and contemporary styles, including training in classical performance, technique, theory, sight reading, aural skills, playing by ear and improvisation. She also assists other piano teachers in teaching improvisation and playing by ear.

Susan has been performing as a professional pianist for two decades at various venues in Sydney and Newcastle, including hotels, clubs, restaurants, reception centres, churches and retirement villages. She

has performed in orchestras, brass bands, concert bands, choirs, jazz bands, rock bands, and a Renaissance ensemble. Susan has also directed and conducted several performance groups, and arranged music for many groups and special occasions. Susan is a regular lecturer at Sydney University's Centre for Continuing Education and at WEA, where her music appreciation courses such as "A Beginner's Guide to Classical Music" and "Classical Sampler" are very popular. She also occasionally gives guest lectures at other venues, including the Art Gallery of New South Wales, the Sydney Observatory, and the Jane Austen Society. Susan's training includes a Bachelor of Arts (Communications) at the University of Technology, a Bachelor of Music at the University of New South Wales, and a recently-completed Master of Music Studies (Studio Pedagogy) at the Sydney Conservatorium of Music. She has also achieved an A.Mus.A in Musicianship. Susan is a member of the Council of the Music Teachers' Association of New South Wales.

Terence Dennis

Born in Christchurch. A graduate of the University of Otago and the Staatliche Hochschule für Musik, Cologne, Germany, where he graduated Konzertexamen with Distinction. Currently Professor and Head of Performance Studies at the University of Otago Department of Music. Acclaimed in New Zealand and overseas for his performances,

teaching and presentations, regularly partnering leading resident musicians and distinguished visiting artists in recital, including sopranos Dame Kiri te Kanawa and Margaret Marshall, bass-baritone Sir Donald McIntyre, tenor Keith Lewis, mezzo-sopranos Sarah Walker and Kathleen Kuhlmann, German cellist Maria Kliegel and US violinists Ian Swenson and Charles Castleman.

Appeared as pianist in piano quartets and quintets with the New Zealand String Quartet and since 1991 has been the official pianist for the finals of the Mobil Song Quest and now Lexus Song Quests. Has participated in New Zealand Embassy concerts in Washington DC, Paris, Bonn and Singapore. Official pianist for seven international string competitions and guest adjudicator for the regional finals of the prestigious Metropolitan Opera Auditions Competition in the US. Has given piano masterclasses throughout New Zealand and in the US, Japan, Korea and Taiwan and is a committee member of the Australasian Piano Pedagogy Conference.

Appointed to the New Zealand Order of Merit in 2004. His 2007-2008 season included performances with Dame Kiri Te Kanawa and teaching and concert engagements as far afield as Libya. Appeared as official pianist at the World Rotary Congress in the US with Dame Malvina Major. Launched a CD of piano works of Liszt and Wagner for Ode Records and recently recorded a set of CDs

for Naxos Records with Japanese violinist Takako Nishizaki. His 2009 season has so far included a recital with Dame Kiri te Kanawa and a lecture recital presentation at the World Piano Conference in Serbia (EPTA Vojvodina).

Career highlights include the sellout recital in the Sydney Opera House with American soprano Alessandra Marc (part of the Sydney Symphony's "Great Performer Series") and recitals with bass Jonathan Lemalu in New Zealand and in the US, including appearances together at the 2004 Salt Lake Winter Olympics.

Inna Fursa

Inna graduated from Khar'kov Conservatorium and Taganrog College of Music and taught and performed in Russia for nine years before moving to Adelaide in 1992. There she extended her piano studies with internationally acclaimed teacher Eleonora Sivan. Inna worked as a freelance performer and taught extensively in several private colleges, Anna Essipoff Piano School and at Flinders Street School of Music. She has wide-ranging experience in choral accompaniment and chamber ensemble.

In 1993 Inna won First Prize in the Accompanists' Guild of South Australia competition. Inna now resides in WA, performing, teaching, accompanying and adjudicating competitions.

Neil Goodchild

Neil Goodchild was taught piano in the convent tradition, and his studies in piano, theory and musicology continued at the Newcastle Conservatorium of Music, Canberra School of Music, Tasmanian Conservatorium of Music and University of New South Wales. His Master's research thesis; *Liszt's Technical Studies: a Methodology for the Attainment of Pianistic Virtuosity* has recently achieved high acclaim and has been earmarked for mention in the third edition of *Franz Liszt: A Guide to Research*. As a composer, Goodchild is self-taught and his output is substantial, including many unpublished works for piano solo as well as piano with other instruments and voice. His concerto for piano and orchestra was premiered with the Canberra Youth Orchestra under the baton of Dominic Harvey in September 2008 at the National Gallery of Australia. Current projects include 2 books of original piano works for pianists under the age of 12 (*24 Buddha's* and *Playtime*) as well as a scholarly edition of Liszt's *Paganini Etudes* (1851).

Elizabeth Green

Elizabeth Green currently works as an examiner for the Australian Music Examinations Board and teaches privately in her studio in King St, Sydney. She studied music formally at the Juilliard School in New York, the Royal College of Music London

and at Sydney University, where she later also completed a first-class honours degree in Linguistics. Her interest in Schumann has been a life-long passion, and in the 1980s she was involved in founding the Sydney Schumann Society. She is at present co-artistic director of the Liszt-Schumann Society.

Graham Hair

Graham Hair divides his time between Scotland, the United States and Australia. In Scotland, he is Professor Emeritus of Music at Glasgow University and Research Fellow of the University's Centre for Music Technology; in the United States he conducts composer-residencies and concerts (eg forthcoming 2009 tour of Maryland, Delaware and Virginia with his ensemble *Scottish Voices*); in Australia he was Australia Council Composition Fellow 2003-2006, and is Co-Investigator on the Microtonal Project 2008-2010, funded by the Australian Research Council. Other recent (2001-2009) funding includes 9 awards from the Arts and Humanities Research Board (UK), 3 from the British Academy, 2 from the Scottish Arts Council, and 1 from the Carnegie Trust.

Current commissions include *Ecstasy and Enlightenment* for the Edinburgh Quartet, *Pacific Pathways* for the Orchestra of Scottish Opera and *A Playford Medley with Quodlibets* for the 2009 Darwin Bicentennial Conference in London.

His largest solo piano composition is the collection of Transcendental Concert Studies currently being prepared for CD release (Metronome Recordings) by Martin Jones, and selections from which have been issued (Move Recordings) by Michael Kieran Harvey. Other compositions include *Into the Shores of Light* for the BBC SSO (recorded on ERM by the Czech Radio Symphony in 2007).

Compositions for solo women's voices (SSA or SSAA), composed for the ensembles *Halcyon* (Sydney), *Pandora's Vox* (Boston), *Mockingbirds* (San Francisco) and *Scottish Voices* (Glasgow) are a particular feature of his output: either unaccompanied or (more often) accompanied by solo instrumentalist, ensemble or orchestra: for example, *Seven Words* (SSAA/cor anglais/harmonium), *O Venezia* (SSAA/harp), *Sibylline Voices* (SSA/ensemble), *Octet with Voices* (SSAA/string quartet), *The Rainbow Serpent* (SSAA/orchestra) and countless arrangements (SSAA/piano or SSAA/ensemble of Kern, Gershwin, Porter, Berlin, Arlen and Rodgers as well as items from the salsa, gospel and jazz-rock repertoires.

Margaret Hair

Margaret began her piano studies in Melbourne, and later, studied in London, with English pianist David Wilde. She became an examiner for the AMEB in her mid 20's joined the staff of the Sydney

Conservatorium of Music in 1986. Margaret then became Head of keyboard at the Australian Institute of Music. During that time she became the Director of the summer "Pan Pacific Piano Schools" for close to 15 years. She has also been a guest teacher and has given master classes at many Festivals, Conferences and Universities, both in Australia, the USA, New Zealand, Singapore and Korea.

Margaret's students have won most of the major piano awards in Australia over the past 30 years, including the Landa, the Menhuin, and Vlassenko (2nd place), the Symphony Australia's "Young Performer of the Year" (a number of times), the City of Sydney Scholarship (a number of times), the Rex Hobcroft Award, the Werner Baer Award, and many others. International prizes include the Sydney International, the Mozart, the Cincinnati, the Horowitz and others. Margaret has maintained a private teaching studio throughout her career.

Julie Haskell

Melbourne born pianist, Julie Haskell has taught piano at the University of Melbourne for more than ten years. She also works regularly as an AMEB examiner and adjudicator at eisteddfods around the country. Julie has performed extensively in Australia and abroad and is frequently invited to present lectures and master-classes. She is currently

completing a PhD focusing on the development of the use of pedal, which has led to an interest in authentic performance practice on historical instruments.

Jody Heald

Jody Heald is based in Tasmania where she has a busy teaching practice, which includes accompaniment and co-artist activities. She provides master class and adjudication services around the country and is an AMEB and Tasmanian Qualifications Authority Examiner.

Jody is an AMEB Consultant for Piano and Pedagogical matters and is currently a Director on the AMEB Federal Board, Chairman of the AMEB Tasmanian State Committee, and State President of the Tasmanian Music Teachers' Association.

Jerard Heffernan

Jerard Heffernan studied at the Sydney Conservatorium of Music with the late Sonja Hanke, graduating with a Bachelor of Music degree with High Distinction. After winning numerous awards and competitions, he travelled to the United States where he completed a Master of Music in piano performance at the prestigious Peabody Institute, where he won the school's memorial piano award for outstanding achievement. Major teachers at this time included Julian Martin and Marc Durand, whilst also

participating in the master classes of Leon Fleisher, Vladimir Feltsman and Ann Schein. Jerard has also participated in many international festivals including Aspen, Calgary, Banff and Orford.

In Australia, he has taught successfully at all levels, with past teaching positions including Piano Faculty of the Newcastle Conservatorium, where he frequently performed as a soloist and chamber musician, the Australian Institute of Music, and as a regular member of the Pan Pacific Piano school in Collaroy. He has adjudicated at many major eisteddfods, conducts workshops for the MTA and UMTA branches throughout NSW, and is a piano examiner for the Australian Music Examinations Board.

Daniel Herscovitch

Daniel Herscovitch studied with Alexander Sverjensky in Sydney and Rosl Schmid in Germany. While resident in Europe he performed extensively on the continent and in Britain as well as touring Australia three times. Since returning to Sydney he has been busy as concerto soloist, recitalist and in chamber music. He is currently Senior Lecturer in Piano at the Sydney Conservatorium of Music where he also lectures in piano pedagogy and chamber music. His CDs have been released on Tall poppies, CSM, Continuum and Tall Poppies labels.

Bohdan Krowicky

Bohdan Krowicky, B.Mus (Melb), Dip Ed, is a pianist, teacher and composer. He has been involved with Music Technology since the dark ages, and currently he is a Sibelius Training Partner. He practices Yoga, and has been involved in theatre, music theatre, public speaking, farming and business. At present he is a teacher of voice and piano, and director of the Voices of the Murray Children's Choir, at the Murray Conservatorium in Albury, and for fun he is a member and performer in Fruit Bats, an adult circus group based at the Flying Fruit Fly Circus.

Geoffrey Lancaster

For the past 30 years, Geoffrey Lancaster has been at the forefront of the historically-informed performance practice movement. Geoffrey Lancaster is Chief Conductor and Artistic Director of La Cetra Barockorchester Basel. He has appeared as conductor or soloist with all of the Symphony Australia orchestras and the Australian Chamber Orchestra. Geoffrey has been frequent guest Director with the Tasmanian Symphony Chamber Players since 1987. He is also Artistic Director and fortepianist with Ensemble of the Classic Era. The most distinguished Australian pianist of his generation, Lancaster's recent international engagements include appearances as soloist with the Gürzenich Orchestra Köln, the Leipzig Gewandhaus Orchestra,

the Düsseldorfer Symphoniker, the Indianapolis Symphony Orchestra, Ensemble 415 of Geneva, Tafelmusik Baroque Orchestra of Toronto, the New Zealand Symphony Orchestra, the Rotterdam Philharmonic Orchestra, and the Royal Stockholm Philharmonic Orchestra. This season he has already performed to critical acclaim as soloist at the Alte Oper Frankfurt; the Auditorio y Centro de Congresos Victor Villegas in Murcia, Spain; Hatchlands Park in Surrey; De Doelen in Rotterdam, the Music Centre Vredenberg in Utrecht, and the Kölner Philharmonie.

As a recording artist, Geoffrey's 30 CDs have won many awards including a Gramophone award for Best Recording, the ARIA Best Classical Recording, and Soundscapes Editor's Choice. Geoffrey is currently recording the complete keyboard sonatas of Joseph Haydn for the Melba label. He has also recorded for ABC Classics, ABC Classics 'Antipodes', Tall Poppies, Sony Classical, and Supraphon. Geoffrey Lancaster was the first Australian to win a major international keyboard competition, receiving First Prize in the 23rd Festival van Vlaanderen International Mozart Fortepiano Competition, Brugge.

An inspiring teacher and public intellectual, Lancaster undertakes regular residencies at significant European conservatoria including: the Royal Conservatorium, the Hague; the Sweelinck Conservatorium, Amsterdam;

Manchester's Royal Northern College of Music; the Hochschule für Musik, Freiburg; and the Basel Musik Akademie. He also facilitates, conducts and teaches on a regular basis for the Australian National Academy of Music.

In 1996, Geoffrey Lancaster was Associate Professor at the Royal College of Music, London. Since 2002 he has been at the Australian National University where he is Professor, and since 1999 has been visiting Professor of fortepiano at the Schola Cantorum Basiliensis, Switzerland.

Lancaster received the Australian Artists Creative Fellowship from the Commonwealth of Australia for his outstanding artistic contribution to the nation. He was subsequently awarded the HC Coombs Creative Fellowship by the Australian National University. In 2006 Geoffrey Lancaster was named Australian of the Year for the Australian Capital Territory, and was awarded the Order of Australia for service to music and music education. In 2007, Geoffrey was appointed Honorary Professor of the University of Tasmania, and was elected a Fellow of the Australian College of Educators. School of Music faculty member since 2002.

Antionetta Loffredo

Antionetta was born in Como and obtained the piano diploma from the Verona Conservatory of Music and the Conservatory of Issy les

Moulineaux (France). She has also conducted studies in a teaching, educational and musicological context at the Cremona School of Musical Palaeography and Philology, Pavia University and Milan University. She has performed as a soloist, in chamber ensembles and with orchestras in Italy, France, Germany, Rumania, Spain and Israel. Particularly interested in the new musical languages, she has been asked to hold seminars and lectures ("G. Tartini" Conservatory of Trieste, Conservatorio Profesional de Música "Teresa Berganza" of Madrid, "Jerusalem Academy of Music and Dance", Trento and Riva del Garda Conservatory of Music) and contributes to specialized magazines in the music sector.

Jennifer McNamara

Pianist Jennifer McNamara was born in Tasmania and took her first lessons there. Encouraged by her first teacher Rennie Herbert, she has been active as a vocal and instrumental accompanist since her early teens. Following the completion of a graduate diploma with Beryl Sedivka at the Tasmanian Conservatorium, she continued studies in France with Cecile Ousset and Odile Poisson and was awarded a Premier Prix with distinction from the Conservatoire National de Région de Nice in 2004. She was a finalist at the 2006 Premio Fausto Zadra International piano competition in Italy and has recorded and performed contemporary works for the University of Glasgow. She

has worked with Scottish Opera and Victorian Opera and has performed chamber music at the Sydney Festival and the Warwick Arts Centre (UK), as well as recording for ABC Classic FM. Jennifer recently gave her first completely improvised solo concert in Tasmania.

Megumi Masaki

Award-winning pianist Megumi Masaki has established herself as an international artist renowned for her warm rapport with audiences and her superb musicianship. Her multi-faceted career as acclaimed soloist, chamber musician, champion of Contemporary music, conductor and multidisciplinary researcher has taken her across Canada, the USA, Europe and Asia. Megumi has premiered Canadian works worldwide and is an advocate of Eckhardt-Gramatté's music. Together with violinist Oleg Pokhanovski, Megumi was recently invited to the Banff Centre to record the Complete Works for Violin and Piano of Eckhardt-Gramatté, volume one.

Megumi has also recently collaborated with Koh Gabriel Kameda, Thomas Wiebe, Yuri Hooker, Shauna Rolston, Paul Marleyn, Ben Reimer, Taras Gabora and The Penderecki Quartet. She made her film debut in "Appassionata: The Extraordinary Life and Works of Eckhardt-Gramatté" for CBC's Opening Night. She is the Artistic Director of the Eckhardt-Gramatté National

Music Competition and the Waterford Summer Music Festival in Utah. Megumi has received numerous awards from the Canada Council, Department of Foreign Affairs Canada Government, Manitoba Arts Council, British Columbia Council and won the Willi-Daume Prize NOK Deutschland for her multidisciplinary project "Music and the Olympic Games" for the 2002 Winter Olympics. Her research in Peak Performance and the training of elite athletes has resulted in her "Training Pianists as Athletes: A Basic Training Method for Optimal Performance". Megumi studied with Leonard Isaacs, Ronald Turini, Rudolf Kehrer and Kendall Taylor. She is on faculty at the Casalmaggiore International Summer Music Festival in Italy and Associate Professor of Piano at Brandon University.

Yvonne Michalski

Yvonne E. Michalski completed undergraduate music degrees (performance and education) at the University of Melbourne and Master of Music degrees in Music Education and Piano Performance from Southern Methodist University, Dallas Texas. At SMU she held a Graduate Teaching Assistantship which included being a tertiary instructor in music education. She holds a PhD from the University of Queensland where she was awarded the APA Scholarship (2004-2007). She has held various classroom and instrumental teaching appointments

in Melbourne and more recently in southeast Queensland. Yvonne is currently running Treble Clef Studio and continues her passion for piano accompanying.

Elissa Milne

Elissa Milne is an Australian-born, New Zealand-raised composer who has specialised in writing educational piano music. With over 20 publications (and her music included in many more anthologies), all major examination boards have her music included in their syllabuses, and eisteddfods, festivals and competitions around the world set her pieces for young pianists to perform.

Elissa began teaching the piano as a young high school student, and since 1989 has maintained a busy private teaching studio in Sydney. Elissa has taught classroom music, tutored HSC music students, worked as an accompanist in both classical and cabaret contexts, and been part of composer-in-residence school programs.

Her studies in composition were taken at the University of Auckland, followed by studies in semiotics and performances studies at the University of Sydney. Later she also studied education, management and arts administration.

Elissa is regularly invited to present at piano teacher conferences and piano pedagogy courses both in Australia

and overseas, and has a strong interest in piano pedagogy research and theories of post-diatonic harmony. She has recently become involved in the Australian Children's Music Foundation, which is dedicated to making music education available to all Australian children, and which uses music to develop children's self-esteem and emotional maturity. In addition, Elissa writes music theatre, and feature articles for parenting magazines.

Nehama Patkin

Nehama Patkin is one of Australia's most versatile musicians. As well as performing she is invited all over the world as a music educator to assist both teachers and children to further their musical expertise in both the Suzuki and traditional methods through lecturing, teaching and master classes. Nehama trained as a dancer for over 20 years and worked as a dance accompanist as well being a teacher and director of a Yamaha Music School. Currently Nehama is Director of Suzuki Piano Teacher Training in Victoria, Australia.

Nehama holds a Master of Music degree and has been honored with an OAM (Order of Australia Medal). She is included in the "Who's Who of Australian Women" and is an Australia Day Ambassador. Nehama represents Victoria on the APPC Council.

Nehama also produces and directs Family Orchestral Concerts and

for this was awarded a Churchill Fellowship in 2003 to research these with major symphony orchestras in North America.

Lynette Pfundt

After a successful and rewarding career in diagnostic medical science, culminating in her position as Senior Haematologist and Co-Director of Pathlab Services, Lynette changed direction, combining a part-time position in medical research with tertiary study in music and education. She subsequently held positions in music education at St. Patrick's and Star of the Sea Colleges. Lynette has now chosen to specialize in piano teaching and is currently employed in this capacity at Launceston Church Grammar School, the Grammar Academy, and her home studio.

Glenn Riddle

Melbourne-born pianist/conductor, Glenn Riddle studied at the Royal College of Music and at the Vienna Universität für Musik und Darstellende Kunst before returning to Australia, to complete a Masters degree in Performance at the Faculty of Music, University of Melbourne. His numerous awards and prizes include the prestigious Horlock and Clarke scholarships, two Queen Elizabeth II Silver Jubilee Trust scholarships, an Ian Potter Foundation award, as well the inaugural John Allison Scholarship. Currently, Glenn is Lecturer in Music

at the Faculty of the VCA and Music, University of Melbourne, where he teaches piano and is Co-ordinator of the Foundation Year program.

Glenn has performed in the USA, Europe, South-East Asia, and Australia, and has performed extensively with leading contemporary ensemble Chamber Made Opera. He is heard frequently on ABC FM as soloist, chamber musician and conductor, particularly in association with the works of Percy Grainger. He has also recorded extensively for both Allans Publishing and Hal Leonard Publishing. Glenn is Artistic Director and conductor of the Grainger Ensemble, a chamber orchestra whose primary aim is to provide concerto opportunities for young musicians.

A much sought-after lecturer and pedagogue, Glenn has worked throughout Asia, Australia and New Zealand, giving recitals, examining, adjudicating, presenting masterclasses and workshops.

In 2002, Glenn was Editorial Consultant for AMEB Series 15 Preliminary to Grade 7 piano volumes, selecting and editing over 90 pieces for use by piano students throughout Australia and the South-East Asia region. He has also co-edited four volumes of Baroque music for keyboard for the AMEB. Glenn has also developed piano syllabuses for examination use in Taiwan.

Stefanovych Roberts

A graduate of Indiana University, Julliard School, Sydney Conservatorium of Music and the University of Technology, Stefan has extensive experience as a music educator, piano pedagogue and is an active adjudicator, clinician and performer. He has lectured in Piano Performance and Pedagogy, Chamber Music, Music Education and Musical Techniques at Indiana University, James Cook University of North Queensland and the UNSW. In the secondary educational sector, Stefan has taught at a number of selective and private schools and at present, is teaching at Loreto Normanhurst in Sydney.

His students have furthered their music studies at both undergraduate and postgraduate levels and have also eventuated in overseas studies. Stefan is a Keyboard Examiner with the AMEB, Senior Marker, Judge Marker and Assessor with the Board of Studies. His extensive music educational experiences in both the secondary and higher educational sectors have seen him involved in curriculum proposals, assessment, evaluation, policy design as well as serving on HSC marking, HSC Standard-Setting assessment, Performance Examination, Course Review and Assessment Policy Committees. At present, he is completing PhD research at the University of New South Wales.

Peter Roennfeldt

Professor Peter Roennfeldt is Director at the Queensland Conservatorium Griffith University. Queensland born, Roennfeldt graduated from both the University of Queensland and the University of Adelaide, before spending four years in the United States, where he studied with Bela Siki and graduated with a Doctor of Musical Arts majoring in Piano Performance from the University of Cincinnati. During his stay in America, Peter gave frequent solo and chamber music performances, including several broadcasts for National Public Radio, and since then has been heard frequently on ABC FM and 4MBS Radio. In addition to his career as a keyboard performer, Peter is well known as a choral director with ensembles including the Brisbane Chorale, and the chamber vocal ensemble Cantilena Singers. With the latter ensemble, and also the Queensland Conservatorium's Early Music Vocal Ensemble, he has presented much baroque repertoire together with period instrument ensembles including the Badinerie Players. With these ensembles he has performed a number of works by French baroque composers for which a new performing edition was created from original sources. His other research interests include solo keyboard repertoire and performance practice, and aspects of the social history of Australian music.

Professor Roennfeldt has presented papers and workshops at various conferences including the Australasian Piano Pedagogy Conference, the Australian National Choral Association's Choralfest, the Institute of Registered Music Teachers of New Zealand, and the Musicological Society of Australia. He has published various articles in the Australian Dictionary of Biography, Oxford Companion to Australian Music, Australian Voice, Proceedings of the Australasian Piano Pedagogy Conference, and several book chapters in volumes published by Cambridge Scholars Press and Ashgate Publishing. He is the immediate past Chair of the National Council of Tertiary Music Schools and the current President of the Australian National Choral Association.

April Sampson-Kelly

Masters of Creative Arts (Performance and Analysis of Music) and Graduate Diploma Biomedical Science with focus on fine motor skills. April has studied a wide range of instruments in Australia and Spain. She regularly composes, arranges, conducts and performs with ensembles, choirs and dance groups including African, Spanish, and Early Music. She was author of Advanced Diploma texts on History of Music and has collated many Folk songs as the basis of Keyboard Instructional Program. She has taught group keyboard since 1983 in the Illawarra and Southern

Highlands including Wollongong Conservatorium of Music.

Rodney Smith

Rodney Smith was a piano student of Vivian Langrish at the Royal Academy of Music London, where he won the highest piano award, The Macfarren Medal. Subsequently he studied twentieth century music with Margaret Kitchin, gave his debut recital at the Wigmore Hall in 1969 and was a prizewinner in the Olivier Messiaen Competition in Royan France the same year. He has since performed widely, including many European countries, Russia and the USA. His concert repertoire is broadly based, including many classical and romantic pieces but with a marked emphasis on the twentieth century.

Rodney Smith taught at the Royal Academy of Music, London, and was Senior Piano Organiser for the Inner London Education Authority from 1972 to 1978. He was Visiting Professor of Piano Pedagogy at the University of Illinois from 1986 to 1987, founded the Australian National Piano Pedagogy Conference in 1993 and was National Chair and subsequently National Deputy Chair of the Institute of Music Teachers from 1993 to 2002. Currently he is Head of Vocational Education and Training Programs and Co-ordinator of Pedagogy Studies at the Elder Conservatorium of Music, University of Adelaide and Chair of the AMEB (SA & NT) Advisory Board. He has

a long standing association with the Adelaide 'Advertiser' newspaper as a music critic.

Julia Sykes

Julia Sykes studied a Bachelor of Music at the University of Western Australia. She owns Sykes Music - a music school and a music method and teaches piano. She has developed the Sykes Piano Program which includes tuition books and CDs for students, and a training program for teachers. She was a finalist in the Telstra Young Business Women Awards in 2007, and has recently started a license, allowing teachers to use the Sykes Piano Program in their private studios.

Angela Turner

Angela Turner currently lectures across a range of practical and academic areas at the Queensland Conservatorium, and School of Education & Professional Studies, Griffith University. Since 1998, Angela has taught piano at the Young Conservatorium, where she is Coordinator of the Intermediate piano program.

Angela is a graduate and Conservatorium medallist of the Queensland Conservatorium (studying piano with Natasha Vlassenko), and completed a Master of Music (with Yonty Solomon) on exchange at the Royal College of Music, London. Prior to tertiary studies, Angela studied with Joyce Bennett.

As soloist and chamber musician, recent performance highlights have included recitals in the Kawai Keyboard Series, 4MBS Festival of Classics and for Musica Viva (Regional).

Carl Vine

Carl Vine first came to prominence in Australia as a composer of music for dance, with 25 dance scores to his credit. His catalogue now includes seven symphonies, seven concertos, music for film, television and theatre, electronic music and numerous chamber works. Although primarily a composer of modern 'classical' music, he has undertaken tasks as diverse as arranging the Australian National Anthem and writing music for the Closing Ceremony of the 1996 Atlanta Olympics (the 'Sydney 2000' presentation).

Born in Perth, he studied piano with Stephen Dornan and composition with John Exton at the University of Western Australia. Moving to Sydney in 1975, he worked as a freelance pianist and composer with a wide range of ensembles, theatre and dance companies over the following decades.

Since 2000, Carl has been the Artistic Director of Musica Viva Australia, the largest chamber music entrepreneur in the world.

Katherine Wong

Ki-tak Katherine Wong, curriculum development officer of Education Bureau of Hong Kong SAR, acquired her Ph.D. in Musicology in 2008 at the University of New South Wales (UNSW) of Australia. She specializes in the nineteenth century piano pedagogy with particular interest in the seminal works by Carl Czerny. Her research area also covers music analysis, music history, and music education such as the teaching and learning of creative music making.

Natasha Vlassenko & Oleg Stepanov

Natasha Vlassenko was born in Moscow and graduated from Moscow Central Music School and Moscow Conservatory under Professor Jakob Flier and pursued postgraduate studies with her father, Professor Lev Vlassenko. As a student she was awarded the prestigious Tchaikovsky Scholarship. Natasha has won major prizes in several international competitions including the Beethoven International Piano Competition in Vienna and the Busoni International Piano Competition in Balzano, Italy. She has given recitals in many countries and has played under the baton of Rozhdestvensky, Osterriher, Pletnev, Martin, Verbitsky, Chivjel, Hickox and others.

Before coming to Australia, Natasha Vlassenko taught in the Central Music School of Moscow

Conservatory and is now a Head of Piano Department and senior Lecturer at the Queensland Conservatorium Griffith University. Many of her students became winners of major National and International piano competitions and scholarships.

In 1999 Natasha Vlassenko and Oleg Stepanov became the founders and artistic directors of the Lev Vlassenko Piano Competition, which has become the most significant national piano competition in Australia.

Living in Australia Natasha maintains her national and international performance and teaching career. This year engagements include concerts and masterclasses in Germany, Russia, Hong Kong, Taiwan and Australia.

Oleg Stepanov was born in Riga, Latvia and completed his undergraduate and postgraduate studies at the Moscow Tchaikovsky Conservatory under Professor Lev Vlassenko.

In 1988 Oleg won the First Prize and Grand Prize at the prestigious international competition 'Music de Chambre' in Florence, Italy. Since then, he has performed widely throughout the former USSR and recorded for Moscow Radio and Television. He has appeared as a soloist and ensemble player in the former USSR, Germany, Sweden, Italy, Bulgaria, Poland Hungary, Hong Kong, Japan and Australia.

His teaching career began at the Moscow Tchaikovsky Conservatory, where he was invited to join the piano department. Oleg has been teaching at the Queensland Conservatorium, Griffith University since 1992 and currently is a Coordinator of the Young Conservatorium Piano Program. Many of his students became winners of major National and International piano competitions and scholarships.

In 1999 Oleg Stepanov and Natasha Vlassenko became the founders and artistic directors of the Lev Vlassenko Piano Competition, which has become the most significant national piano competition in Australia.

Living in Australia, Oleg maintains his national and international performance and teaching career. This year, engagements include concerts and masterclasses in Germany, Russia, Taiwan and Australia.

Katie Zhukov

Dr Zhukov has established a reputation in Australia as a fine performer, educator and researcher. Her solo CD *Ragtime, Dreams and Visions* of recent Australian piano music was released by Wirripang Publications in 2008. Dr Zhukov has taught a wide range of subjects at the Sydney, Queensland and Western Australian Conservatoriums. She has published on instrumental music teaching in *Music Education Research*, *Research Studies in Music*

Education, *British Journal of Music Education* and *International Journal of Music Education*, and presented papers at ASME, ISME, ICMPC and APPC Conferences. Dr Zhukov is now researching teaching of sight-reading to pianists at the University of Queensland.

Slobodan Zivkovic

Slobodan Zivkovic (MA DipMus BMus MMus BME), pianist, vocal coach, choir conductor, ethnomusicologist and accompanist, has been teaching piano for more than 37 years. He was born into the fifth generation of musicians in a well renowned music family. He has studied with a number of famous professors and pianists including: Guido Agosti (Rome), Aldo Chiccolini (Paris) and Lev N. Vlasenko (at the Tchaikovsky Conservatorium of Music in Moscow). He has taught at the Wollongong Conservatorium of Music for over 15 years and is a Council Member of the Music Teachers' Association of NSW.

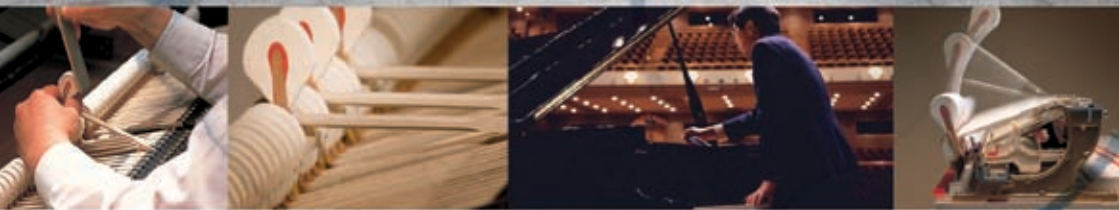
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