



AUSTRALASIAN PIANO  
PEDAGOGY CONFERENCE

# **The Art of Imagination**

*Creativity through the Piano*

ADELAIDE UNIVERSITY  
6 - 10 JULY 2026

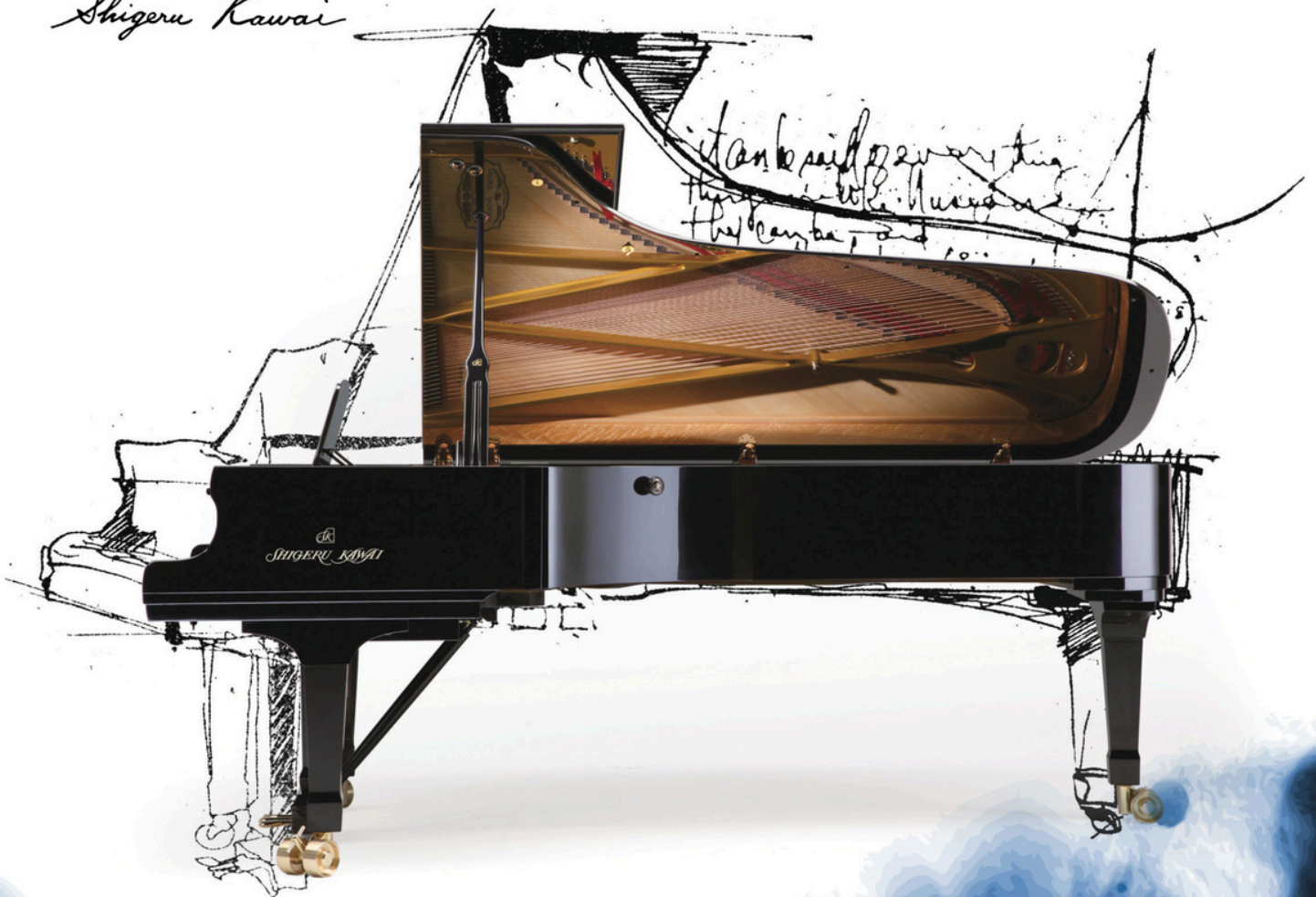
APPC Patron: Piers Lane AO  
Adelaide 2026 Patron: Eleonora Sivan

**KAWAI**

# 20 PAIRS OF — HANDS, ONE HANDCRAFTED PIANO —

“I place my name upon this piano with pride  
and honour... as my personal expression of  
supreme commitment to the art of the piano.”

*Shigeru Kawai*



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## Contact details during APPC 2026

Registration Desk – Madley Rehearsal Studio

2.00 – 5.00pm Monday

8.15 – 1.00pm Tuesday

8.30 – 10.00am Wednesday to Friday

Adelaide University Security Number

8302 5444

First Aid Number



0499 939 629

Conference Number

0413 106 173



*Music has always played a vital role in reflecting and shaping culture and the human experience. As we gather to learn and share our experience as a music community, we acknowledge that we do so on the land of the Kaurna people. We value their deep connection to storytelling and celebration through music and pay respect to Elders past and present.*

# Sponsors

We would like to acknowledge and thank all our sponsors:

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## Wine & Cheese Sponsors



# Welcome from the Chair



Welcome to the 16th Australasian Piano Pedagogy Conference in Adelaide, Australia's only UNESCO City of Music. It is a great pleasure to celebrate the return of our biennial gathering of pianists, teachers, scholars, students, and music enthusiasts from across the globe.

In a world navigating significant uncertainties, including the influence of social media and the rapid advancement of AI, nurturing our students' imagination is more vital than ever. It provides a grounded sense of human connection and a creative pathway forward. Our conference theme, The Art of Imagination - Creativity through the Piano, serves as a foundation for exploring how imagination fuels both musical understanding and creative discovery.

Throughout the week, we will examine how to cultivate and inspire the next generation of musicians and audiences. It is a privilege to host such a distinguished group of musicians, teachers, and researchers who will share their artistry, expertise, and latest research. Everyone is encouraged to explore the wide-ranging program of workshops, lecture-recitals, concerts, scholarly papers, and panel discussions designed to spark new pedagogical insights.

We extend our sincere gratitude to our sponsors whose generous contributions make this event richer; we are especially grateful to Kawai for supplying and maintaining the pianos. We thank AMEB and Hal Leonard for providing their International and Australian presenters, and Hal Leonard for printing our conference booklet. We also thank our sponsors and each State's Music Teachers Association for contributing to our publicity and recognise our major sponsors who provided prizes for the Composition Competition and door prizes. Finally, we thank the Elder Conservatorium of Music at Adelaide University for supporting us with these beautiful facilities, including Scott Theatre and the historic Elder Hall, and for the vital contribution of their technical team.

I express my deep gratitude to our dedicated organising committee and wider group of volunteers. This conference would not be viable without their generous contribution of time, expertise, and passion, which ensures a valuable experience for our delegates.

To our returning delegates, thank you for your steadfast, ongoing participation. To those joining us for the first time, we offer an especially warm welcome, hoping you find this week to be a true feast of learning and a wonderful opportunity to connect with new friends and colleagues. On behalf of the organising committee, I wish you an enjoyable week that inspires your own imagination and pedagogical discoveries.

**Dr Debra Andreacchio**  
Conference Chair, APPCA 2026



# Other Supporters

We would like to acknowledge and thank the following:



# Let's play!



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- Andrew Eales, *Pianodao*

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# Letter from Kawai

Welcome to the 2026 Australian Piano Pedagogy Conference.

Dear Delegate,

It is my great pleasure to welcome you to the 2026 Australia Piano Pedagogy Conference in Adelaide.

This conference stands as a vital gathering of educators, performers and thought leaders who collectively shape the future of piano learning across our region. This bi-annual event provides a meaningful opportunity to connect, to challenge perspectives, and to share in the evolving art of teaching and inspiring music to not just today's generation of students – more importantly the students of tomorrow's.

As we look ahead, 2026 holds particular significance for us at Kawai. It marks the eve of our 100th anniversary a milestone that invites reflection on the vision established in 1927 by our founder - Koichi Kawai. From the very beginning, our founder's guiding principle was clear: to create instruments that make music accessible to everyone. That philosophy continues to shape every instrument we build today, and it remains central to how we support music education around the world.

This year's conference theme resonates deeply with that founding belief. It speaks not only to the technical development of students, but to the broader role music plays in shaping lives. At Kawai, we firmly believe that music is simply not learnt but lived and is Instrumental to Life. It is a lifelong companion that fosters creativity, connection, discipline and personal expression. In this context, your role as educators has never been more important. You are the catalyst that transforms curiosity into capability, and capability into a meaningful, enduring relationship with music. The work you do extends far beyond the lesson, it shapes confidence, resilience, and the creative voice of future generations.

I would like to extend my sincere congratulations to the 2026 organising committee for the work they have done to curate this year's event. The program you have compiled for Adelaide reflects both depth and vision, aligning with the spirit of this year's theme. Great planning and thought has gone into creating a conference that will inspire, challenge and support you.

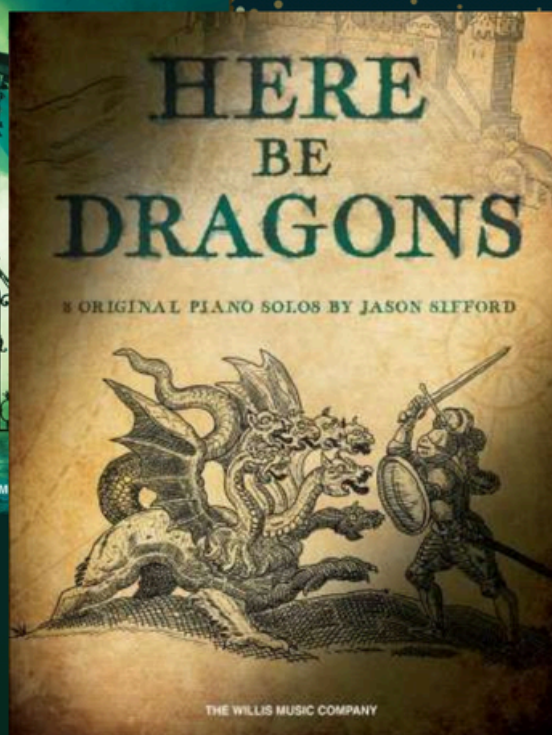
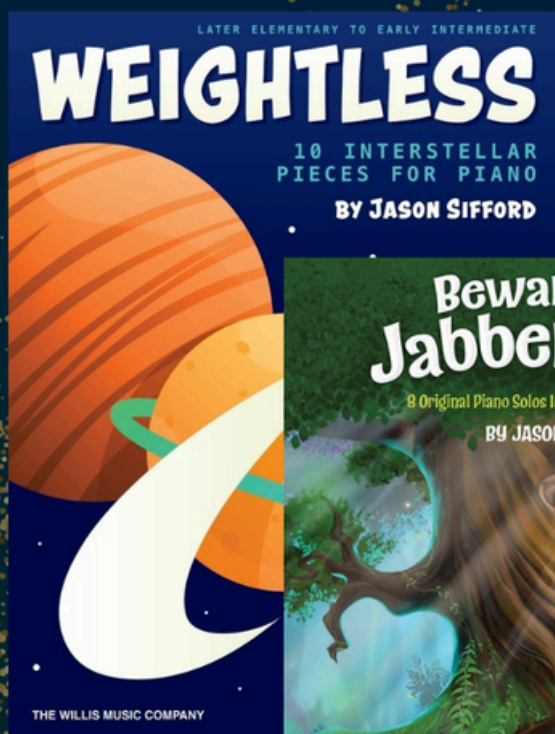
I encourage you to take full advantage of the days ahead, engage with your peers, explore new ideas, and immerse yourself in the shared passion that brings us all together.



Warrick Baker  
General Manager  
Kawai Australia & New Zealand



# LET YOUR STUDENTS' IMAGINATIONS TAKE FLIGHT



Explore the music of  
Jason Sifford and  
discover pieces that spark curiosity,  
encourage musical expression and make  
practice a journey worth taking.

Published by Willis Music

# Conference Venues

## Elder Conservatorium – Adelaide University, North Terrace, Adelaide

**Madley Rehearsal Studio:** Registrations and Trade Display

**Madley Jazz Studio:** Presentations, APAC Associations Committee Meeting

**Hartley Concert Room Level 1:** Sponsored Workshops, Breakfast Etude with Kawai, Presentations, Junior Masterclass, Q&A Panel

**Hartley 108A Level 1:** Alexander Technique Workshops

**Hartley 108B Level 1:** First Aid Room



**Scott Theatre:** Plenary Keynotes, Presentations, APAC Biennial General Meeting,

**Elder Hall:** Recitals, Masterclasses, Presentations, Composition Competition Concert

**Schultz Building opposite Scott Theatre:** Morning Tea, Lunch, Afternoon Tea in Joy's Café





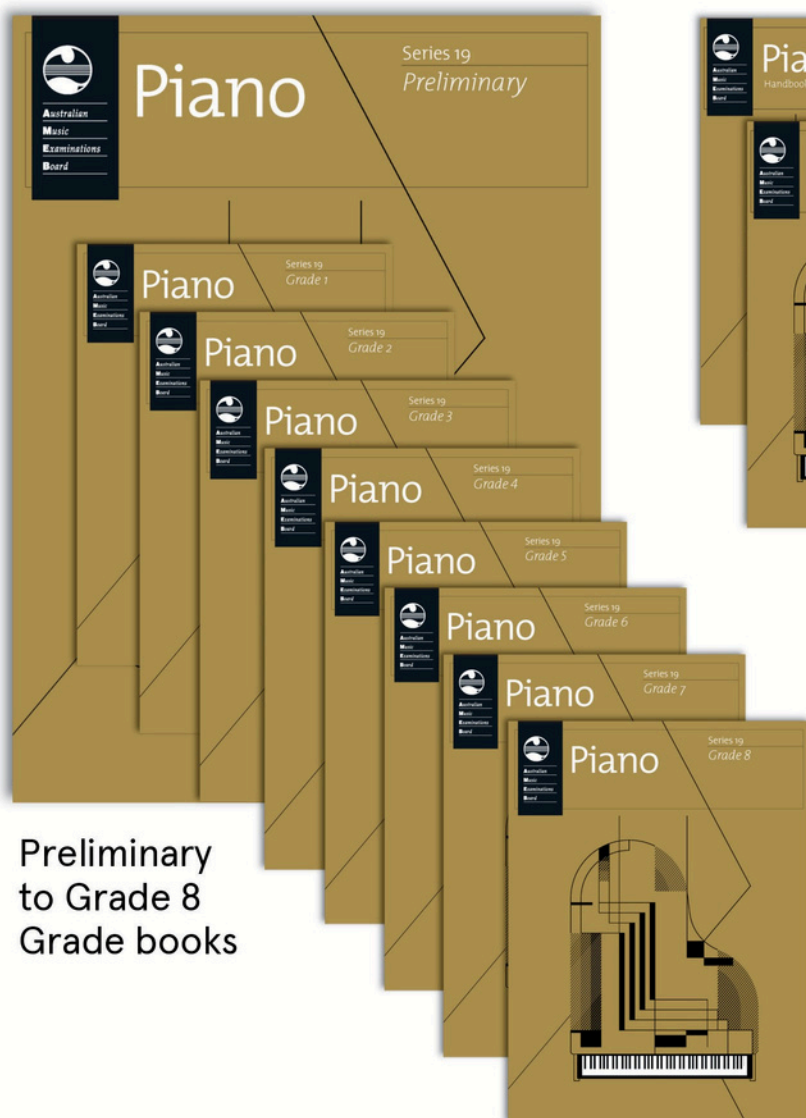
Australian  
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# Piano

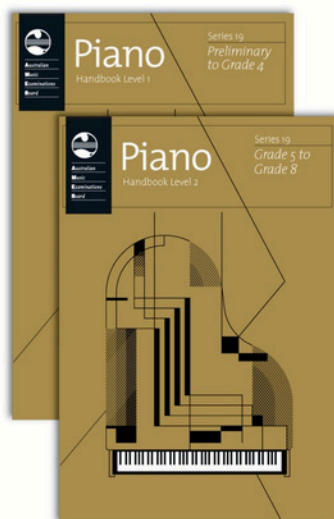
Series 19  
**Out now**

Repertoire selection led by acclaimed Australian pianist and educator, Angela Turner.

Featuring beloved classics, as well as fresh repertoire from Australia, Asia and beyond.

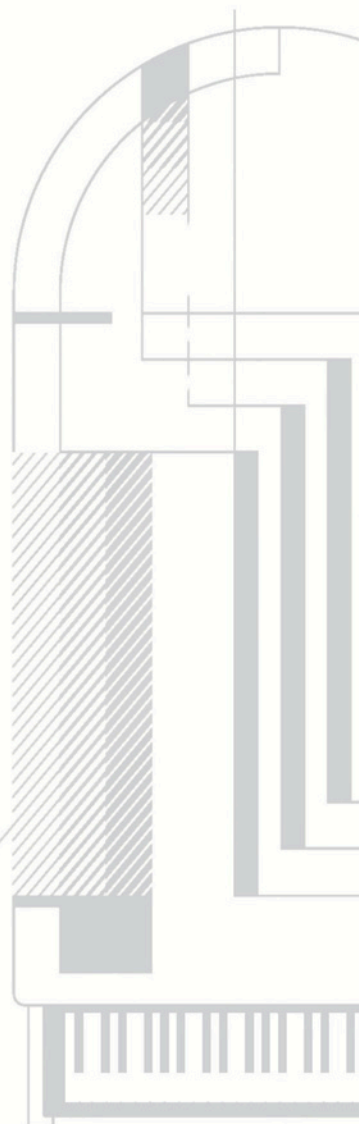


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# MONDAY

2.00pm – 5.00pm REGISTRATION OPENS

Venue: Madley Rehearsal Studio

6.00pm – 7.30pm OFFICIAL OPENING and RECITAL (separately ticketed event)

Venue: Exhibition Hall, National Wine Centre of Australia

Corner of Botanic Road and Hackney Road – entrance from Hackney Road

Official Opening: Joe Hay,

General Manager of Adelaide UNESCO City of Music

Opening Recital: Piers Lane AO

Program: Works by Bach and Chopin

7.30pm – 8.30pm COCKTAIL RECEPTION (separately ticketed event)

Venue: Exhibition Hall, National Wine Centre of Australia



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# TUESDAY

Time	ELDER HALL	SCOTT THEATRE
8.45am		<b>Daily Announcements</b> <b>PROF NICHOLAS MATHEW: Plenary Keynote</b> What Beethoven Didn't Know
10.15am	<b>MORNING TEA</b>	
10.45am	<b>PIERS LANE: Masterclass</b> Mozart, Liszt, Chopin	<b>DR SARA ERNST: Workshop</b> Impactful Rote Teaching Through Creative Play
11.30am		<b>RODNEY SMITH: Scholarly Paper</b> Not letting sleeping dogs lie: the case for recovering rarely heard German romantic piano works
12.15pm	<b>LUNCH 1</b>	
12.15pm		<b>JENNIFER CHEN: Lecture Recital</b> Imagination, Culture, and Performative Judgement in Teaching Tchaikovsky's The Seasons
1.00pm		<b>AMANDA HANDEL: Lecture Recital</b> Just Imagine: accessing the subconscious mind via metaphor, making magic happen through the piano <i>Supported by Wirripang</i>
1.10pm	<b>LUNCH 2</b>	
1.50pm		<b>PROF PAMELA PIKE: Workshop</b> Inventive, Engaging and Effective Sight-Reading Strategies for Beginning and Intermediate Piano Students
2.45pm	<b>PROF KONRAD MARIA ENGEL</b> with Conservatorium Students: Piano, Poetry and Paintings	<b>DR BEVERLEY SIMMS: Lecture Recital</b> Grażyna Bacewicz's 10 Etudes for Piano: Dazzling Studies in Twentieth-Century Technique and Style
3.45pm	<b>AFTERNOON TEA: Artisan cheese platters sponsored by Woodside Cheesewrights</b>	
4.15pm	<b>PROF KONRAD MARIA ENGEL</b> with Conservatorium Students: Piano, Poetry and Paintings, continued	<b>DR ASHER ARMSTRONG: Lecture Recital</b> Imaginative, Inclusive Programming: Piano Genre Alternatives Written by Women
5.15pm	<b>BREAK</b>	
7.30pm	<b>RECITAL: ANNA GOLDSWORTHY &amp; KYLE STEGALL</b> Schubert the Wanderer: Songs and Soliloquies Elder Hall, North Terrace, Adelaide	

# TUESDAY

HARTLEY CONCERT ROOM	MADLEY JAZZ STUDIO	Time
		8.45am
<b>MORNING TEA</b>		10.15am
<b>KEITH SNELL: Workshop</b> New Music Showcase: For Adult Beginners and Beyond <i>Sponsored by Neil A Kjos Music</i>	<b>DAVID MILLER: Workshop</b> Collaborative Piano Partners in Music <i>Supported by AGCP</i>	10.45am
<b>ANGELA TURNER: Workshop</b> Shining a Spotlight on Australian Works in Level 1 of AMEB Piano Series 19 <i>Sponsored by AMEB</i>	<b>ISAAC MOUSKOVIAS: Workshop</b> Where Voice Meets Keyboard: Finding Synergy in Vocal-Piano Duos with the Taubman Approach	11.30am
<b>LUNCH 1</b>		12.15pm
<b>JOCELYN KOTCHIE: Lecture Recital</b> That Sounds Beautiful – Combining Imagination and Pedagogy to Help Children Create a Beautiful Tone <i>Supported by Wirripang</i>	<b>GLENN RIDDLE: Scholarly Paper</b> Advanced Piano Repertoire for Small-Handed Pianists	12.15pm
<b>CARLY MCDONALD: Workshop</b> Hal Leonard Spotlight: Decoding Divergence: Because one-size-fits-all never fits anyone <i>Sponsored by Hal Leonard</i>	<b>PAUL MYATT: Workshop</b> Is your Off the Bench working to your advantage?	1.00pm
<b>LUNCH 2</b>		1.10pm
<b>DR JASON SIFFORD: Keynote</b> Framework and Freedom <i>Sponsored by Willis Music</i>	<b>ALICE BANNAN: Workshop</b> Stories in Sound: Encouraging Imaginative Performances in Developing Pianists <i>Supported by Wirripang</i>	1.50pm
<b>ROSSLYN MCLEOD &amp; MEREDITH CONNIE: Workshop</b> Introduction to Alexander Technique: a method to improve performance standards	<b>DR TONYA LEMOH: Scholarly Paper</b> Evocation, Emotion and Imagination: The role of the piano in Samuel Coleridge-Taylor's song cycles <i>Supported by AGCP</i>	2.45pm
<b>AFTERNOON TEA: Artisan cheese platters sponsored by Woodside Cheesewrights.</b>		3.45pm
<b>BEN NICHOLLS: Documentary-style Scholarly Paper</b> Looking for Allison Nelson		4.15pm
<b>BREAK</b>		5.00pm

Morning tea, lunch and afternoon tea will be provided in Joy's Café in Schultz Building opposite the quadrangle.



# WEDNESDAY

Time	ELDER HALL	SCOTT THEATRE
8.00am		
9.00am		<p><b>Daily Announcements</b></p> <p><b>PROF PAMELA PIKE: Plenary Keynote</b> The Adult Piano Student: Facilitating Creative Learning Throughout Adulthood</p>
10.15am	<b>MORNING TEA</b>	
10.45am	<p><b>PROF KONRAD MARIA ENGEL: Workshop</b> Finger Gym using Imagination – with 'Parachutes' and 'Trampolines'...</p>	<p><b>DR JEANELL CARRIGAN: Scholarly Paper</b> Women of the Keys. An Insight into Teaching Practices of the Early Twentieth Century <i>Supported by Wirripang</i></p>
11.30am		<p><b>DR KATIE ZHUKOV: Lecture Recital</b> Introducing new Australian repertoire for intermediate-to-advanced pianists <i>Supported by Wirripang</i></p>
12.15pm	<b>LUNCH 1</b>	
12.15pm		<p><b>PHUONG VUONG: Lecture Demonstration</b> Beyond the Symbol: Transforming Objective Score Analysis into Individual Expression</p>
1.00pm		<p><b>JOANNE BURROWS: Workshop</b> I Can Write Music: Using the student's imagination and creative processes <i>Supported by Wirripang</i></p>
1.10pm	<b>LUNCH 2</b>	
1.50pm	<p><b>PROF NICHOLAS MATHEW: Recital</b> Music Related, Music Recovered, Music Remade</p>	<p><b>PROF JERRY WONG: Lecture Recital</b> Seymour Bernstein: More than an Introduction</p>
2.45pm	<p><b>PROF KONRAD MARIA ENGEL</b> with Conservatorium Students: Piano, Poetry and Paintings, continued</p>	<p><b>DR SARA ERNST: Lecture Recital</b> Rich with Romantic Spirit: The Overlooked Gems of Gurlitt</p>
3.45pm	<b>AFTERNOON TEA: Artisan cheese platters sponsored by Woodside Cheesewrights.</b>	
4.15pm	<p><b>JENNIFER CHEN: Lecture Recital</b> More than a Fantasy: Schubert's Orchestral and Lyrical Duality in D.940</p>	<p><b>SAMANTHA COATES: Workshop</b> Staying Ahead of Student Distraction <i>Sponsored by Blitzbooks</i></p>
5.00pm		<b>BIENNIAL GENERAL MEETING</b>
6.30pm	<p><b>CONFERENCE DINNER</b> The Playford Hotel - 120 North Tce, Adelaide Separately ticketed event</p>	

# WEDNESDAY

HARTLEY CONCERT ROOM	MADLEY JAZZ STUDIO	Time
<b>Breakfast Etude with KAWAI</b> <b>TIM TOPHAM: Micro PEDx talk</b> Why Your Studio Community Is Critical for Motivation <b>MEKHLA KUMAR: Micro PEDx talk</b> Motivation, Measurement & Mindfulness		8.00am to 8.45am
		9.00am
<b>MORNING TEA</b>		10.15am
<b>DAVIS DORROUGH: Workshop</b> Inspiring the Next Generation of Pianists with Alfred Music <i>Sponsored by Alfred Music</i>		10.45am
<b>KEITH SNELL: Workshop</b> How to Choose Repertoire (And a Few of My Favourites!) <i>Sponsored by Neil A Kjos Music</i>	<b>DR RACHEL HOCKING: Scholarly Paper</b> Nurturing Collaborative Pianists in the Piano Studio <i>Supported by AGCP</i>	11.30am
<b>LUNCH 1</b>		12.15pm
<b>TIM TOPHAM: Workshop</b> Exploring Rockschoool Exam Options and How They Compare with AMEB <i>Sponsored by AMEB</i>	<b>DR PENELOPE CASHMAN: Scholarly Paper</b> Lifelong Possibility at the Piano: Neuroscience-Informed Teaching for Adult Learners	12.15pm
<b>DR JASON SIFFORD: Workshop</b> The same way you write for adults, only better <i>Sponsored by Willis Music</i>	<b>YANXI SHEN: Scholarly Paper</b> Understanding Music Memorisation Through Life Histories: Expert Pianists' Values, Beliefs and Pedagogies	1.00pm
<b>LUNCH 2</b>		1.10pm
<b>ANGELA TURNER: Workshop</b> Exploring Grade Four <i>Sponsored by Hal Leonard</i>		1.50pm
<b>ROSANNE HAMMER: Junior Masterclass</b> Young students playing Mozart, Chopin, Tchaikovsky, Debussy		2.45pm
<b>AFTERNOON TEA: Artisan cheese platters sponsored by Woodside Cheesewrights.</b>		3.45pm
<b>PAULA MELVILLE-CLARK: Lecture Recital</b> Crossing the Bridge: From Performer to Pedagogue <i>Sponsored by ANZCA</i>		4.15pm
		5.00pm

Morning tea, lunch and afternoon tea will be provided in Joy's Café in Schultz Building opposite the quadrangle.

10.45am - 1.00pm Hartley Building Room 108A  
**Alexander Technique one-on-two sessions:**  
 Rosslyn McLeod & Meredith Connie,  
 Optional, scheduled, free practical sessions.

# THURSDAY

Time	ELDER HALL	SCOTT THEATRE
9.00am		<p><b>Daily Announcements</b></p> <p><b>PROF KONRAD MARIA ENGEL: Plenary Keynote</b> Practising means teaching yourself! – Or: What does repairing a car have to do with a Chopin Etude?</p>
10.15am	<b>MORNING TEA</b>	
10.45am	<p><b>PROF ANNA GOLDSWORTHY: Collaborative Piano Masterclass</b> Grieg, Fauré, Debussy</p>	<p><b>GLENN RIDDLE: Scholarly Paper</b> The pedagogical legacy of Paul Badura-Skoda</p>
11.30am		<p><b>PROF PAMELA PIKE: Presentation</b> Transformative Benefits of and Innovative Pathways into Research for Piano Teachers</p>
12.15pm	<b>LUNCH 1</b>	
12.15pm		<p><b>SHAWN HUI: Lecture Recital</b> Expecting the Unexpected: Imagination and Musical Surprise in Schumann's Fantasie, Op. 17</p>
1.00pm		<p><b>DR CHRISTINE YUNN BING TAN &amp; LENA CHING: Workshop</b> "I can hear what I see on the printed page!" – the power of imagination in music education</p>
1.10pm	<b>LUNCH 2</b>	
1.50pm	<p><b>LUCINDA COLLINS &amp; VIVIAN CHOI MILTON: Piano Duo Recital</b> Sacred Whispers, Divine Rhapsodies J.S. Bach, Rachmaninoff, Ravel, Bolcom</p>	
2.45pm	<p><b>DR JEANELL CARRIGAN: Lecture Recital</b> Partnering with Another Pianist <i>Supported by AGCP</i></p>	<p><b>DR SIAW SING KOO: Lecture Recital</b> Reimagining Sound through Piano: Story, Poetry, and Creative Imagination in Li Yinghai's Flute and Drum at Sunset</p>
3.30pm	<b>AFTERNOON TEA: Artisan cheese platters sponsored by Woodside Cheesewrights.</b>	
4.00pm		<p><b>DR ELYANE LAUSSADE: Lecture Recital</b> The Art of Pedalling</p>
5.30pm	<p><b>PROF KONRAD MARIA ENGEL with Conservatorium Students: Collaborative Project Concert</b> Piano, Poetry and Paintings <i>Debussy, Ravel, Scriabin, Mahler</i></p>	

# THURSDAY

HARTLEY CONCERT ROOM	MADLEY JAZZ STUDIO	Time
		9.00am
<b>MORNING TEA</b>		<b>10.15am</b>
<b>KEITH SNELL: Workshop</b> Preparing Successful Performance <i>Sponsored by Neil A Kjos Music</i>	<b>LEARNE FAINT: Workshop</b> Piano Evolutions – Illuminate, Imagine, Innovate <i>Supported by Wirripang</i>	<b>10.45am</b>
<b>DAVIS DORROUGH: Workshop</b> From Chords to Creativity: Teaching Functional Skills for the Modern Pianist <i>Sponsored by Alfred Music</i>		<b>11.30am</b>
<b>LUNCH 1</b>		<b>12.15pm</b>
<b>ANGELA TURNER: Workshop</b> Shining a Spotlight on Australian Works in Level 2 of AMEB Piano Series 19 <i>Sponsored by AMEB</i>	<b>GLENN DIXON: Lecture Recital</b> A Comparison of Music and Landscape Architecture from the Baroque to Post-Modernism <i>Supported by Wirripang</i>	<b>12.15pm</b>
<b>CARLY McDONALD: Workshop</b> Little Humans, Big Algorithms – Young learners, AI, and the future of music education <i>Sponsored by Hal Leonard</i>	<b>NIKOLAI VALOV: Lecture Recital</b> Reframing Technique: Expanding Pianistic Imagination through Contemporary Etudes	<b>1.00pm</b>
<b>LUNCH 2</b>		<b>1.10pm</b>
<b>HELEN PERRIS: Workshop</b> My Neurospicy Studio: teaching with curiosity, compassion and creativity		<b>1.50pm</b>
<b>BRADLEY EUSTACE: Workshop</b> Sounds from Home: New Australian Repertoire to Excite and Inspire (Beginner to Advanced Levels) <i>Sponsored by AGMS</i>		<b>2.45pm</b>
<b>SAMANTHA COATES: Workshop</b> Pizza, Prosecco and Pedagogy <i>Sponsored by Blitzbooks</i>	<b>AFTERNOON TEA: Artisan cheese platters</b> <b>sponsored by Woodside Cheesewrights.</b>	<b>3.30pm</b>
		<b>4.15pm</b>
		<b>4.45pm</b>

Morning tea, lunch and afternoon tea will be provided in Joy's Café in Schultz Building opposite the quadrangle.

10.45am - 1.00pm Hartley Building Room 108A  
**Alexander Technique one-on-two sessions:**  
Rosslyn McLeod & Meredith Connie,  
Optional, scheduled, free practical sessions.

# FRIDAY

Time	ELDER HALL	SCOTT THEATRE
9.00am		<b>Daily Announcements</b> <b>PROF ANNA GOLDSWORTHY: Plenary Keynote</b> The Human Touch: Piano in the Age of Intelligence
10.15am	<b>MORNING TEA</b>	
10.45am	<b>PROF NICHOLAS MATHEW: Masterclass</b> Haydn, Beethoven	<b>HANFORD LAM: Lecture Recital</b> From the Heart: Miriam Hyde's Piano Sonata
11.30am		<b>DR DAVID SOO: Lecture Recital</b> The Eighteenth-Century Etude: Exploring suitable repertoire for the intermediate to more advanced pianist
12.15pm	<b>LUNCH 1</b>	
12.15pm		<b>TOM MCGRATH: Lecture Recital</b> Paul Schramm - Teaching and Concert Pieces <i>Supported by Wirripang</i>
1.00pm		<b>DR BEVERLEY SIMMS: Workshop</b> Compelling Contemporary Character Pieces for Young Pianists: Dianne Gookasian Rahbee's Modern Miniatures and Preludes
1.10pm	<b>LUNCH 2</b>	
2.00pm	<b>KAWAI &amp; HAL LEONARD COMPOSITION COMPETITION PRESENTATIONS &amp; FINALISTS' CONCERT</b>	
3.00pm	<b>OFFICIAL CLOSE</b>	
3.30pm	<b>CONFERENCE ENDS</b>	



# FRIDAY

HARTLEY CONCERT ROOM	MADLEY JAZZ STUDIO	Time
		9.00am
<b>MORNING TEA</b>		10.15am
<b>HAL LEONARD / AMEB: Q &amp; A Panel:</b> The Last Word – Insights and Reflections Moderated by Carly McDonald <i>Sponsored by Hal Leonard &amp; AMEB</i>	<b>DR QIAOYUE ZHAO: Lecture Recital</b> From Poetry to Piano: Imagery, Imagination, and Chinese Repertoire	10.45am
<b>SAMANTHA COATES: Workshop</b> Great Pianist, Terrible Sight Reader <i>Sponsored by Blitzbooks</i>	<b>BETHANY COOK: Workshop</b> Collaborating with Teenagers: Using Creativity and Imagination to Build Successful Musical Partnerships <i>Supported by AGCP</i>	11.30am
<b>LUNCH 1</b>		12.15pm
<b>DAVIS DORROUGH: Workshop</b> From Bach to Today: What Makes Great Teaching Pieces? <i>Sponsored by Alfred Music</i>	<b>ZUOYU LIU: Lecture Recital</b> From Notes to Narratives: Guiding Young Pianists to Imagine and Express Through the Score	12.15pm
<b>DR EMILY DOLLMAN: Workshop</b> From Stage Fright to Performance Energy: Evidence-Based Strategies for Supporting Music Performance Anxiety Across Development <i>Sponsored by AMEB</i>		1.00pm
<b>LUNCH 2</b>		1.10pm

Morning tea and lunch will be provided in Joy's Café in Schultz Building opposite the quadrangle.

10.45am - 1.00pm Hartley Building Room 108A  
**Alexander Technique one-on-two sessions:**  
 Rosslyn McLeod & Meredith Connie,  
 Optional, scheduled, free practical sessions.



# Patrons

## Piers Lane AO

APPC Patron

**Monday 6 July 6.00pm-7.30pm**

*Opening Recital: Works by J.S. Bach and Chopin*

**Tuesday 7 July 10.45am-12.15pm**

*Masterclass*



Piers Lane AO, who lives in London, is one of Australia's most renowned performers. In demand worldwide as a soloist and collaborative artist, highlights include a performance of Busoni's mighty piano concerto at Carnegie Hall, premieres of Carl Vine's second piano concerto and double piano concerto (with Kathryn Stott) *Implacable Gifts*, both written for him, and annual solo recitals at Wigmore Hall. His 2023 engagements included appearances in Dubai, New Zealand, the UK, the USA and throughout Australia.

As Artistic Director of the Sydney International Piano Competition since 2015, Piers chaired the jury of the 2023 edition and has adjudicated the Horowitz Kyiv-Geneva Piano Competition and the Clara Haskil International Piano Competition. He is responsible for recent Piano+ initiatives like the 2021 Online Piano Competition, the Piano Lovers' amateur competition and *Composing the Future*. Piers was Artistic Director of the Australian Festival of Chamber Music from 2007 to 2017 and directed the annual Myra Hess Day at the National Gallery in London from its inception in 2006 until 2014. He has recorded more than 70 CDs and has written and presented over 100 programs for BBC Radio 3. In 2022 he was presented with the Sir Bernard Heinze Award for service to music in Australia.

## Eleonora Sivan

Adelaide 2026 Patron



Eleonora Sivan is a Russian Australian piano pedagogue whose musical journey began at Leningrad Conservatory's Special Music School. She later continued at the Conservatory itself, studying with a professor from the Anna Essipoff School, amidst musical icons like Shostakovich, Khachaturian and Richter. Arriving in Adelaide in 1981, Eleonora served as Senior Lecturer in Piano at Elder Conservatorium for 23 years. She cultivated a distinctive school of pianism fostering lifetime engagement with music among her students. She has guided countless students through concerts, exams, and competitions; mentored many postgraduate students; and supported numerous teachers in their careers. Eleonora's inspirational musical drive has influenced concerts, festivals, and several creative and scholarly works. She inspired Peter Goldsworthy AM's novella, *Maestro* (1989), and Anna Goldsworthy's memoir, *Piano Lessons* (2010), both adapted for the stage as well as Larry Sitsky AO's extended piano suite, *The Golden Dawn* (2010), dedicated to Eleonora Sivan and pianists from her school. Eleonora's pedagogical methodology was the subject of Debra Andreacchio's PhD thesis (2023). Eleonora has had a cascading influence on the music community with her premise that music blossoms from invisible seeds planted within our imagination.

# The Art of Imagination – Creativity through the Piano

By Eleonora Sivan, Adelaide 2026 Patron



The subject of our conference is very important, interesting and timely, uniting all of us through a shared desire to realise our hopes, plans, and dreams. Our theme is broad, inviting contact with the greatest inheritances of the past as we seek an understanding of this language of eternity: music. This is especially important today, when global spiritual destruction is happening too quickly.

We will talk about geniuses, who are winners of the competition of centuries. They are the spiritual foundation and essence of our existence. Their music and revelations are alive with today's thoughts, feelings, hopes and emotions. They communicate with us through the language of music, developing our abilities to hear and understand, as we dive into their thoughts, moods and ideas.

These ideas exist in the details of the text, and in the inner logic of their music. This is our living connection, which we must learn to teach and understand by truly hearing. We need to be able to convey the most profound secrets, thoughts, pain, joy, doubts and hopes of the geniuses of the past, through the sonic realisation of every word, colour, and nuance of feeling. The experience of these greatest geniuses – their heights of comprehension – provides us with hope and a spiritual perspective rooted in everyday reality.

## The Art of Imagination

Music is the art of imagination. All of our life – reality, dreams, plans, hopes, visions, and memory – is made immortal through its language of sound, united by instinct. This is the aim and goal of the art of teaching.

Music is a form of contact which creates unity between civilisations, cultures, styles, times, and individual visions. It is the language of fantasies intertwined with reality. Music unites people, developing intuition, imagination and a deep understanding of life – but do not rely on intuition as an answer. Intuition demands the foundation of understanding to open the way to a variety of interpretations.

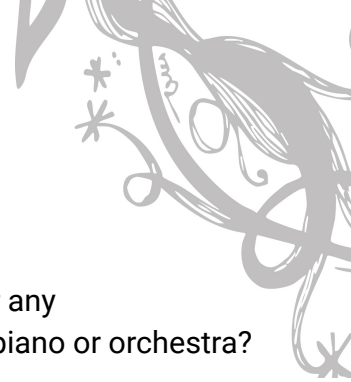
The intonation of the voice is an emotional thought, while the intonation of sounds is musical thinking. It is important to raise future teacher-performers, audiences, and music-lovers to develop deep respect for the music of genius: the voice of God. The sounds originate from emotion, memory, intuition, and cognition, which we must comprehend in order to teach.

Music is an art; pianism is the science that grants freedom to this art. Chopin represents this school of pianism, especially in romanticism. In the Russian tradition, the grand piano carries a name that is itself a declaration: *Royale*. The word comes directly from the French royal, meaning “kingly” or “fit for a king.” It is a symbolic title for this instrument of unlimited opportunities which requires deep intellectual and emotional work.

Please don't get me wrong: I deeply love and respect all instrumentalists, all singers, all conductors, and all talented musicians who have committed their life to their dream. But we can ask ourselves these four questions:

# The Art of Imagination (cont.)

By Eleonora Sivan, Adelaide 2026 Patron



1. With rare exceptions such as the Bach solo suites, is it customary for singer or any instrumentalist to prepare and perform solo concerts without the support of a piano or orchestra?
2. Let's discuss playing a concerto with orchestra: in a concert program when there is no orchestra the piano becomes the orchestra.
3. Let's consider the names piano trio and piano quintet: the presence of the piano is definitional to these ensembles.
4. Let's look at the structure of music from an analytic point of view: there is rhythm, there is melody, and there is harmony. Every instrument contains both rhythm and melody, but harmony unites everything – through thought, support, analysis, atmosphere, and depth – and this is realised at the piano.

The piano can be anything you imagine: an orchestra, a conductor, your personal choice of performer. On the piano is it possible to transcribe entire operas, ballets, symphonies, and songs. The organ predated the piano as a type of orchestra, and was used by that genius of geniuses, Bach. At the piano, Beethoven turns an orchestra into a monolith, with ready musicians.

While the conductor directs prepared professional musicians, the pianist creates them through imagination and intellect. The *Royale* is a vehicle for your personal will, offering profound immersion in a composer's thoughts, ideas, and personality, with complete freedom in interpretative choices. With exceptional imagination and unlimited knowledge, you can do everything on the piano.

## The Creativity of Pianism

The creativity of pianism is inseparably connected with the learning process. It is impossible to estimate the number of talented performers, teachers, audiences and music-lovers we lose through stereotypical approaches to studying – only a few “survive”. We must teach our students not only to listen but to hear, see, understand, and justify their decisions. We must teach our students how to realise all the written instructions and details of a musical score, and to feel the intonational development of thoughts and feeling. The composers' ideas – shaped by thoughts – are conveyed through the sonic realisation of words, colours, and emotions.

Music of genius offers us a spiritual contact. It is a way to preserve culture, humanity, and civilisation, and to pass it to our children and grandchildren for future generations. In this way the reality of today is a bridge to the future.

The process of teaching demands the development of special skills for technical realisation, as well as an understanding of the unlimited possibilities of this wise instrument. Technique is a science inspired by art and love, offering the ability to express the composer's intellectual-emotional thoughts, and to develop a personal understanding and interpretation. The thoughts and emotions of the composer are filtered through the subjective perspective of the performer. Through the process of memorisation, we have the opportunity to live inside these emotions, thoughts, colours, culminations, and ideas given to us by the great masters.

# The Art of Imagination (cont.)

By Eleonora Sivan, Adelaide 2026 Patron

The *Royale* has unlimited opportunities, but we cannot rely on talent alone. Talent is not only a gift from God but a ground for development. It is a chance rather than a result: the potential of possibilities. A teacher can – and indeed must – cultivate, persuade, and convince through demonstration, while offering full freedom for subjective understanding. Lessons should not be formal: every detail of the score must be thoughtfully considered rather than performed mechanically. It is essential to understand the logic of musical thought in sound – its movement, development, continuation, accents, and culmination. From childhood, we must teach our students to develop this contact with musical language.

Our mission is not winning prizes and competitions, but the creation, cultivation, and development of living contact with composers. We are obliged to inspire teachers and teacher-performers to rise to an understanding of the possibilities offered by the piano, rather than lowering the instrument to the level of today's primitivism. Mechanisation of teaching is our big problem. Pianism is a science that gives you freedom and sincerity. We have to teach our students not to be technicians but masters; we must not be athletes, but artists.

Today's conference is about evaluating and searching the possibilities:

1. It's not about playing on the pianoforte.
2. It's not about mechanically and superficially following all the details in a text.
3. It's not about cloning the emotions of other performers.

We should aim for real results: namely to understand, hear and realise every detail of the text, and convince by demonstration. This is just the beginning of a long process of growing, which must be started from youth, requiring deep involvement, and full of ups and downs. Its rewards are great: the joy of understanding, which is our responsibility and obligation, as pedagogues of the soul. We must hear musical text as we hear the voice of a writer. (This is the opposite of online scrolling.) In my opinion, mechanically generated music is an imitation of humanity.

Our conference unites us all in our shared commitment to pedagogical processes, and in our desire to hear, understand, love and realise the opportunities of this king of all the instruments, the *Royale*. We will be preparing pedagogues who are performers, with the ability to love, know, appreciate, and discover the opportunities of growth within every student, and to exploit all available potential, by demonstrating and convincing.

I would like to sincerely thank the conference organisers, the lecturers, the performers, our young masterclass students, and everyone participating.

The majority of what we will be discussing can be heard in masterclasses, concerts and lectures. Music is not a mathematical formula and technically repeated movements. It is thought, contact, emotional participation and deep perception of ideas and logic. I wish everyone success. Thank you very much.

# Keynote Speakers and Performers

## Prof Konrad Maria Engel

**Tuesday 7 July, 14.45-17.15; Wednesday 8 July, 14.45-15.45 and Thursday 9 July, 17.30-18.45**

*Collaborative Project with Conservatorium Students: Piano, Poetry and Paintings*  
*How inspiration and imagination from outside the box change our interpretation of the score*



**Wednesday 8 July, 10.45-12.15**

*Workshop: Finger Gym using Imagination – with ‘Parachutes’ and ‘Trampolines’...*

**Thursday 9 July, 9.00-10.15**

*Plenary Keynote: Practising means teaching yourself! – Or: What does repairing a car have to do with a Chopin Etude?*

Born near Frankfurt/Main, Prof Konrad Maria Engel grew up in a scientifically oriented family, yet from early childhood it was clear that music would be his vocation. He has received many scholarships, awards and prizes at international competitions, including the German National Music Competition, and first prize at the international Chopin-Competition Hanover. With almost 40 years of stage experience, Konrad has performed across Europe, Asia and the US, appearing as soloist with renowned orchestras and at major international festivals. His repertoire spans all styles and periods on instruments ranging from cembalo and fortepiano to historic grand pianos.

Over the last two decades, Konrad has developed a deep passion for teaching and focused his career on education. Early teaching work was in Hanover and at the University for Arts Bremen. In 2017, he was appointed professor at Hanns Eisler University Berlin and served as head of piano at Musikgymnasium C.P.E. Bach until 2023. Many of his students are now international prize-winners and emerging teachers. In his rare free time, Konrad pursues interests in astronomy, technology, visual arts, history and philosophy, and of course classic cars.

## Prof Anna Goldsworthy

**Tuesday 7 July, 19.30-21.30**

*Recital with Kyle Stegall: Schubert the Wanderer – Songs and Soliloquies*

**Thursday 9 July, 10.45-12.15**

*Masterclass in Collaborative Piano: Grieg, Fauré, and Debussy*

**Friday 10 July, 9.00-10.15**

*Plenary Keynote: The Human Touch: Piano in the Age of Intelligence*



Prof Anna Goldsworthy is Dean of the Elder Conservatorium of Music and Performing Arts at Adelaide University. In 2027 she will become Artistic Director of the Australian National Academy of Music, dividing her time between Adelaide and Melbourne. As a pianist, Anna performs extensively as a soloist and chamber musician. She is a founding member of Seraphim Trio. Recent highlights include performances with Seraphim Trio throughout the UK and Germany, a residency at the Conservatorio di Musica Santa Cecilia in Rome, the release of Radiante for ABC Classics, and collaborations with distinguished musicians including Andrew Haveron and Teddy Tahu Rhodes.

Anna is the author of the award-winning memoir *Piano Lessons*, published internationally. She has directed the Port Fairy Spring Music Festival, the Coriole Music Festival and the Music and Mountains Festival in New Zealand, and in 2024 delivered an ABC Boyer Lecture on the future of classical music. Anna holds degrees from the University of Adelaide, Texas Christian University and the University of Melbourne, and studied with Eleonora Sivan, Ronald Farren-Price, Hatto Beyerle, Lev Naumov and at ANAM.

# Keynote Speakers and Performers

## Prof Nicholas Mathew

**Tuesday 7 July, 8.45-10.15**

*Plenary Keynote: What Beethoven didn't know*

**Wednesday 8 July, 13.50-14.45**

*Recital: Music Related, Music Recovered, Music Remade*

**Friday 10 July, 10.45-12.15**

*Masterclass in Classical Music: Haydn and Beethoven*



Nicholas Mathew is a British-born pianist and writer. He is Professor of Music and the Richard and Rhoda Goldman Distinguished Professor in the Humanities at the University of California, Berkeley.

Professor Mathew regularly appears as a recitalist and chamber performer in the United States, Great Britain and Australia. A widely published scholar and critic, he is one of the world's leading authorities on the history of eighteenth- and nineteenth-century music, especially Beethoven, Haydn, Viennese musical culture and historical performance practices. He is a frequent public speaker to both general and specialist audiences on musical and artistic matters.

Professor Mathew is a regular contributor to the BBC in Britain and the ABC in Australia and has engaged in collaborative projects with musical institutions including the Vienna Philharmonic Orchestra and chamber groups such as the Takács Quartet. He is one of the founding members of the Chamber Music Collective, an experimental group of historically inspired artists and teachers based across the United States. He was educated at Oxford University and the Guildhall School of Music, London, before completing his doctorate in music at Cornell University, where he studied historical pianos with Malcolm Bilson. His books include *Political Beethoven* and *The Haydn Economy*.

## Prof Pamela Pike

**Tuesday 7 July, 13.50-14.45**

*Workshop for Teachers:*

*Inventive, Engaging and Effective Sight-Reading Strategies for Beginning and Intermediate Piano Students*

**Wednesday 8 July, 9.00-10.15**

*Plenary Keynote: The Adult Piano Student: Facilitating Creative Learning Throughout Adulthood*

**Thursday 9 July, 11.30-12.15**

*Presentation: Transformative Benefits of and Innovative Pathways into Research for Piano Teachers*



Pianist Pamela Pike, PhD, is Spillman Professor of Piano Pedagogy and Associate Dean of Research, Creative Practice and Community Engagement at Louisiana State University, where she directs the group piano and piano pedagogy program. Winner of the university's top research award in 2025 and top graduate teaching award in 2019, she has also received undergraduate and statewide teaching awards in Arkansas and Louisiana.

Pike is a Yamaha Master Educator, a Foundation Fellow of Music Teachers National Association, and a member of the College of Examiners for the Royal Conservatory of Music in Toronto. An active researcher in sight-reading, deliberate practice, group teaching, adult learning and career sustainability, she is a sought-after speaker and clinician. She has published books, book chapters, research articles and practitioner articles, and serves as editor-in-chief of *Piano Magazine* and co-editor-in-chief of the *Journal of Piano Research*. Her solo-authored Routledge books are *The Adult Music Student: Making Music throughout the Lifespan* and *Dynamic Group Piano Teaching: Transforming Learning Theory into Teaching Practice*.

# Keynote Speakers and Performers

## Lucinda Collins

**Thursday 9 July, 13.50-14.45**

*Lunchtime Duo Piano Concert with Vivian Choi Milton:  
Sacred Whispers, Divine Rhapsodies*



Lucinda Collins is a first class Honours graduate of the Elder Conservatorium. A recipient of the Elder Overseas Scholarship, she completed postgraduate studies at the Royal College of Music with Professor Peter Wallfisch. She later won the ASKM National Bicentennial Piano Competition and the Hephzibah Menuhin Memorial Scholarship before joining the staff of the Elder Conservatorium in 1990. Lucinda has performed widely throughout Australia and has also given recitals in the UK and Korea. Her playing has been praised for its “daunting power, lyrical beauty and musical intelligence”. She has worked extensively as a chamber musician and partnered many distinguished artists, including David Geringas, Lynn Harrell and Natalie Clein. She has toured nationally with the Australian String Quartet, collaborates regularly with many of Australia’s finest musicians, and is a member of Adelaide University’s Lumen ensemble. A dedicated teacher, she has mentored many of Adelaide’s most talented young pianists and has been Head of Keyboard at the Elder Conservatorium since 2000.

## Vivian Choi Milton

**Thursday 9 July, 13.50-14.45**

*Lunchtime Duo Piano Concert with Lucinda Collins:  
Sacred Whispers, Divine Rhapsodies*



Acclaimed by Fanfare as “an exemplar of the modern global pianist”, Vivian Choi Milton enjoys an international career as a soloist, chamber musician and pedagogue. She has performed extensively throughout Australia, New Zealand, Europe, North America and Asia. Recent highlights include concerto appearances with the Grammy Award-winning Boston Modern Orchestra Project, festival performances at the Tanglewood Festival, Coriole Music Festival and Bowral Autumn Music Festival, and solo recitals in Spain, the Netherlands and throughout Australia, including Piano Plus+ and the PianoLab Festival. An avid chamber musician, Vivian has appeared as a guest artist with the Boston Symphony Chamber Players, the Chameleon Arts Ensemble and the Herz Ensemble. Vivian’s discography includes two acclaimed recordings on the BMOP/Sound label with the Boston Modern Orchestra Project, including their recording of Harold Shapero, named among the best releases of 2020 by The Arts Fuse, Sequenza21 and Classics Today. A First Prize winner of the Maria Yudina International Piano Competition, she has also won top prizes in Italy, the Netherlands and Bulgaria. Vivian holds degrees from the St Petersburg State Conservatory, New England Conservatory and Carnegie Mellon University, and currently serves on the piano faculty of the Elder Conservatorium at Adelaide University.

# Keynote Speakers and Performers

## Kyle Stegall

**Tuesday 7 July, 19.30-21.30**

*Concert with Anna Goldsworthy: Schubert the Wanderer – Songs and Soliloquies*



American-born tenor Kyle Stegall is acclaimed for his expressive interpretations of baroque and classical repertoire across both concert and operatic stages. In 2025 he made his Australian mainstage debut as Belmonte in Mozart's *Die Entführung aus dem Serail* with Victorian Opera, followed by his role debut as Roméo in Gounod's *Roméo et Juliette* for State Opera South Australia.

A sought-after concert artist, Kyle has performed a wide range of oratorio and symphonic repertoire with orchestras and ensembles across the United States, Europe and Australia. His solo credits include Bach's *Magnificat*, *Mass in B minor*, *Christmas Oratorio*, *St Matthew Passion* and *St John Passion*; Handel's *Messiah*; Mozart's *Requiem* and *Great Mass in C minor*; Monteverdi's *Vespers*; Beethoven's *Mass in C major*; Haydn's *Creation*; Dvořák's *Stabat Mater*; Mendelssohn's *Elijah*; Stravinsky's *Pulcinella*; and Vaughan Williams' *Serenade to Music*. He also appears on commercial recordings with the Boston Early Music Festival and American Bach Soloists, and his solo albums *Visions* and *Myrtle and Rose* highlight both early repertoire and new works by living composers.

## Composition Competition Consultant

### Dr Anne Cawrse

**Friday 10 July, 14.00-15.00**

*Composition Competition Presentations & Finalists' Concert*



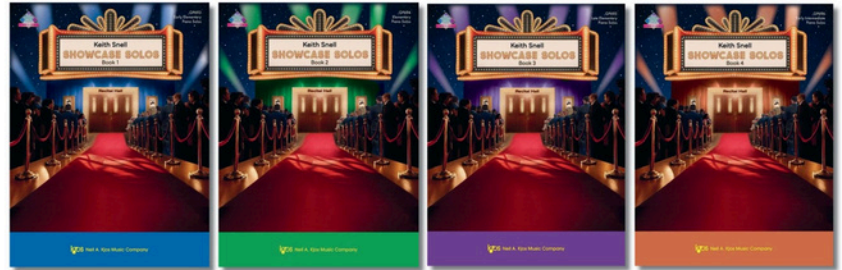
Composer Anne Cawrse is inspired by stories, art, nuance, and the fragility of the human condition. Her artistic practice is built around connection between the composer, the performer and the audience, and a belief that music has the power to express the inexpressible. Based in Adelaide, she composes for orchestral, band, choral, and chamber groups, as well as solo instruments and voice.

Cawrse is regularly commissioned, performed and recorded by leading orchestras, ensembles and performers all around Australia. She enjoys a particularly close working relationship with the Adelaide Chamber Singers and is proud to be their most commissioned composer - 6 works and counting.

A multiple award winner and finalists at the APRA/AMC Art Music Awards, Cawrse has also received the Albert H Maggs Award, a Prelude Composer residency, and was a finalist in the Paul Lowin Orchestral Prize (2022) and the Australian Women in Music Awards (2023). In 2024 she was named Individual Professional Artist of the Year by the Adelaide Critics Circle. Between 2021-24 she curated three She Speaks Festivals of Women Composers for the Adelaide Symphony Orchestra.

# Discover KEITH SNELL

Author | Educator | Composer | Arranger



Keith Snell Showcase Solos

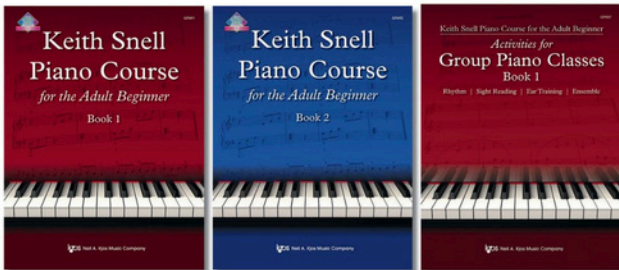
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# APPC 2026 Program Details

## Monday 6 July

### Registration

14.00–17.00 Madley Rehearsal Studio

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### Official Opening of APPC 2026

*(separately ticketed event)*

18.00–20.30 Exhibition Hall, National Wine Centre of Australia

Corner of Botanic Road and Hackney Road – *entrance from Hackney Road*

**Opening Remarks: Joe Hay**, General Manager of Adelaide UNESCO City of Music

### Recital: Piers Lane AO

#### **J.S. Bach (1685-1750)**

Toccatina in C minor BWV 911

*Toccatina – Adagio – Fuga – Adagio – Fuga – Adagio / Presto*

#### **Frédéric Chopin (1810–1849)**

Prelude in C# minor Op. 45

*Sostenuto*

#### **Frédéric Chopin (1810–1849)**

Complete Preludes Op. 28

No. 1 in C major: *Agitato*

No. 2 in A minor: *Lento*

No. 3 in G major: *Vivace*

No. 4 in E minor: *Largo*

No. 5 in D major: *Molto allegro*

No. 6 in B minor: *Lento assai*

No. 7 in A major: *Andantino*

No. 8 in F-sharp minor: *Molto agitato*

No. 9 in E major: *Largo*

No. 10 in C-sharp minor: *Molto allegro*

No. 11 in B major: *Vivace*

No. 12 in G-sharp minor: *Presto*

No. 13 in F-sharp major: *Lento*

No. 14 in E-flat minor: *Allegro*

No. 15 in D-flat major: *Sostenuto*

No. 16 in B-flat minor: *Presto con fuoco*

No. 17 in A-flat major: *Allegretto*

No. 18 in F minor: *Molto allegro*

No. 19 in E-flat major: *Vivace*

No. 20 in C minor: *Largo*

No. 21 in B-flat major: *Cantabile*

No. 22 in G minor: *Molto agitato*

No. 23 in F major: *Moderato*

No. 24 in D minor: *Allegro appassionato*

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### Cocktail Reception

*(separately ticketed event)*



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WEST AUSTRALIAN MUSIC TEACHERS' ASSOCIATION



The Western Australian **Music Teachers' Association (WAMTA)** extends warm greetings to everyone attending this year's **APPC Conference in Adelaide.**

We congratulate the organisers and wish all delegates, presenters, guests and attendees an **inspiring, collegial and rewarding** conference experience.

*With best wishes from Western Australia.*



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# APPC 2026 Program Details

## Tuesday 7 July

### 08.15-13.00 Madley Rehearsal Studio

#### Registration

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### 08.45-10.15 Scott Theatre

#### Daily Announcements

#### **Plenary Keynote:** Prof Nicholas Mathew, *What Beethoven didn't know*

In his seminal work of music history and theory, *Beethoven Hero*, Scott Burnham claimed that the values of Beethoven have become the values of music. Pianists and scholars have long portrayed Beethoven like that, as the very paradigm of European classical music culture. It is therefore all the more startling to discover just how many features of this culture that Beethoven barely knew or didn't know at all. He never knew the piano recital. He hardly even encountered a public concert with tickets. He never played in front of a silent audience and never performed without improvising. He didn't know any purpose-built public recital halls. His knowledge of older music was patchy and, by our standards, eccentric. He never performed with an established philharmonic orchestra or with a specialist conductor holding a baton. He didn't know a great deal about practising scales and arpeggios, standardized fingerings, or regular rehearsals. He never held an Urtext edition and rarely used full scores. He didn't know what we would call music theory or concepts such as sonata form or development sections. Valved horns, modern iron-framed pianos, metal violin strings - all were unknown to him, not to mention the ways in which they were tuned or how we would expect them to be played on. All this and yet our classical music culture sometimes makes our students believe that it has always been this way. That's how all classicisms work, after all. But looking at what Beethoven didn't know reminds us that things were once very different. How could knowing what Beethoven didn't know productively change our approaches to teaching and performing? Could it inspire us to create musical experiences that no-one knows, yet?

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### 10.45-12.15 Elder Hall

#### **Masterclass:** Piers Lane

Mozart	Sonata in B flat, K333, 1st mvmt.
Liszt	Legend No 2, S.175 - St Francis of Paola Walking on the Waves
Chopin	Ballade No 1 in G minor, Op 23

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### 10.45-11.30 Scott Theatre

#### **Workshop:** Dr Sara Ernst, *Impactful Rote Teaching Through Creative Play*

Rote teaching has an established history of application in modern piano education, from the Suzuki Piano School to recent methods like Piano Safari Hague and Fisher. While these curricula provide sequenced repertoire, teaching by rote can be an uncertain and daunting process, especially for piano teachers newer to this approach. This workshop provides a unique and essential perspective, exploring how to effectively teach repertoire by rote through play-based sequencing and creative music making. The presentation begins with a basis in educational theory, leading to the instructional principles and approaches including sound-first process, singing and embodied movement, additive and whole-part-whole sequencing, and use of lyrics and notation traditional and graphical as a memory device. Creative application is a core tenet of this workshop, with the rote-learning process culminating in improvisation and creative transfer by the student. Sample repertoire and lesson plans elucidate the pedagogical strategies provided.

# APPC 2026 Program Details

Tuesday 7 July



10.45-11.30 Hartley Concert Room

**Neil A Kjos Sponsored Workshop:** Keith Snell, *New Music Showcase: For Adult Beginners and Beyond*

Keith will share teaching experiences and insights that led to the creation of his two newest series: the Keith Snell Piano Course for the Adult Beginner and Showcase Solos. In the Keith Snell Piano Course for the Adult Beginner, Books 1 and 2, you will discover an all-encompassing, modern piano method that can transform your perspective on teaching mature beginners. Your students will thrive with the clean, sophisticated layout; the clear, concise text; and the comprehensive foundation in technique and musicianship, supported by a treasure trove of digital resources. Keith will also introduce the newly published Activities for Group Piano Classes, which may be used as a supplement when teaching in groups.

Showcase Solos, Books 1-4, are collections of original music by Keith Snell for elementary through intermediate students. The variety of musical styles makes these pieces ideal for performance in recitals and festivals, or the pleasure of playing for friends and family.

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10.45-11.30 Madley Jazz Studio

agcp

**Workshop:** David G. Miller, *Collaborative Piano: Partners in Music*

This session will expose the inner workings of the collaborative process as it applies to the preparation and performance of a musical score. I will illustrate how piano students can establish balanced musical partnerships, that respect differing interpretive perspectives in their realisation of the composer's intentions as revealed in the musical score. My aim is to provide piano teachers with guidance on how to develop their student's creativity, flexibility and confidence in musical collaboration and therefore expand their performance opportunities.

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11.30-12.15 Scott Theatre

**Scholarly Paper:** Rodney Smith, *Not letting sleeping dogs lie: the case for recovering rarely heard German romantic piano works*

Relatively recent advances in digital technology have generated platforms that give ready access to mid to late nineteenth century German piano scores rarely heard for many years. The writer has taken piano music from five neglected German composers of the era – Carl Taubert b 1811, Robert Volkmann b 1815, Friederich Kiel b 1821, Felix Draeseke b 1835, Anton Urspruch b 1850 and explores the challenges posed by their works. From Taubert's Weber-coloured conservatism to Draeseke's and Urspruch's Wagner-infused radical traits, they give pianists all the stylistic variety and constructional finesse found in universally acknowledged great German composers but presented from different perspectives. Some have acquired societies *gesellschaften* to promote their music... Nevertheless, many questions remain. Was the neglect suffered justified after all? Are current listeners ready for the re-introduction of such compositions? Irrespective of listeners views, is their recovery nevertheless a good thing for teachers and students?

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11.30-12.15 Hartley Concert Room



**AMEB Sponsored Workshop:**

Angela Turner, *Shining a Spotlight on Australian Works in Level 1 of AMEB Piano Series 19*

Australian composers hold a central place in AMEB's latest piano grade books, offering students a vibrant palette of sounds, stories, and pedagogical possibilities. In this presentation, AMEB Series 19 consultant and editor Angela Turner shines a spotlight on the Australian works embedded throughout the series, featuring performance excerpts from each Australian piece from Preliminary to Grade Four.

The session highlights the creativity and diversity of Australian composition represented in Level 1 of Series 19, spanning heritage composers through to contemporary voices. Angela will discuss the pedagogical considerations for each work, exploring how these pieces support technical development and musical imagination. She will also provide insights into the selection process, revealing how Australian repertoire was woven into the broader artistic and educational vision of the grade books.

# APPC 2026 Program Details

Tuesday 7 July

11.30-12.15 Madley Jazz Studio

**Workshop:** Isaac Mouskovias, *Where Voice Meets Keyboard: Finding Synergy in Vocal/Piano Duos with the Taubman Approach*

The Taubman Approach TA provides a systematic framework for examining the physical coordination that underpins piano technique and offers a pedagogical basis for tone production and musical expression. The TA principle of interdependence conceptualises piano performance as a single, integrated act through coordinated unity of the hands, and addresses the structural interdependence of musical lines, emphasising the integration of technical execution and musical intent within a cohesive musical process. This workshop presents outcomes from the presenter's PhD research, extending the pedagogy of interdependence to the relationship between pianist and vocalist. Through musical excerpts, the session examines vocal-piano interdependence via cyclical cueing involving consonants, breath, and musical interplay, and demonstrates how these elements may be incorporated into pianistic technique to support autonomous ensemble. Practical applications of TA are further explored in relation to ensemble cohesion, and the creation of a buoyant soundscape that supports the vocal line.

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12.15-13.00 Scott Theatre

**Lecture Recital:** Jennifer Chen, *Imagination, Culture, and Performative Judgement in Teaching Tchaikovsky's 'The Seasons'*

Imagination is frequently encouraged in piano teaching as a pathway to expressive freedom. In practice, however, students often equate imagination with exaggeration, particularly in character pieces, resulting in performances that obscure musical clarity. This lecture recital proposes an alternative pedagogical perspective imagination as informed performative judgement, emerging from careful score-reading and attentive listening. Focusing on selected movements from *The Seasons* by Pyotr Ilyich Tchaikovsky, a cycle widely taught within studio and examination contexts, the presentation explores how sound imagination and temporal conception are embedded within the score. Rather than treating imagination as something to be added, performers are invited to recognise musical images implied through notation, gesture, texture, and metre, and to consider how these elements guide appropriate expressive response. Cultural context is introduced not as historical background, but as a practical means of clarifying why certain kinds of imagination are suggested and why others may be inappropriate. Attention to external sound imagery, physical movement, and spatial resonance can inform decisions about articulation, pacing, and expressive weight. Similarly, metrical design and rhythmic grounding may challenge inherited stylistic assumptions, guiding performers towards a more precise sense of motion and time. The lecture component outlines a score-based approach that moves from observation to imagination and finally to judgement what kind of sound is implied, how much intervention is necessary, and where restraint best serves the musical idea. These concepts are demonstrated through live performance of selected excerpts from *The Seasons*, illustrating how small interpretative decisions can significantly affect clarity, balance, and character. From a pedagogical perspective, this lecture recital reframes teaching not as stylistic imitation, but as the cultivation of interpretative responsibility. By guiding students to articulate the reasoning behind their choices, familiar repertoire becomes a powerful tool for developing imagination that is grounded, contextual, and musically accountable.

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12.15-13.00 Hartley Concert Room

**Lecture Recital:** Jocelyn Kotchie, *'That Sounds Beautiful'* -  
*Combining Imagination and Pedagogy to Help Children Create a Beautiful Tone*



Sometimes it's the simplest of ideas and suggestions that can bring about change in the way our students play their pieces. The notes on the page may be meaningless until a picture is created in the student's mind and from there it is but a simple matter to guide technique to enable that picture to successfully come to life. In this presentation, Jocelyn will present a variety of pieces from pre-preliminary to more advanced levels which have been designed to develop tonal expression, through pedagogical techniques but also through the use of imagination. Videos will be shown of ordinary students playing some of these pieces and the expression which they are able to bring to their playing through following these strategies and creating pictures in their imaginations.

# APPC 2026 Program Details

## Tuesday 7 July

### 12.15-13.00 Madley Jazz Studio

**Scholarly Paper:** Glenn Riddle, *Advanced piano repertoire for small-handed pianists*

There has in the last forty years been a remarkable increase in both the quality and quantity of young piano talent throughout the world. Arguably led by the tsunami of emerging young piano talents from China and South Korea, it is no longer rare to hear mid-teenagers performing the complete etudes of Chopin or Liszt, Ravel's *Gaspard*, or Rach 3. And while in the 1980s it was a rare event for 12- or 13-year-olds to sit for their AMEB Diploma exams, now it is the norm. This phenomenon reflects both a marked rise in piano pedagogy standards, as well as increased motivation on the part of students, teachers and parents alike. This paper, complementing the research already done by PASK Pianists for Alternatively Sized Keyboards - will explore the importance of finding advanced repertoire Grade 8 for pre-teens whose hands struggle to stretch an octave comfortably.

### 13.00-13.45 Scott Theatre

**Lecture Recital:** Amanda Handel



*Just Imagine: accessing the subconscious mind via metaphor, and making magic happen in piano lessons.*

While the imagination is an internal phenomenon hosting a treasury of memory, dreams, visions and symbols in the subconscious domain, the conscious mind – on the other hand – generates brilliant ideas and makes plans to bring them to fruition externally. When in balanced employ, this elegant working-dynamic of the two minds is designed to bring about our best human potential.

*The Imagination is one of the highest prerogatives of man. By this faculty he unites [...] former images and ideas, and thus creates brilliant and novel results.* Charles Darwin.

Underpinned by the principles of clinical hypnotherapy, my presentation explores unique angles for creativity through teaching piano repertoire. Venturing beyond the ordinary, my focus is directed to the often-neglected yet extraordinary power of the subconscious mind in teaching. True-life stories from my studio, show how a well-crafted suggestion to “just imagine...” can bring about instant positive, permanent change to a student’s self-concept – and consequently their playing. Woven within threads of analogy and metaphor, my examples and practical ideas demonstrate how the neurological response mechanism and the mind/body interface operate – as if by magic. Considering our theme The Art of Imagination – Creativity Through the Piano, this is invitation to step into the realm of pedagogical artistry.

### 13.00-13.45 Hartley Concert Room

**Hal Leonard Sponsored Workshop:** Carly McDonald



*Decoding Divergence - Because one-size-fits-all never fits anyone*

Step into the real, vivid, sometimes unpredictable world of neurodivergent students at the piano. Through honest, contrasting case studies, Carly shows how different ways of thinking call for different approaches, and how even a “perfect” plan can fail spectacularly. These stories reveal what worked, what was quickly dropped, and what teachers can adjust on the spot. You’ll leave with flexible, practical strategies you can use immediately and a clearer sense of how responsive teaching transforms lessons when difference leads the way.

### 13.00-13.45 Madley Jazz Studio

**Workshop:** Paul Myatt, *Is your Off the Bench working to your advantage?*

Movement, singing, rhythm games and multisensory exploration of music aren’t just ways to keep students engaged. They help the brain build lasting musical understanding. The research is clear multisensory and multimodal engagement accelerates pattern recognition, supports reading and rhythm development, and improves memory retention and musicality. But the research also shows that few of us have had any training in how or what to do. Being piano teachers, we are experts at thinking on our feet, developing activities, adapting on the fly, and creating resources from whatever’s at hand. But, are we doing the right things? This session examines the critical elements that make off-the-bench activities genuinely effective. Drawing on embodied cognition research neuroscience and the principles underpinning Orff, Kodály, Dalcroze and Whole Body Learning methodologies. You’ll leave with a framework to examine your current toolkit and identify what might be missing.

# APPC 2026 Program Details

Tuesday 7 July

## 13.50-14.45 Scott Theatre

**Workshop:** Prof Pamela Pike, *Inventive, Engaging and Effective Sight-Reading Strategies for Beginning and Intermediate Piano Students*

Students who learn to sight-read successfully enjoy learning new music, tend to continue with piano lessons longer than their peers, and are better equipped to make music with others. This session explores the principles behind good reading and specific strategies that teachers can use to help students of all ages develop effective and efficient sight-reading skills, including chunking drills that improve pattern recognition and motor skills and eye-tracking maps that enhance awareness of unnecessary eye fixations. Methods to identify excellent commercially available sight-reading books and ideas to enhance personal teaching libraries with essential materials will be explored.

## 13.50-14.45 Hartley Concert Room

**Willis Music Sponsored Keynote:** Dr Jason Sifford, *Framework and Freedom*



Creativity requires framework and freedom. Without a framework, activities become directionless and chaotic. Without freedom, thinking becomes convergent and all we can do is replicate the past. In teaching, the frameworks are often clear - we have the notes on the page, a chord chart to follow, or a style to capture. But finding freedom within that framework can be difficult. Borrowing a concept from improv comedy - "Yes, and..." - we'll explore ways in which students can feel free to exercise creative expression, whether they're preparing a classical sonata or soloing over blues changes.

## 13.50-14.45 Madley Jazz Studio

**Workshop:** Alice Bannan



*Stories in Sound: Encouraging Imaginative Performances in Developing Pianists*

Imagination transforms notes into stories and performances into experiences. This workshop explores how narrative thinking can inspire expressive playing in developing pianists, offering practical strategies for unlocking storytelling as a pathway to musicality. Drawing on my published collections *Stories in Sound* (Wirripang), I will demonstrate approaches that help students discover the "story" within any repertoire. Beginning with the emotional immediacy of film and television scores, we will consider how similar storytelling principles apply across classical and pedagogical repertoire. Examples from my teaching studio will highlight how narrative entry points can deepen interpretation, improve tone and phrasing, and increase student engagement. Participants will receive worksheet samples and leave with practical tools to incorporate into their own teaching.

Participants will learn to:

- Use storytelling to unlock expressive performance
- Identify narrative cues within the score
- Guide students in creating musical characters and scenes
- Apply narrative strategies across varied repertoire



# APPC 2026 Program Details

## Tuesday 7 July

### 14.45-17.15 Elder Hall

**Collaborative Project:** Prof Konrad Maria Engel with Conservatorium Students, *Piano, Poetry and Paintings: How inspiration and imagination from outside the box change our interpretation of the score*

The word 'imagination' already carries imagery within it; let's add poetry, and we have everything we need for this workshop and collaborative performance project. The experience we are seeking during the workshop is to discover how a poem or a painting can immediately transform our interpretation – the 'musical image,' as the Neuhaus described.

Furthermore, we want to develop collaboratively a performance concept that helps the audience sense how the impression of a poem or painting interacts with their perception of the music. In our concert on Thursday, you will enjoy some of the works twice: before and after hearing inspiring poems by figures such as Li Bai and Scriabin. Your impressions will be further augmented by projected paintings from great masters, intended to amplify your imagination... like ours... vastly.

#### Program:

##### Teresa Kennedy

Debussy Jardins sous la pluie, from *Estampes*

##### Maria Tynan

Ravel Une barque sur l'océan, No. 3 from *Miroirs*

##### Jenny Su

Scriabin *Sonata No. 4, Op. 30 in F sharp major*

##### Konrad Maria Engel

Mahler *Lied von der Erde/Von der Jugend*

Debussy *L'isle Joyeuse, L. 106*

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### 14.45-15.45 Scott Theatre

**Lecture Recital:** Dr Beverley Simms, *Grażyna Bacewicz's 10 Etudes for Piano: Dazzling Studies in Twentieth Century Technique and Style*

This lecture recital will examine the stylistic and pedagogical features of *10 Etudes* by Grażyna Bacewicz 1909-1969. The etudes were composed in 1956, during a time when Bacewicz was broadening her harmonic language, and experimenting with rhythmic modulation, motivic development, and texture. They exhibit a dazzling array of technical demands and quickly became popular with concert pianists throughout Europe. Although contemporary in harmony and style, they were favorably compared to Frederic Chopin's *Etudes*. This lecture recital will include a live performance of Etudes 2, 3, 7, 9, and 10. Bacewicz entered the Polish musical scene in the 1930s, after graduating from the Warsaw Conservatory. She then studied at the Paris Conservatory with Nadia Boulanger. During World War II she moved back to Warsaw, where she continued to compose and have her works performed in secret concerts in spite of the Nazi occupation. After World War II she took a Professorship at the Conservatory in Lodz. During this time the Polish Communist Party of the 1950s began to allow some cultural freedom, and in 1956 composers were able to organize the first Warsaw Autumn Festival of Contemporary Music, a significant cultural event that brought the latest contemporary music from all over Europe to Polish audiences and composers. Several of Bacewicz's compositions were performed at the festival, along with those by Bartok, Berg, Prokofiev, Lutoslawski, and many others.

# APPC 2026 Program Details

## Tuesday 7 July

### 14.45-15.45 Hartley Concert Room

**Workshop:** Rosslyn McLeod & Meredith Connie, *Introduction to Alexander Technique: a method to improve performance standards*

In the 1890s in Melbourne, F.M. Alexander solved his voice and breathing problems by identifying strains and stresses in his body, and then by consciously changing how he used his body systems such as the diaphragm and other musculature. Now known as Alexander Technique, the benefits are recognized by musicians worldwide. These benefits include improved breathing, as well as finer control of the muscles used for playing any instrument. Whilst the pianist's fingers touch the piano keys, finger function actually depends on the muscle quality further up; Alexander Technique seeks to properly support the fingers through the action of the entire arm and torso. The workshop will include activities and contribute to more awareness of anatomical mechanisms within a group setting. Transmission of the Alexander Technique, however, is best demonstrated by what is known as hands-on work; optional, free practical sessions will be scheduled to follow during the conference.

### 14.45-15.45 Madley Jazz Studio

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**Scholarly Paper:** Dr Tonya Lemoh

*Evocation, Emotion and Imagination: The role of the piano in Samuel Coleridge-Taylor's song cycles*

British-Sierra Leonean composer Samuel Coleridge-Taylor 1875-1912 has become an increasingly familiar musical figure in recent years, as the desire for greater diversity in the Western classical canon continues to unearth music by previously overlooked composers. Coleridge-Taylor wrote orchestral, chamber, solo and vocal works, achieving international renown during his lifetime with his Hiawatha trilogy, but fell into obscurity in the post-war years. An accomplished pianist and violinist himself and a superb orchestrator, Coleridge-Taylor's piano writing is notable for its rich harmonic textures, sophisticated phrasing and inventive rhythmic elements. This paper explores the role of the piano in his song cycles, revealing his remarkable gift for pictorial and emotional text setting through pianistic gesture and imagination. The presentation will focus primarily on two major cycles: *6 Sorrow Songs Op. 57* 1906 and *Songs of Sun and Shade* 1911, with texts by Christina Rossetti and Radclyffe Hall.

### 16.15-17.15 Scott Theatre

**Lecture Recital:** Dr Asher Ian Armstrong, *Imaginative, Inclusive Programming: Piano Genre Alternatives Written by Women*

Music critic Alex Ross recently said of the music of Florence Price that she seems to speak from an imaginary past, from an alternative history of an America that lived up to its stated ideals. The same could be said for the piano literature while music by Chopin, Schubert, Brahms, and Rachmaninoff is played and heard every season, there is a massive alternative history of piano music written by women of which most listeners remain unaware. The Twentieth century is an ideal point from which to embark on an exploration of this largely unknown landscape of music, and in which many of the major genres in piano repertoire are explored thoroughly including the Prelude and Fugue, Variation, and Sonata forms. Maria Herz, a German Jew born in Cologne, led a remarkably creative existence even while experiencing war, upheaval, deaths of loved ones, and finally, a permanent dismantling of her family. Her music belies a love of the Nineteenth century Romantics though later works show a true Modernist at work, and her early *Variations on a Theme by Chopin* represents a remarkable artist in the first stages of her maturity. Soviet composer Gayane Chebotaryan was 5 years old when the genocide of her people was stopped; her music is both faithful to her Armenian roots and expressively direct in a way that can be unexpectedly powerful as it is in the beautiful *Prelude and Fugue* explored here. One of the most significant examples of the sonata genre to come out of Canada is surely the *First Piano Sonata* of Jean Coulthard. This work shows a fascination with emotional, Romantic templates of the form and with Impressionist music vocabulary, as does the *First Sonata* of her Soviet contemporary Zara Levina. One hears in Levina's sonata, all the hallmarks of a masterpiece, not unrelated to those examples of Scriabin and Rachmaninoff. Lauma Reinholde was an accomplished, prolific pianist-composer whose music has been noted for its strong temperament and great emotional excitement. Yet, outside of Latvia and even there, this piano music remains little-known. It is time we came to know it!

# APPC 2026 Program Details

## Tuesday 7 July

### 16.15-17.15 Hartley Concert Room

#### **Documentary-style Scholarly Paper:** Ben Nicholls, *Looking for Allison Nelson*

This is a story about Allison Nelson (1927–2025), a serious pianist and teacher who overcame challenges with grit and creativity. This paper, with live musical interludes, is about my search for Nelson in the archives and the broader factors that shape who gets remembered and who does not. The facts are not all new (Lynn Worcester surveyed Nelson’s legacy in her PhD thesis from the University of Oklahoma in 2015) but I have consulted neglected Australian sources. There are famous names in Nelson’s story – the Curtis Institute and Rudolf Serkin, for example – as well as others of local renown like the Elder Conservatorium and Brenton Langbein. The practical lessons of Nelson’s life, and the encouragement her example provides, reveal an innovative performer and teacher.

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### 19.30-21.30 Elder Hall

#### **Concert:** Anna Goldsworthy & Kyle Stegall

#### **Schubert the Wanderer: Songs and Soliloquies**

Liszt described Schubert as “the most poetic musician that ever lived.” Nowhere is this more vivid than in the lieder, whose masterful piano parts amplify and deepen their poetic meaning – but it is a claim that rings equally true of his music for solo piano. Schubert’s poetic world returns to certain themes: the wanderer, the beauty of the natural world, the passage of time, threshold between love and grief. In this program, tenor Kyle Stegall and pianist Anna Goldsworthy offer a selection of lieder as a kind of Rosetta Stone of that world, alongside two genres of piano music that are themselves a form of poetry: the Moments musicaux and the Impromptus.

#### **Program:**

Moment musical D. 780 No. 1 in C major

Verklärung D. 715 in A minor

Der Tod und das Mädchen D. 531 in A minor

An die Musik D. 547 in D major

Moment musical D. 780 No. 3 in F minor

Freudvoll und leidvoll D. 573 Geheimes D. 719

Nähe des Geliebten D. 162

Moment musical D. 780 No. 2 in A flat major

Ganymed D. 544

Der Musensohn D. 764

Wandrer's Nachtlied II D. 768

#### **Interval**

Impromptu D. 899 No. 4 in A flat major

Liebesbotschaft D. 957 No. 1

Frühlingssehnsucht D. 957 No. 3

Ständchen D. 957 No. 4

Impromptu D. 899 No. 2 in E flat major

Das Fischer-mädchen D. 957 No. 10

Die Stadt D. 957 No. 11

Ihr Bild D. 957 No. 9

Impromptu D. 899 No. 3 in G flat major

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# APPC 2026 Program Details

## Wednesday 8 July

### 8.00-8.45 Hartley Concert Room

#### Breakfast Etude with KAWAI

**KAWAI**

**Micro PEDx talk:** Mekhla Kumar, *Motivation, Measurement & Mindfulness*

In a world of shrinking attention spans and rising expectations, today's piano students are asking one simple question: Am I getting better, and does this matter to me? This fast-paced PEDx session distils three essential pillars of long-term learning: motivation, measurable progress, and mindful technique. In a concise, practical format, explore how to design motivation rather than hope for it, make improvement visible beyond repertoire difficulty, and teach technique through awareness instead of tension.

The focus is on immediately usable ideas: small shifts that keep students engaged, reduce frustration, and build independence. When students can see their progress and understand their bodies and sound, learning accelerates, and confidence grows. Where motivation, measurement and mindfulness intersect, teachers create resilient learners who practise with purpose, think critically, and stay connected to music for life.

**Micro PEDx talk:** Tim Topham, *Why Your Studio Community Is Critical for Motivation*

Most teachers focus on better lessons, smarter practice strategies, and more engaging repertoire. But ask any musician what they remember most about growing up in music, and the answer is rarely scales or exercises. It's the moments shared with others: bands, choirs, recitals, late rehearsals, friendships built around sound.

This PEDx session reframes motivation through the lens of belonging. Students stay not just because they improve, but because they feel part of a musical community. This session shows how even one-on-one teachers can create spaces where collaboration thrives, through duets, group experiences, workshops, and shared celebrations. When students make music together, identity forms, confidence grows, and motivation becomes self-sustaining. The studio stops being a lesson and becomes a place they want to return to.

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### 08.30-10.00 Madley Rehearsal Studio

#### Registration

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### 9.00-10.15 Scott Theatre

#### Daily announcements

**Plenary Keynote:** Prof Pamela Pike, *The Adult Piano Student: Facilitating Creative Learning Throughout Adulthood*

While traditional piano pedagogy and music education programs focus on teaching music to children, scholars and musicians recognize that music learning can continue beyond the school years. Continued and long-term engagement with music making and piano lessons throughout the lifespan adds value to people's lives; however, effective adult teaching includes principles of andragogy that are applicable only to adult learners. This presentation explores how piano teachers can create engaging musical experiences and facilitate meaningful activities that promote the musical development of adult amateur students. Employing successful strategies to accommodate for the unique needs of adult learners, as they move through the five stages of adulthood, ensures that adults will enjoy making music and continue to improve skills well into their later years of piano study.

# APPC 2026 Program Details

## Wednesday 8 July

### 10.45-12.15 Elder Hall

**Workshop:** Prof Konrad Maria Engel, *Finger Gym using Imagination – with ‘Parachutes’ and ‘trampolines’...*

Nature did not create our hands and fingers for playing the piano. Every single finger is different, each having its own benefits and weaknesses. And then, there are these thumbs... – some say, they are not even fingers at all.

In everyday life, our thumbs serve as opponents to the others. On the piano they have to move mostly in the same direction. The third, fourth and fifth fingers have tendons growing together which makes it very hard to move them independently.

Strength, coordination, a “breathing” wrist, floating elbow and free shoulder – all these skills must be trained regularly. Young students, especially, need inspiration for their agile fantasy. A “naked” finger exercise can be quite boring, but when you imagine your hand to be a parachute, your fingers being accelerated by little steel balls, squashing coil springs with your fingertips... – even a daily workout can be creative fun. :)

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### 10.45-11.30 Scott Theatre



**Scholarly Paper:** Dr Jeanell Carrigan AM, *Women of the Keys:*

*An Insight into Teaching Practices of the Early Twentieth Century*

There were a number of extraordinary Australian women pianists born in the early part of the Twentieth Century who studied in England and Europe with the great masters of the time, and who experienced enriching pedagogical practices. Amongst this number were Iris de Cairos-Rego who studied with Alberto Jonás in Berlin, Maude Puddy with Theodore Leschetitzky, Nancy Weir with Artur Schnabel and Harold Claxton, Muriel Cohen with Artur Rubinstein, Vera Bradford with Alexander Raab and Winifred Burston with Ferruccio Busoni. They all later became prominent teachers in tertiary institutions, and their experiences set standards for future pianists and had a huge impact on both the performing and teaching culture in Australia on their return. This paper will discuss the women pianists and their specialist repertoire in light of the tuition they received and their subsequent influence in Australia.

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### 10.45-11.30 Hartley Concert Room



**Alfred Music Sponsored Workshop:** Davis Dorrough

*Inspiring the Next Generation of Pianists with Alfred Music*

Discover fresh piano repertoire designed to motivate today’s students. This engaging showcase blends new releases with practical teaching strategies to help you introduce music effectively while building student excitement, progress, and long-term musical growth.

- Highlight new supplemental publications from Alfred’s 2025-2026 release cycle
- Showcase updates to Alfred’s Basic Piano Library, including expanded digital content and new Disney offerings

Explore how Piano Foundations integrates with Fons studio management software, using interactive backing tracks to reinforce foundational skills

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### 10.45-13.00 Hartley Building Room 108A

**Alexander Technique:** Rosslyn McLeod & Meredith Connie, *Optional, scheduled, free practical sessions.*

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### 11.30-12.15 Scott Theatre



**Lecture Recital:** Dr Katie Zhukov

*Introducing new Australian repertoire for intermediate-to-advanced pianists*

This fourth volume of new piano repertoire by Australian women composers is a companion to the Australian Women Composers’ Piano Anthology Volume I (2015), Volume II (2019), and Volume III (2021) published earlier by Wirripang. This series has come to life through commissioning new work from established and emerging composers to provide an opportunity for women’s voices to be heard. Introducing new generations of piano students to music by women composers aligns with the current desire for gender equality in all areas of public life, including in the Australian classical music scene that tends to be dominated by live and recorded performances of music by male composers.

# APPC 2026 Program Details

## Wednesday 8 July

This volume contains 16 works from intermediate (Grade 5) to advanced (Diploma) level. The pieces vary in style from neo-classical forms and harmonies, to modes, contemporary, and jazz-influenced idioms. The repertoire aims to develop a range of pianistic skills such as technique, sensitive touch, refined pedalling, and managing complex rhythms. A composer's biography and comments as well as pedagogical advice from the editor are provided for each work. The grading will assist teachers in choosing repertoire of appropriate difficulty for study and as extra lists for examinations. Enjoy playing and teaching new Australian pieces and support the grassroots movement for gender equality in Australian music. Katie Zhukov will demonstrate repertoire from every grade and offer suggestions on teaching these works in your studio.

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### 11.30-12.15 Hartley Concert Room

**Neil A Kjos Sponsored Workshop:** Keith Snell

*How to Choose Repertoire (And a Few of My Favourites!)*



In this session, Keith shares the criteria he uses to select repertoire for his students and how this influences the choices he makes for the music in his editions. Technical considerations, such as hand size, passage work, and ornamentation, are obviously important, as well as stylistic considerations for including a variety of genres. However, none of that matters if the music doesn't appeal to students! For Keith, each piece should be something that students want to play and that he looks forward to teaching. He will also share a selection of his "go-to" favourites, and welcomes ideas from the audience too!

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### 11.30-12.15 Madley Jazz Studio

**Scholarly Paper:** Dr Rachel Hocking, *Nurturing Collaborative Pianists in the Piano Studio*



As studio teachers, we play a vital role in preparing students for future musical opportunities, including potential careers. One exciting path is the collaborative pianist, a role that requires both technical skill and creativity. This paper explores how teachers can cultivate collaborative experiences for pre-tertiary students, providing early opportunities to perform alongside other musicians. It highlights essential skills for versatile collaboration including sight-reading, score reduction, improvisation, alongside creative thinking and imaginative musical interpretation. Equally important are "soft skills" such as communication, adaptability, teamwork, resilience, and performing under pressure, which can extend to non-musical careers. The paper also presents practical strategies for developing these capacities within the studio, including targeted exercises, repertoire selection, and performance opportunities. By fostering collaborative skills, teachers can equip students not only for musical success but also for broader professional and personal growth, demonstrating how collaborative musicianship enriches both artistry and life skills.

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### 12.15-13.00 Scott Theatre

**Lecture Demonstration:** Phuong Vuong

*Beyond the Symbol: Transforming Objective Score Analysis into Responsible Stewardship and Individual Expression*

This lecture-demonstration investigates how objective score analysis is transformed into subjective, interpretive performance, arguing that bringing a composer's work to life is a vital endeavour to preserve a shared humanity. Through three distinct works, Debussy's *Menuet* from *Suite Bergamasque*, Chopin's *Nocturne in C# Minor*, and Slonimsky's *Animated Cartoon with Adventures*, the presentation demonstrates that reading a score must go beyond literal adherence to notation. By integrating historical, national, and stylistic framing with visual aids and three student performers, the session models practical strategies that convert objective markings into deeply felt narrative and gestural choices. The presentation emphasises repeatable pedagogical methods, including narrative immersion and tone experiments to show how educators can empower students to look beyond musical symbols. Ultimately, this session illustrates that performance should be a highly absorbed, individual manifestation of a story that remains a responsible stewardship of the composer's intent.

# APPC 2026 Program Details

## Wednesday 8 July

### 12.15-13.00 Hartley Concert Room

**AMEB Sponsored Workshop:** Tim Topham



*Exploring Rockschool Exam Options and How They Compare with AMEB*

Join Tim Topham for a practical overview of Rockschool's contemporary music exams. He will outline the main pathways - grade exams, Performance Certificates, and Graded Certificates - and explain how Rockschool compares with AMEB's Piano for Leisure. Enjoy a demonstration of pieces from across the grades, including the use of backing tracks and Rockschool's online teaching software, RiFF.

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### 12.15-13.00 Madley Jazz Studio

**Scholarly Paper:** Dr Penelope Cashman, *Lifelong Possibility at the Piano: Neuroscience-Informed Teaching for Adult Learners*

Recent advances in neuroscience have transformed our understanding of how adults learn, challenging long-held assumptions about adult piano students' limitations. Far from being too old to learn, adults retain lifelong neuroplasticity, enabling them to develop complex musical skills. However, because adults learn differently from children, both teachers and adult learners themselves frequently underestimate their capacity and potential. This paper explores the distinctive strengths adult piano students bring to learning, including sustained attention, goal-directed practice, use of declarative memory, the ability to draw on prior knowledge, emotional depth, and metacognitive awareness. It outlines practical ways teachers can recognise and harness these strengths, including helping adult students gain insight into their own neurological learning processes, thereby empowering them to realise their full potential. It also highlights the significance playing the piano holds in lives of many adult students, and the rewards of guiding their learning journey.

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### 13.00-13.45 Scott Theatre

**Workshop:** Joanne Burrows



*I Can Write Music: Using the student's imagination and creative processes to improve pianistic skills and ensure their continued engagement in making music*

Teaching in the twenty-first century digital age presents unique challenges. The piano teacher must engage the student's attention and find ways to motivate them to practice and play each day between their weekly lesson. Gaming, social media, streaming services, DAW, looping and AI makes music easily accessible and offers instantly gratifying socio-musical experiences. But the act of writing, making and creating music is a uniquely positive and satisfying experience. It provides a range of musical encounters that stimulates motivation, encourages engagement, and supports student learning. This workshop explores imagination and creativity as novel teaching approaches that can be used with students of every level to strengthen performance skills, improve aural and reading skills, and help students express themselves through music. A deeper connection with making music and greater familiarity with the keyboard boosts self-confidence to reduce performance anxiety.

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### 13.00-13.45 Hartley Concert Room

**Willis Music Sponsored Workshop:** Dr Jason Sifford



*The same way you write for adults, only better*

Writing music for student musicians poses many unique challenges. Their ears, reading ability, and technique are still being developed, and encountering an awkward challenge in any of these areas can result in confusion and a lack of motivation. Building confident musicians means writing music that goes beyond the musically interesting - it has to meet the student where they are technically and visually as well. This workshop analyzes some of the best (and a bit of the worst!) examples of pedagogical repertoire, going beyond the mere concept of level to get at a more appropriate assessment of what best meets the student's needs.

# APPC 2026 Program Details

Wednesday 8 July

## 13.00-13.45 Madley Jazz Studio

**Scholarly Paper:** Yanxi Shen, *Understanding Music Memorisation Through Life Histories: Expert Pianists' Values, Beliefs and Pedagogies*

Building on an earlier systematic literature review, this study presents emerging findings from a qualitative investigation into expert pianists' memorisation experiences and pedagogies. Adopting a collective case study design, the research draws on life-history interviews with expert pianists. Preliminary findings indicate that expert pianists employ interconnected memorisation strategies, including music analysis, holistic and segmented practice, deliberate practice, mental imagery, performance cues, and simulation-based performance preparation. Importantly, these strategies are not applied as fixed or transferable techniques; rather, they are shaped by pianists' personal musical experiences, artistic beliefs, and pedagogical values developed over time. Across cases, expert teachers design learning environments that prioritise deep musical understanding, student autonomy, and reflective problem-solving, allowing memorisation to emerge organically within the learning process. In doing so, the study offers insight into how expert pianists' values and beliefs about musical memorisation shape pedagogical practice.

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## 13.50-14.45 Elder Hall

**Recital:** Prof Nicholas Mathew, *Music Related, Music Recovered, Music Remade*

Every time we perform, we remake even the most apparently familiar music. All musicians know that. So how might a concert program display the most creative ways in which the piano repertoire is always remade? This program does so by unearthing buried historical relations: between the intimate dedications of Felix Mendelssohn, Clara Schumann, and Johannes Brahms. It recovers rarely heard piano music from the edges of the European concert tradition: a string of Haitian creole miniatures by Gottschalk, Saintonge, and Lamothe. It reimagines music from another medium: three fresh piano transcriptions (by the performer) from Mahler's Symphony No. 1. And it recreates music that never existed before: a new completion (also by the performer) of an unfinished sonata movement by Franz Schubert. In the midst of it all, Beethoven's beautiful two-movement Sonata Op. 90. What could it mean to remake a work by Beethoven, which might otherwise seem so finished?

### *Three Dedications*

Mendelssohn	Song Without Words <i>Op. 62 No. 1</i>
Clara Schumann	Romanze in B minor
Brahms	Intermezzo <i>Op. 119 No. 1</i>

Beethoven	Piano Sonata <i>Op. 90</i> I: Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck II: Nicht zu geschwind und sehr singbar vorgetragen
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Mahler (arr. Mathew)	Three Moments from Mahler's First Symphony
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Schubert	Sonata in F sharp minor, D571, <i>Allegro Moderato</i> (completed by Mathew)
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### *Three Haitian Pieces*

Ludovic Lamothe	"Sobo."
Edmond Saintonge	Etude-méringue in G minor
Louis Moreau Gottschalk	<i>Le Bananier</i>

# APPC 2026 Program Details

## Wednesday 8 July

### 13.50-14.45 Scott Theatre

**Lecture Recital:** Prof Jerry Wong, *Seymour Bernstein: More than an Introduction*

The title, *Seymour Bernstein: More than an Introduction* refers to the award-winning 2014 film about acclaimed author, composer, performer and pedagogue Seymour Bernstein (1927-). Actor Ethan Hawke directed the *Seymour: An Introduction* and the film catapulted Bernstein's reputation well beyond the world of classical pianism. As an international touring concert pianist, Bernstein thrilled audiences for several decades. At age 50, however, he turned his attention to composing works for students of all levels. Several of these are noted concert works, whilst others are valued teaching material for beginning and intermediate students. All of Bernstein's works are carefully crafted with specific pedagogical intentions. As a professor at New York University and a private instructor, he is well-known in the United States as a respected and influential pedagogue. He has authored several books about piano teaching and given workshops, lectures and presentations at conferences throughout the world. This lecture recital provides discussion and performance demonstrations of several important works from Bernstein's significant output. Attendees would gain further insight into Bernstein's compositional approach and hear works that might become a part of their own teaching and performing repertoire.

### 13.50-14.45 Hartley Concert Room

**Hal Leonard Spotlight:** Angela Turner, *Exploring Grade 4*



In this workshop, Angela Turner will launch and discuss the brand-new publication *Exploring Grade Four*, published by Hal Leonard Australia. This latest volume is the fifth in the Exploring series, representing ten years of extensive pedagogical repertoire research. *Exploring Grade Four* encompasses works from a broad range of solo and duet genres, from Baroque to the present day. Angela will discuss key pedagogical concepts, perform excerpts from the repertoire, and demonstrate possible teaching approaches.

### 14.45-15.45 Elder Hall

**Collaborative Project:** Prof Konrad Maria Engel, *Piano, Poetry and Paintings - How inspiration and imagination from outside the box change our interpretation of the score*. An extension of Tuesday's workshop.

### 14.45-15.45 Scott Theatre

**Lecture Recital:** Dr Sara Ernst, *Rich with Romantic Spirit: The Overlooked Gems of Gurlitt*

Cornelius Gurlitt (1820-1901) is known to many piano teachers through anthologies with works like *Allegro in D Minor* (Op. 82) and *Homecoming* (Op. 117). While often associated with late elementary and early intermediate repertoire, his oeuvre is more extensive, encompassing over 250 works. Celebrated in his lifetime for his inventive writing for students, Gurlitt composed studies, character pieces, and salon-style works. His music reflects 19th century forms and conventions and shows the influence of Schubert, Schumann, and Chopin. Gurlitt's pieces provide teachers with stylistically authentic Romantic miniatures that are approachable, musically engaging, and pedagogically valuable in preparing students for larger works. This presentation offers a brief historical overview and highlights representative pieces across levels and genres. Each selection is performed and positioned within the Romantic literature to demonstrate how Gurlitt's compositions develops specific pianistic techniques. Attendees receive a comprehensive, leveled list, with current publication and online access information.

### 14.45-15.45 Hartley Concert Room

**Junior Masterclass:** Rosanne Hammer

Mozart	Sonata in C, K330, 1st mvmt
Tchaikovsky	November (Troika) from The Seasons
Chopin	Prelude in D minor, Op. 28 No. 24
Debussy	"Général Lavine" – excentric, No. 6 from Préludes Bk 2

# APPC 2026 Program Details

Wednesday 8 July

## 16.15-17.00 Elder Hall

**Lecture Recital:** Jennifer Chen, *More than a Fantasy: Schubert's Orchestral and Lyrical Duality in D.940*

Franz Schubert's *Fantasia in F minor* for piano four hands, D.940 occupies a distinctive position within his instrumental output, frequently described as both intimate in character and expansive in scope. Although the work belongs to the tradition of the piano duet *Fantasia*, its extended continuity and dense textures invite an imaginative engagement that often exceeds the idiom's domestic origins. In particular, the medium of four-hand piano writing encourages performers to negotiate between an inherently intimate setting and an expanded, quasi-orchestral sound world, calling for a mode of musical imagination that bridges private and public dimensions of expression.

Approaching D.940 from the perspective of a professional performer, this lecture–recital explores the dual imaginative demands that the work places on interpretation: the tension between an orchestral sense of long-range structural continuity and a lyrical, voice-oriented conception of musical line. These two modes of imagination are not treated as opposing analytical categories, but as coexisting and often competing ways of listening that shape how the performer understands musical direction, balance, and expressive responsibility over time.

Rather than proposing a pedagogical method or offering a comprehensive formal analysis, the discussion examines how imaginative choices emerge through the process of preparing and performing the work, and how these choices inform interpretative decisions in performance. Central to this exploration is the role of imagination as a mediating force between structure and sound: a practical necessity through which performers negotiate extended spans of time, sustain continuity across large sections, and distribute expressive weight throughout the work's dramatic trajectory.

By framing the *Fantasia* as a work that resists a single listening model, the presentation invites performers and teachers alike to reconsider how imagination mediates the coexistence of large-scale form and lyricism in Schubert's instrumental music. The accompanying complete performance serves as a practical exploration of this duality, offering a listening context in which orchestral breadth and vocal intimacy are held in deliberate tension, and in which creativity emerges through the piano as an act of imaginative interpretation. Jennifer Chen and Shawn Hui (piano).

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## 16.15-17.00 Scott Theatre

**Blitzbooks Sponsored Workshop:** Samantha Coates

*Staying Ahead of Student Distraction*



As life gets busier, and attention spans seem to grow ever shorter, piano teachers in the 21st century are constantly challenged to find new ways to engage students and hold their focus. Our growing awareness of the needs and learning styles of today's students means that the format of the traditional piano lesson - 30+ minutes sitting at the piano, focusing on scales and pieces - is no longer relevant or appropriate. Today we need novelty, creativity, and musical excitement.

In addition, students are often distracted away from the 'standard' repertoire we are used to teaching. They are sourcing their own arrangements and tutorials, and so our role is evolving to not just being the teacher, but also the curator of online materials.

In this session, Samantha Coates will demonstrate activities and resources that maximise engagement, refresh attention, and foster creativity within the piano lesson. Teachers will come away with creative ideas and strategies they can implement immediately, with every student.

# APPC 2026 Program Details

Wednesday 8 July

16.15-17.00 Hartley Concert Room

**Lecture Recital:** Paula Melville-Clark, *Crossing the Bridge: From Performer to Pedagogue*



This session showcases the newly redesigned ANZCA Teaching Qualifications, presented through the lens of creative, reflective piano pedagogy. Many pianists enter teaching with strong performance backgrounds but limited preparation for the distinct demands of pedagogy. This session outlines why the ANZCA teaching suite was rewritten and how it now offers a clear, supported pathway for teachers at all stages – from emerging teachers to experienced practitioners seeking professional recognition. Through short practical activities, live demonstration, and selected syllabus examples, delegates will see how teaching skills such as lesson planning, musical problem-solving, creativity, and reflection are embedded and assessed within the qualifications. The presentation also demonstrates how these syllabus requirements are supported through The Music Diploma Hub, an online learning environment designed to guide and support candidates step by step. By making expectations explicit and learning accessible, the ANZCA pathway bridges the gap between performance expertise and confident, articulate teaching practice.

17.00-18.00 Scott Theatre

**APPC Biennial General Meeting**

18.30-22.00 Luma Restaurant & Bar, The Playford Hotel

**Conference Dinner (separately ticketed event)**



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# APPC 2026 Program Details

Thursday 9 July

08.30-10.00 Madley Rehearsal Studio

Registration

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9.00-10.15 Scott Theatre

Daily announcements

**Plenary Keynote:** Prof Konrad Maria Engel, *Practising means teaching yourself! – Or: What does repairing a car have to do with a Chopin Etude?*

It seems so self-evident, but sometimes we forget about the most obvious aspects of practising methodologically because we get distracted by enthusiasm and agitation. An analytical overview of the situation will bring us closer to a problem itself. A great engineer for example would listen carefully to an engine, maybe lay his hands gently onto the cylinder head to sense the root of an issue. The next inevitable step would be taking things apart, repair or exchange broken parts, clean things up, lubricate and put things together again - step by step. Then in the very end, a gentle test drive will show if everything feels smooth. If it doesn't, the whole process has to be repeated patiently.

There are no difficult pieces – only more or less difficult sections.

There is no progress without experiments – and no experiments without imagination.

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10.45-12.15 Elder Hall

**Masterclass:** Prof Anna Goldsworthy

Fauré	<i>Le pas Espagnol</i> , from <i>Dolly Suite</i> Op. 56 No.6 for Piano 4 hands
Fauré	<i>Elégie</i> , Op. 24 for Cello & Piano
Debussy	<i>Petit Suite</i> for Piano 4 hands
Grieg	<i>Violin Sonata No. 3</i> , 2 <sup>nd</sup> mvmt, <i>Allegretto espressione alla romanza</i>

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10.45-11.30 Scott Theatre

**Scholarly Paper:** Glenn Riddle, *The pedagogical legacy of Paul Badura-Skoda*

Viennese pianist Paul Badura-Skoda (1927-2019) was one of the most celebrated interpreters of the music of the 1st Viennese School in the second half of the twentieth century, also visiting Australia on several occasions as both concerto soloist and recitalist. In addition, Badura-Skoda was a noted musicologist, fortepianist, composer, teacher, competition juror, author of celebrated books on Bach, Mozart and Beethoven, and editor of scholarly urtext scores for Henle Verlag, Wiener Urtext, Bärenreiter, Universal, Breitkopf & Härtel, Eulenburg, Doblinger, Schirmer, and Alfred. Yet Badura-Skoda also edited numerous works with a specifically pedagogical focus, these being aimed at both teachers and students alike, edited in what might be called hyper-detail, providing virtual masterclasses in historically-informed performance practice. This paper will look at Paul Badura-Skoda's enduring pedagogical and scholarly legacy through his performance-focused editions of Bach, Haydn and Mozart.

# APPC 2026 Program Details

Thursday 9 July

10.45-11.30 Hartley Concert Room

**Kjos Sponsored Workshop:** Keith Snell, *Preparing Successful Performance*



Preparation for recitals, festivals, contests, and exams each brings its share of anxiety to students, teachers, and parents! In this session, Keith will outline his step-by-step approach to creating secure, confident performances for students of any level. First, he will provide strategies for learning new pieces, including ideas on fingering choices, practical practice techniques, and organising a weekly practice schedule. Next, Keith will give detailed guidance for developing strong memorisation skills and explain why he believes learning to play from memory is an essential skill. Finally, he will share his approach for systematically developing fluent performances that are musically satisfying for performer and audience alike.

10.45-11.30 Madley Jazz Studio

**Workshop:** Learne Faint, *Piano Evolutions – Illuminate, Imagine, Innovate*



Illuminate, imagine and innovate your piano teaching through the incorporation of choral, dramatic and visual stimuli with beat, rhythm and melody. In this session, Learne will demonstrate how to use multifaceted works for Solo and Duet Piano - Beginner to Intermediate level - to help enhance the development of sound rhythmic security, confidence and creativity in artistic performance and expression.

Art and music combine in pattern friendly repertoire that can be utilised in the individual or group dynamic facilitating aural awareness and confidence in collaborating with others. Learn how to promote confident and involved learners through student lead storytelling, improvisation and invention. Inspire ingenuity, confidence to motivate, stimulate and encourage learners.

10.45-13.00 Hartley Building Room 108A

**Alexander Technique:** Rosslyn McLeod & Meredith Connie, *Optional, scheduled, free practical sessions.*

11.30-12.15 Scott Theatre

**Presentation:** Prof Pamela Pike, *Transformative Benefits of and Innovative Pathways into Research for Piano Teachers*

Reading and conducting educational research is rarely part of tertiary or conservatoire training for pianists. Yet, once engaged in teaching (at any level), curious teachers have many questions about how to support and improve student learning in the studio. Building upon findings and principles of music education research is an effective and efficient way to codify our pedagogical principles, many of which have been passed down through generations of master piano teachers. This session explores how piano educators can learn from the research of music educators, translate and apply some empirical findings in the piano studio, and then take the first steps toward conducting their own piano-specific research. Creative piano practitioner research will be highlighted so that participants can explore ideas for crafting and creating research in their own piano studios.

11.30-12.15 Hartley Concert Room

**Alfred Music Sponsored Workshop:** Davis Dorrrough

*From Chords to Creativity: Teaching Functional Skills for the Modern Pianist*



Prepare students for today's musical world by teaching lead sheets, improvisation, composition, arranging, and other real-world playing skills. Attendees will gain practical strategies to help pianists develop versatility, creativity, and confidence at the keyboard.

- Introduce lead sheets and read chord symbols in a structured, accessible way
- Incorporate improvisation and composition into weekly lessons
- Use backing tracks and technology, including apps like Chord Tracker, to build practical skills

# APPC 2026 Program Details

Thursday 9 July

12.15-13.00 Scott Theatre

**Lecture Recital:** Shawn Hui, *Expecting the Unexpected: Imagination and Musical Surprise in Schumann's Fantasie, Op. 17*

The term fantasy stems from the Greek word *phantasia*, meaning imagination. As a musical genre, the fantasy abandons formal compositional rules and structures with the intention of showcasing the composer's creative freedom. Robert Schumann's *Fantasie, Op. 17*, composed in 1836, was written as a "deep lament" during a period of separation from Clara Wieck. This aching torment is expressed compositionally through the unorthodox treatment of harmony, thematic material, and structure. Using aspects of David Huron's ITPRA Theory of musical expectation, this presentation considers how anticipation, tension, and surprise are used to create a sense of unexpectedness, and how these elements engage with the listener's imagination. The recital-lecture will feature musical excerpts from all three movements of Schumann's *Fantasie, Op. 17*, that will be performed live on the piano, supported by commentaries to demonstrate how displaced harmonic resolutions, formal ambiguity, and recurring thematic material shape the listener's expectation over time. The presentation will also discuss creative interpretative decisions to help enhance the flavours of anticipation, tension, and surprise. By integrating musical analyses, historical context, and borrowing from Huron's ITPRA Theory, this presentation showcases the methods which Schumann uses to evoke the audience's imagination and to enhance the musical experience for the listener.

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12.15-13.00 Hartley Concert Room

**AMEB Sponsored Workshop:** Angela Turner

*Shining a Spotlight on Australian Works for Level 2 in AMEB Piano Series 19*



Australian composers hold a central place in AMEB's latest piano grade books, offering students a vibrant palette of sounds, stories, and pedagogical possibilities. In this presentation, AMEB Series 19 consultant and editor Angela Turner shines a spotlight on the Australian works embedded throughout the series, featuring performance excerpts from each Australian piece from Grade Five to Grade Eight.

The session highlights the creativity and diversity of Australian composition represented in Level 2 of Series 19, spanning heritage composers through to contemporary voices. Angela will discuss the pedagogical considerations for each work, exploring how these pieces support technical development and musical imagination. She will also provide insights into the selection process, revealing how Australian repertoire was woven into the broader artistic and educational vision of the grade books.

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12.15-13.00 Madley Jazz Studio

**Lecture Recital:** Glenn Dixon

*A Comparison of Music and Landscape Architecture from the Baroque to Post-Modernism*



Throughout Western history, artistic styles have been labelled according to broad historical and cultural eras, with varying degrees of reference across disciplines. Music is commonly compared with visual art and is often linked with literature. While some comparisons exist between music and architecture, there has been relatively little discussion of parallels between music and landscape architecture. Through audio examples, visual material, and a live piano performance, this presentation traces key relationships between landscape architecture and music from the Baroque period to Post-Modernism, identifying comparable principles of design and composition shared across these disciplines.

The Baroque era was led by painters, sculptors, and architects, followed by landscape designers and composers who incorporated elaborate ornamentation, movement, complex geometry, and mathematical order within their works. Formal gardens associated with grand palaces, such as the Palace of Versailles, employed axial planning, parterres, and optical illusions, mirroring the contrapuntal complexity, ornamentation, and rhythmic vitality of Baroque music.

# APPC 2026 Program Details

## Thursday 9 July

The Classical period, labelled Neo-Classical in the other arts, saw a shift away from Baroque complexity toward greater clarity, simplicity, and balance. In both music and landscape architecture, forms favoured symmetry, harmonic proportion, and ordered structure. Over time, composers and designers introduced increased expression and emotional depth within classical frameworks, forming a bridge toward nineteenth-century Romanticism.

Although the Romantic era is often described as being led by literature, the picturesque movement in art and landscape architecture represents an earlier expression of Romanticism, with visual art and gardens favouring irregular geometry, asymmetry, and naturalistic composition. Hogarth's Line of Beauty, characterised by the graceful S curve, appears prominently in Romantic visual art and landscape design and is proposed here as comparable to the lyrical, flowing melodies of the Romantic composers.

The presentation concludes with a discussion of Post-Modernism, a performance of a piano composition by Glenn Dixon, published by Wirripang, and audience questions.

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### 13.00-13.45 Scott Theatre

**Workshop:** Dr Christine Yunn Bing Tan and Lena Ching, *"I can hear what I see on the printed page!" – the power of imagination in music education*

While there is no lack of ongoing research-based resources on musical creativity and imagination, there does seem to be a lack of piano students demonstrating musical imagination in performance and in learning. How is musical imagination understood, and how can music educators be the bridge to foster this imagination in different contexts and stages of learning? Is imagination at the piano reserved only for the musical geniuses who left us a huge legacy of masterpieces? Or is "life" itself a whole stage where one can explore different paths in which musical imagination can be tapped into? How would connecting life's dramas, emotions, and experiences be effectively incorporated into creative teaching?

This workshop aims to explore the foundational issues, the prevalent practices, enhanced practices, and the potential for continued research beyond our geographical community.

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### 13.00-13.45 Hartley Concert Room

**Hal Leonard Sponsored Workshop:** Carly McDonald

*Little Humans, Big Algorithms – Young learners, AI, and the future of music education*



For today's five-year-olds, AI is not new, it simply is. This session explores what that reality means for learning and brain development, drawing on current research and practical studio experience. We'll look at how AI is influencing attention, cognitive load resilience, flexibility, and repetition-tolerance habits children bring to music lessons. You'll also gain clear strategies for supporting parents who are navigating an uncertain future, positioning music study not as enrichment, but as essential grounding for deep thinking, adaptability, and human connection.

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### 13.00-13.45 Madley Jazz Studio

**Lecture Recital:** Nikolai Valov, *Reframing Technique: Expanding Pianistic Imagination through Contemporary Etudes*

Within piano pedagogy is a persistent imbalance between the centrality of contemporary music to the broader musical landscape and its comparatively limited role in pianistic training. While contemporary works are present to a degree within concert programming and academic contexts, the pedagogical frameworks that shape pianists' development continue to be oriented primarily toward the conventions of common-practice repertoire. As a result, the study of contemporary piano music often remains supplementary rather than integrated into core pedagogical practice, with implications not only for repertoire familiarity but for the development of imagination and creative listening at the piano.

# APPC 2026 Program Details

## Thursday 9 July

Since the early twentieth century, much piano pedagogy has been shaped by a repertoire and training model that privileges tonal harmony, goal-directed phrasing, and a relatively stable conception of piano sound. Commonly studied études, examination syllabi, and tertiary entrance requirements continue to reinforce these priorities. While such training is indispensable, it also implicitly frames these conventions as normative, leaving comparatively little space for the conceptual, sonic, and temporal concerns that define much contemporary piano music. This puts unnecessary limits on the range of musical possibilities a student may imagine, hear, and embody through the instrument.

A productive response to this challenge lies in the integration of pedagogical materials that address concepts commonly found in modern repertoire. This lecture-recital proposes student-suitable études that serve as a pedagogical gateway into three recurrent aspects of contemporary musical thinking: interval and set-based harmony as found in the études of Einojuhani Rautavaara; timbre-focused sound production, such as that explored in Helmut Lachenmann's *Ein Kinderspiel*; and extended conceptions of musical time and gesture, as found in the études of Toshio Hosokawa.

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### 13.50-14.45 Elder Hall

**Piano Duo Recital:** Lucinda Collins and Vivian Choi Milton, *Sacred Whispers, Divine Rhapsodies*

J.S. Bach	Gottes Zeit ist die allerbeste Zeit, BWV 106 (arr. Kurtág)
J.S. Bach	Aus Liebe will mein Heiland sterben (arr. Anderson)
Rachmaninoff	Suite No. 2
Ravel	Rapsodie Espagnole
Bolcom	The Serpent's Kiss (from The Garden of Eden)

This programme examines the expressive and technical breadth of the two-piano medium across a range of stylistic contexts. Beginning with arrangements of Bach's cantata, *Gottes Zeit ist die allerbeste Zeit* and *Aus Liebe will mein Heiland sterben* from the *St Matthew Passion*, the writing translates Bach's profound vocal meditations on mortality and faith into a pianistic idiom. Rachmaninoff's *Suite No. 2* and Ravel's *Rapsodie Espagnole* explore the orchestral and colouristic capabilities of the piano. The programme culminates with the playful brilliance of Bolcom's *Serpent's Kiss* from the suite *The Garden of Eden*.

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### 13.50-14.45 Hartley Concert Room

**Workshop:** Helen Perris, *My Neurospicy Studio: teaching with curiosity, compassion and creativity*

In 2020, Helen Perris was diagnosed with ADHD, and everything fell into place, including why she seemed to do her best work with "quirky" kids and "outsiders". Now she has a studio filled with neurospicy students and teachers and maintains a reputation for excellence.

Helen will share her story and along the way will give insights into the successful strategies and differentiation she uses for neurodivergent students. Take a sneak peek into what lessons at her Neurospicy Studio look like and how together they achieve great things.

Helen firmly believes you don't need to have a Neurospicy Studio or be neurodivergent yourself to adopt neuro-affirming strategies. These strategies can be useful for all students and are especially useful for students who are as-yet undiagnosed, just like she was.

Thursday 9 July

agcp

14.45-15.30 Elder Hall

**Lecture Recital:** Dr Jeanell Carrigan, *Partnering with Another Pianist*

Musical collaboration offers many challenges as well as great satisfaction in the sharing of ideas, culminating in a more innovative and creative performance experience. Collaboration in performance not only involves working with an instrumentalist or singer in the traditional sonatas or art song cycles but in a 'two-piano team'. Such duos have always flourished in Australia resulting in exciting performances and a wealth of repertoire being composed. In Sydney, duo partners Frank Hutchens and Lindley Evans established a musical partnership of excellence and their 40th anniversary concert at the Sydney Town Hall attracted a larger audience than was experienced by the 'Beatles'. When they began their careers in Melbourne, Pamela Page and Max Olding premiered works and were dedicatees of repertoire written by their contemporary composers.

This lecture/recital will present two-piano works composed by Meta Overman, Margaret Sutherland and Frank Hutchens celebrating both the art of collaboration between two pianists and the compositions of these amazing Australian composers. Dr. Jeanell Carrigan and Dr. Tonya Lemoh (piano).

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14.45-15.30 Scott Theatre

**Lecture Recital:** Dr Siaw Sing Koo, *Reimagining Sound through Piano: Story, Poetry, and Creative Imagination in Li Yinghai's Flute and Drum at Sunset*

Bringing together cultural history, creative transcription, and pianistic interpretation, this lecture-recital explores the art of imagination through Li Yinghai's piano transcription of *Xi Yang Xiao Gu (Flute and Drum at Sunset)*. Aligned with the conference theme, "The Art of Imagination – Creativity through Piano," the presentation demonstrates how creativity emerges when pianists imaginatively re-shape sound across instruments, traditions, and artistic worlds.

The musical roots of *Xi Yang Xiao Gu* trace back to early guqin traditions and were later crystallised in the pipa repertoire, where the work became closely associated with poetic imagery and narrative storytelling. In the twentieth century, the piece was further transformed into Chinese instrumental ensemble and orchestral versions before entering the piano repertoire through Li Yinghai's influential transcription. Each stage of this journey represents an act of imagination, revealing how sound, story, and culture are continually re-envisioned. Rather than treating the piano version as a simple transfer of notes, this lecture argues that the pianist's creative responsibility lies in understanding the poetic storyline and Tang-dynasty-inspired imagery that underpin the work: drifting boats, distant flute calls, and the quiet glow of sunset over the river. A classical poem associated with the piece becomes an interpretative compass, shaping choices of tempo, rubato, voicing, and colour. Through close study of guqin, guzheng, and pipa techniques – such as sliding tones, flexible rhythm, layered plucked textures, and ornamental nuance – the lecture demonstrates how pianists can imaginatively embody Chinese instrumental aesthetics using pedalling, touch, voicing, and timing. These techniques are not merely imitated but creatively re-imagined, allowing the piano to suggest the breath of the flute, the resonance of silk strings, and the spaciousness of literati sound worlds.

The performance component will present Li Yinghai's *Flute and Drum at Sunset* with spoken commentary and musical examples, showing how historical knowledge, instrumental technique, story, and poetry interact in the creative process of interpretation. By integrating narrative and poetic imagination into pianistic practice, the lecture-recital positions transcription as a profoundly creative art, where the piano becomes a storyteller and sound becomes an act of imagination.

# APPC 2026 Program Details

Thursday 9 July

## 14.45-15.30 Hartley Concert Room

**Workshop:** Bradley Eustace



*Sounds from Home: New Australian Repertoire to Excite and Inspire (Beginner to Advanced Levels)*

This workshop uncovers the vibrant landscape of contemporary Australian piano music, showcasing pedagogical works by living composers and arrangers from every state. Designed for teachers to inspire students, it offers a fresh look at engaging repertoire that brings modern Australian sounds directly into the studio and onto the stage. Participants will explore pieces suitable for beginners through to advanced students, highlighting creative approaches to technique, musical storytelling, and stylistic diversity. The session will feature practical teaching insights, repertoire demonstrations, and ideas for motivating students using music that reflects Australia's cultural richness and unique sonic identity. Whether you are searching for new material to revitalise your teaching, broaden your repertoire knowledge, or introduce students to local voices, this workshop provides a lively and inspiring journey through today's Australian piano writing.

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## 15.30-16.45 Hartley Concert Room

**Blitzbooks Sponsored Workshop:** Samantha Coates, *Pizza, Prosecco and Pedagogy*



Samantha Coates brings her popular "PPP" event to APPC! But this time, it is in the afternoon, so it is out with the Pinot and in with the Prosecco! Join us for a glass of Prosecco before we sit down for a fun session of Pedagogy and then finish with some Pizza! If you have been to one, you know how fabulous they are, and if you haven't been this is the perfect way to find out.

**Today's Topic: Practice Strategies for Time-Poor Students**

Registrations ARE essential for this session (for catering and room capacity). Look for the QR registration around the trade area.

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## 16.00-16.45 Scott Theatre

**Lecture Recital:** Dr Elyane Laussade, *The Art of Pedalling*

After many years of teaching experience, I am still bemused when students show great development in their fingers and musical expression, yet remain unaware of the potential in their feet. One of our greatest challenges as performing pianists is the art of pedal technique. I say art, because it is not only technical in nature, but remains a defining element of the great pianists throughout our musical history. I have found that many students think putting down the pedals is simply an on-or-off deal.

I propose to do the following in a lecture-recital:

1. Give a brief discussion on how to improve pedal technique.
2. Use PowerPoint to display selected passages from repertoire spanning four centuries. Examples will cover each of the three pedals.
3. Perform these passages and demonstrate a range of related pedalling tips.
4. Speak about the Bach debate "To pedal or not to pedal". Although I believe the use of pedal in J.S. Bach's keyboard works is a personal and artistic choice, I will discuss some possibilities and give examples to support my viewpoint.
5. Address pianos with a fourth pedal and how to negotiate it when confronted with that challenge.
6. Share a simple exercise to teach syncopated pedalling.
7. Conclude with a short Q&A.

To quote the great pianist/composer Anton Rubinstein, "The pedal is the soul of the piano." Indeed, to pedal well, one must understand the mechanisms and how they function; however, this is only the first step towards artistic pedalling. The real journey continues with critical listening, experimentation, and the world of musical

# APPC 2026 Program Details

Thursday 9 July

imagination, which will ultimately lead the piano student to colours and sounds well beyond the score. And I believe it is our job as educators to help them get there.

17.30-18.45 Elder Hall

**Collaborative Project Concert:** Prof Konrad Maria Engel with Conservatorium Students, *Piano, Poetry and Paintings – How inspiration and imagination from outside the box change our interpretation of the score*

**Program:**

**Teresa Kennedy**

Debussy Jardins sous la pluie, from *Estampes*

**Maria Tynan**

Ravel Une barque sur l'ocean, No. 3 from *Miroirs*

**Jenny Su**

Scriabin *Sonata No. 4, Op. 30 in F sharp major*

**Konrad Maria Engel**

Mahler *Lied von der Erde/Von der Jugend*

Debussy *L'isle Joyeuse, L. 106*

We have aimed to develop collaboratively a performance concept that helps the audience sense how the impression of a poem or painting interacts with their perception of the music. In our concert today, you will enjoy some of the works twice: before and after hearing inspiring poems by figures such as Li Bai and Scriabin. Your impressions will be further augmented by projected paintings from great masters, intended to amplify your imagination... like ours... vastly.

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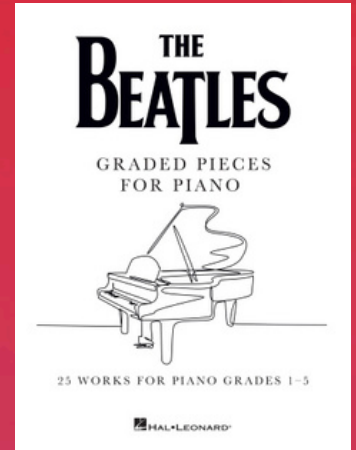


# Practice just got a plot twist.

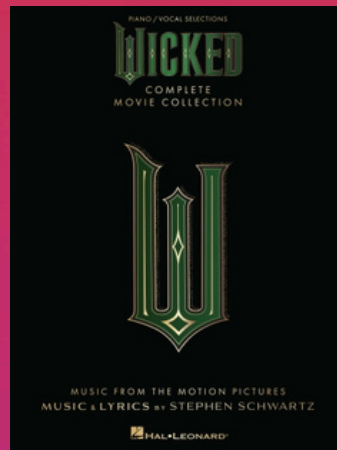
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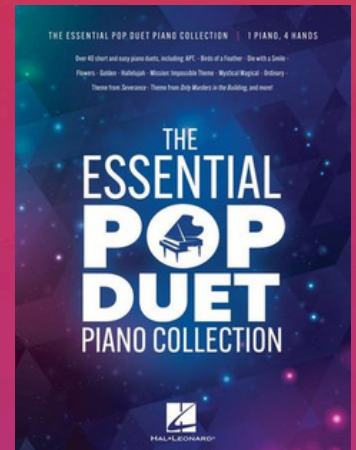
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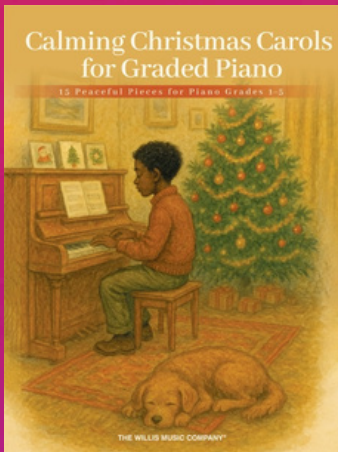
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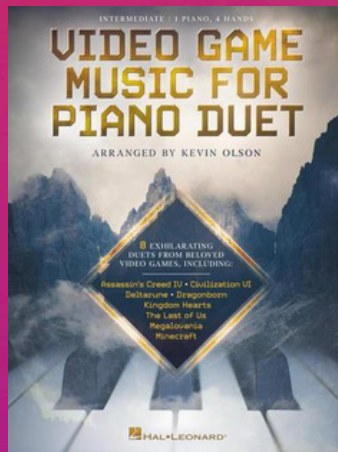
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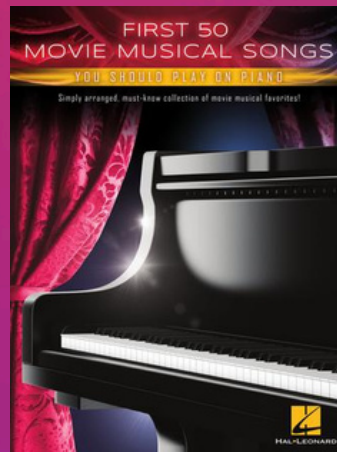
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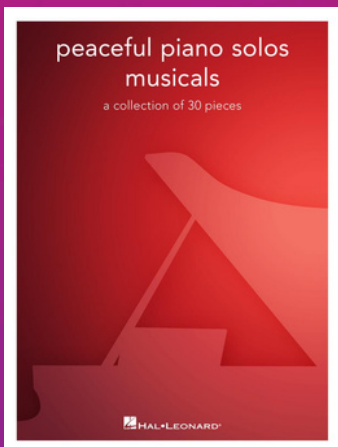
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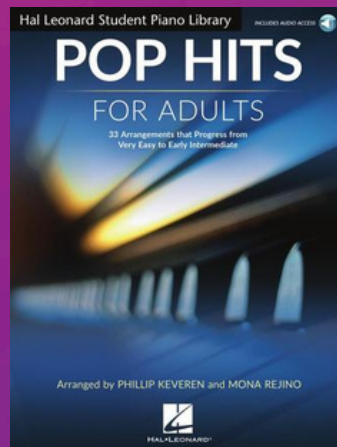
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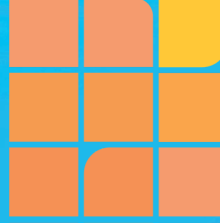
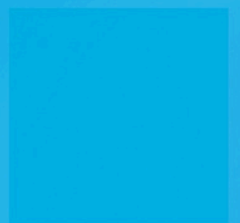
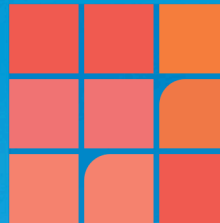
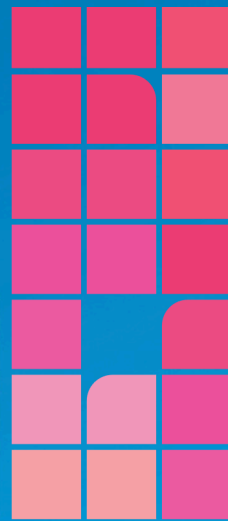


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# APPC 2026 Program Details

## Friday 10 July

### 08.30-10.00 Madley Rehearsal Studio

#### Registration

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### 9.00–10.15 Scott Theatre

#### Daily Announcements

**Plenary Keynote:** Prof Anna Goldsworthy, *The Human Touch: Piano in the Age of Intelligence*

The robots are coming – more quickly than we might care to acknowledge. Artificial General Intelligence (AGI) is an AI whose cognitive abilities match those of a human across multiple domains. Many predict its arrival the next few years. What does this mean for our mission as musicians and educators? Might such a development herald a return to the patient art of the piano? There are certain music lessons that have never been more important to us – friction, process, embodiment, and collaboration – and certain relationships, such as that between the teacher and the student, that have never been more precious.

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### 10.45–12.15 Elder Hall

**Masterclass:** Prof Nicholas Mathew

Haydn	Sonata in F, Hob XVI:23, 1 <sup>st</sup> mvmt
Beethoven	Sonata Op 13, <i>Pathétique</i> , 3 <sup>rd</sup> mvmt
Beethoven	Sonata Op. 79, 1 <sup>st</sup> mvmt
Beethoven	Sonata Op 81a, <i>Les Adieux</i> , 1 <sup>st</sup> mvmt

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### 10.45–11.30 Scott Theatre

**Lecture Recital:** Hanford Lam, *From the Heart: Miriam Hyde's Piano Sonata*

This lecture recital explores the expressive depth and structural clarity of Miriam Hyde's Piano Sonata in G Minor (1944), a landmark work in Australian piano literature that reflects the composer's Romantic sensibilities and wartime introspection. Composed during Hyde's years in Adelaide while her husband was interned as a German prisoner of war, the sonata bridges European traditions with an emerging Australian voice.

The presentation offers a performer's perspective on the work's technical and emotional demands, drawing attention to Hyde's idiomatic writing for the piano, her lush harmonic language, and the narrative trajectory embedded in each movement. The first movement's sweeping lyricism and passionate contrasts evoke the turbulence of the era, while the second movement offers a moment of lyrical repose with subtle shifts in tonal colour and texture. The finale – marked by rhythmic drive and motivic development – unfolds with dramatic tension and eventual release, showcasing Hyde's gift for pacing and structural unity.

Through live performance and discussion, this recital will delve into Hyde's use of melodic contour, pedal technique, and phrasing to shape musical meaning. Attention will also be given to Hyde's identity as a female composer in 20th-century Australia and the cultural significance of her contribution to the piano repertoire. Drawing from her autobiographical writings and interviews, the lecture contextualises the sonata within Hyde's broader artistic philosophy – one that championed beauty, emotional sincerity, and the spiritual power of music. This presentation invites performers, teachers, and students to engage with Hyde's work not only as historical repertoire, but as a living, breathing expression of Australian artistry. It aims to inspire renewed interest in the expressive potential of Australian music and to encourage more frequent programming of Hyde's works in recitals, competitions, and examinations.

# APPC 2026 Program Details

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**10.45–11.30 Hartley Concert Room**

**AMEB and Hal Leonard Q & A Panel:** Carly McDonald (Moderator), *The Last Word – Insights and Reflections*

Join panel moderator Carly McDonald as she brings together an expert panel of pedagogues for a lively end-of-conference conversation. This session gathers the most intriguing ideas, provocations, and surprises from across the program and invites the panel to weigh in. Use the QR code throughout the conference to submit your questions for discussion. With reflections, insights, and plenty of practical takeaways, this session offers a thoughtful wrap-up for APPC 2026, and a forward-looking finish to the conference.

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**10.45–11.30 Madley Jazz Studio**

**Lecture Recital:** Dr Qiaoyue Zhao, *From Poetry to Piano: Imagery, Imagination, and Chinese Repertoire*

There are many moments when I wish to awaken a student's imagination for a particular tone colour or musical atmosphere, when words alone feel insufficient and Tang poetry naturally comes to mind. I have found that poetic imagery can be an effective bridge between sound, imagination, and interpretation not only for students of Chinese heritage, but also for students from diverse cultural backgrounds. Notably, a number of Chinese piano works are directly inspired by Tang poetry. Chinese piano repertoire may be classified in various ways; I propose a framework inspired by traditional Chinese painting, which distinguishes between works associated with the scholarly literati, including those linked to Tang poetry, and those reflecting secular life. This lecture recital introduces selected Chinese piano works suitable for intermediate to advanced students, demonstrating their pedagogical and imaginative value. The first category includes three advanced piano works inspired by Tang poetry. *Two Poem Classics of the Tang Dynasty* by Zhenmin Xu was premiered by American pianist Barry Snyder at the Eastman School of Music in 1999. The second piece draws inspiration from Chang Jian's poem describing a quiet journey to a Zen temple along a bamboo path. *Birds in the Empty Mountain No. 2* from *Three Impromptus* by Shiguang Cui is based on erhu music by Liu Tianhua and inspired by Wang Wei's famous line. Rather than offering a literal transcription, Cui transforms melodic fragments and atmosphere into a distinctive pianistic language. The *Autumn Pond* by Ping Gao takes its title from a line by Li Shangyin: "In the Ba Mountains, night rain fills the autumn pond." While Gao cites Stravinsky's view that music expresses nothing but itself, he also argues for music's undeniable power to stimulate imagination. The second category focuses on works inspired by everyday life, characterised by rhythmic vitality and folkloric energy, including *Whirling Grains* by Yiqiang Sun, *Tea-Picking Girls Catching Butterflies*, and *The Girl Lan Huahua* by Lisan Wang. Drawing on poetic imagery and lively elements of Chinese culture while employing Western compositional techniques, these works offer rich resources for cultivating imagination, tone colour, and atmospheric awareness at the piano.

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**10.45-13.00 Hartley Building Room 108A**

**Alexander Technique:** Rosslyn McLeod & Meredith Connie, *Optional, scheduled, free practical sessions.*

# APPC 2026 Program Details

Friday 10 July

## 11.30–12.15 Scott Theatre

**Lecture Recital:** Dr David Soo, *The Eighteenth-Century Etude: Exploring suitable repertoire for the intermediate to more advanced pianist*

Muzio Clementi (1752-1832) was widely regarded as one of Europe's leading pianists, manufacturers, and pedagogues during the latter half of the Eighteenth century. His oeuvre consists of approximately sixty piano sonatas, and over forty 'lessons' and accompanied sonatas which were performed ad libitum with violinists. Clementi's early piano sonatas which range from his Opus 2 keyboard sonatas certainly foreshadow the romantic études by Chopin and Liszt. This paper will discuss the lacuna of the eighteenth-century étude. Central to this study will be an exploration of 'lessons' by Clementi, Beethoven, Dussek, and Hummel; and how these pieces can be used as pedagogical works and exercises for intermediate to the more advanced pianist. The study demonstrates that an understanding of the 'lessons' by composers of the late Classical period can lead to more sophisticated and evolved performances of music from the romantic and early twentieth century periods.

## 11.30–12.15 Hartley Concert Room

**Blitzbooks Sponsored Workshop:** Samantha Coates, *Great Pianist, Terrible Sight Reader*



Many teachers lament that their students, who are prepared to spend a lot of time practising and mastering pieces, are not good sight readers. Students (and parents) often fail to understand that the ability to sight-read well is a completely separate skill from virtuoso performing, one which must be approached and practised separately.

Additionally, overscheduled and time-poor students will often resort to the 'short cut' of using a YouTube tutorial for rote learning, rather than try to read sheet music. As a result our students, who may well be very competent pianists, become not only reluctant to sight read but can also experience a 'fight or flight' emotional response when presented with a score, rendering them unable to utilise any sort of reading skills.

This session will explore ways to manage the 'emotional brain' – that is, the normal and predictable human responses under stress – when it comes to sight reading. By ensuring that students understand how to approach sight-reading, we can make this skill accessible to all musicians, enabling them to enjoy their instrument now and for the rest of their lives.

## 11.30–12.15 Madley Jazz Studio

**Workshop:** Bethany Cook

*Collaborating with Teenagers: Using Creativity and Imagination to Build Successful Musical Partnerships*

agcp

How does a collaborative pianist create successful rehearsals and performances with teenagers? While technical skill, artistry, and performance experience are essential, they alone do not guarantee a successful musical collaboration. This workshop explores practical and imaginative strategies for working with teenage musicians at all levels – from beginners to aspiring professionals. Participants will examine the development of the performer relationship, moving beyond immediate concerns of tempo, dynamics, and phrasing to the heart of the creative partnership: connection, risk-taking, mutual trust, communication, listening, support, and respect.

In this workshop, attendees will explore how collaborative pianists can create a rehearsal culture that is both playful and rigorous, creative and disciplined. By nurturing the musical partnership and the professional relationship, pianists can guide teenage musicians towards performances that are confident, expressive, and deeply engaging, supporting technical skill, artistic expression, and imaginative musical interpretation.

# APPC 2026 Program Details

## Friday 10 July

### 12.15–13.00 Scott Theatre

**Lecture Recital:** Tom McGrath, *Paul Schramm - Teaching and Concert Pieces*



Tom McGrath introduces teaching and concert pieces by Viennese pianist and composer Paul Schramm. A celebrated child prodigy and Leschetizky pupil, Schramm moved to Berlin at the age of 15, from where he based his international career performing with Sir Henry Wood, Mengelberg, Piatigorsky and Székely and also taught the young Claudio Arrau. Later he formed a successful piano duo with his second wife, Diny Soetermeer, performing his own arrangements of lighter music alongside the traditional repertoire. When the Nazis rose to power in 1933, he remained on tour in Indonesia and was joined by Diny before they settled in New Zealand in 1938. During the Second World War he was declared an enemy alien and made a living as a taxi driver. Disheartened after his application for New Zealand citizenship was declined, he moved to Australia where he was naturalised in 1947 and became the most widely heard pianist there in the late 1940s, through enormously popular 'two bob' lunch hour recitals, further work in schools and rural educational tours. A suspected rheumatic condition forced him to abandon music and after harbouring brief aspirations for a career as a greyhound-racing bookie, he eventually led a solitary life as a travelling salesman until he suffered heart failure and died at the wheel in Woolloongabba, Queensland in 1953.

Schramm composed throughout his life, including two operas, orchestral compositions, works, songs, more than 200 piano pieces, and numerous works arrangements for 2 pianos. His style ranged from early salon works, turning to Debussy and Prokofiev-influenced modernism in the 1920s. Always attuned to current developments, he embraced Jazz and Neue Sachlichkeit, even writing a Zeitoper and composing for Neo-Bechstein – an early electric instrument. Exile in Indonesia provided an opportunity to explore the gamelan and compose film music. Schramm's mission to bring music to a wider audience is reflected in his significant body of teaching pieces from the 1920s and 30s as well as his final compositions – original and well-crafted concert pieces from the 1940s, for his own use in recitals, combining previous influences often infused with jazz.

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### 12.15–13.00 Hartley Concert Room

**Alfred Music Sponsored Workshop:** Davis Dorrough

*From Bach to Today: What Makes Great Teaching Pieces?*



Explore what makes piano repertoire truly effective for teaching, from historical masterworks to contemporary compositions. Learn how to evaluate musical integrity, level, editing and engraving quality, and student appeal, along with strategies for assessing works by today's emerging composers.

- Identify the core elements of musically and pedagogically strong repertoire.
- Evaluate editing and engraving choices that support clarity and learning.
- Develop a practical framework for assessing new and lesser-known repertoire.

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### 12.15–13.00 Madley Jazz Studio

**Lecture Recital:** Zuoyu Liu, *From Notes to Narratives: Guiding Young Pianists to Imagine and Express Through the Score*

How do we ignite the imagination of young pianists when the page holds no pictures, and the sound has not yet begun? This lecture recital explores how imagination does not follow technique – it precedes it. Drawing on my experience as a performer, pedagogue, and current Master of Teaching (Primary) student, I present an approach to piano teaching that invites young learners to inhabit music as narrative – even before they can fully play it. Through selected examples from *Piano Adventures*, AMEB (Preliminary–Grade 4), and Bartók's *Mikrokosmos*, I demonstrate how students can interpret, personalise, and 'own' repertoire through storytelling, emotional framing, and metaphor – even in the absence of lyrics or images.

# APPC 2026 Program Details

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Each piece is treated as a script with missing dialogue:

- *Piano Adventures* pieces become playful story starters through teacher-prompted imagination and action-based phrasing
- AMEB repertoire offers an opportunity to explore character mood and formal shape using descriptive questions and comparative listening
- Bartók's abstract sound worlds invite students to create their own visual or physical response, such as titling, drawing, or movement, building meaning from form and texture.

I will share classroom-tested strategies such as silent score exploration, student-led naming, gesture-based interpretation, and 'reverse narration' activities, where the story is created from the music rather than the other way around. By teaching students not just how music sounds but how it might feel, look, move, and speak, we allow them to become co-creators in their musical journey – not passive followers of notation. This presentation aims to challenge the idea that expressivity comes after fluency, and instead positions imagination as the foundation for musical identity.

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## 13.00–13.45 Scott Theatre

**Workshop:** Dr Beverley Simms, *Compelling Contemporary Character Pieces for Young Pianists: Dianne Goolkasian Rahbee's Modern Miniatures and Preludes*

This workshop will examine elementary and intermediate character pieces by Dianne Goolkasian Rahbee (b. 1938), a prolific Armenian-American composer who began her musical training as a pianist, studying at Juilliard, and who later shifted her focus to composing. Selections from Rahbee's *Modern Miniatures and Preludes* will be discussed and performed. Harmonic language, rhythm, and pianistic techniques will be highlighted, along with influences of folk music and of 20th century composers, such as Bartok, Ginastera, Debussy, and Scriabin. Rahbee's character pieces offer a wonderful resource for teachers who seek contemporary music that is both well-crafted and pedagogically valuable.

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## 13.00–13.45 Hartley Concert Room

**AMEB Sponsored Workshop:** Dr Emily Dollman, *From Stage Fright to Performance Energy: Evidence-Based Strategies for Supporting Music Performance Anxiety Across Development*



Performance anxiety is one of the most significant psychological barriers to optimal music performance, yet it is frequently addressed indirectly in teaching and training contexts. Music performance anxiety (MPA) can negatively influence confidence, motivation, and performance quality, even among highly prepared and skilled musicians.

Join Dr Emily Dollman as she provides an applied overview of MPA, highlighting how physiological arousal and self-critical thinking interact before and during performance. Evidence based strategies are presented for use in educational and applied settings.

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## 14.00–15.00 Elder Hall

**Composition Competition Presentations and Finalists' Concert:**

Dr Anne Cawrse, *Consultant*; Yundi Yuan and Ben Nicholls, *Convenors*

**KAWAI**

Official Presentations:

Dr Anne Cawrse, *Composer*

Jared Beaney, *KAWAI National Sales & Product Manager*



The APPC Composition Competition was introduced at the 12th conference in Melbourne in 2015, designed to nurture new pedagogical piano music – music designed for the teaching studio. Its aim was to encourage young and emerging composers to ignite the interest of contemporary students from across Australia and Aotearoa New Zealand. From the beginning, the competition has been supported by prizes from Kawai and Hal Leonard,

# APPC 2026 Program Details

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and that generous backing has continued. Now in its fifth iteration, the competition continues to attract strong interest, a testament to the enduring enthusiasm for composing for the piano.

For the 2026 APPC Composition Competition, we decided to continue the focus on student and early-career composers, resulting in two prizes/categories – the Hal Leonard Composition Prize for composers aged 17 and under, and the Kawai Composition Prize for composers aged 18-30. While acknowledging that composers of all ages are writing for the piano, we decided to focus on those who are potentially just starting out exploring composition, and who may be experimenting and composing alongside of their piano studies.

The prize pool for both categories this year includes a professional quality recording of the prize winners. The benefit to composers here is twofold. First, it gives them a resource that can be used on websites, for promotion, and for entering other prizes and compositions. Secondly, by working with a professional pianist each composer has the opportunity to hear how their work is interpreted by someone else, which furthers their experience of working with other musicians. For young composers who may be writing and performing their own compositions, allowing another pianist to perform their work is an initial step into the professional composition world.

### Finalists

#### KAWAI Competition (18-30 years)

Olivia Bryant	Ribbon Dance
Phillip Cullen	Aquarium
Jem Sherwill	Morialta Falls
Josh Taylor	Etude No 7

#### Hal Leonard Competition (under 18 years)

Anthony Cernaz	Fughetta sur un thème de Schubert
Molly Lais	Siciliana – The Little Deer
Nathaniel Der Ren Lim	The Unknown Future
Amelie Newcomb	Eli Creek in Autumn
Oliver Perejogin	Sneaky Cat

In today's concert, the compositions will be performed either by the composer-pianists themselves or by Dr Josh van Konkelenberg. As part of the composers' awards, after the conference, Josh will perform the prize-winning works for professional digital recording.

Josh studied piano at the University of Adelaide and the Australian National Academy of Music, before undertaking further studies in organ and improvisation with David Graham and Sophie-Véronique Cauchefer-Choplin at the Royal College of Music. He was awarded a Master of Music with distinction in 2012 and completed a PhD in Composition at the University of Adelaide in the same year.

Josh has received grants from the Australia Council for the Arts and the Ian Potter Cultural Trust, as well as the University of Adelaide Medal for Outstanding Academic Achievement and an Australian Postgraduate Award.

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## 15.00–15.30 Elder Hall

### Official Close

Welcoming

Piano Editor at Alfred Music

# Davis Dorrough

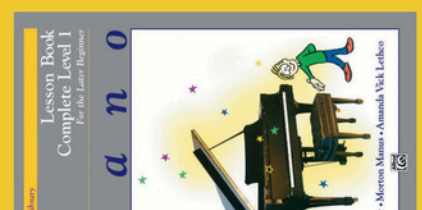
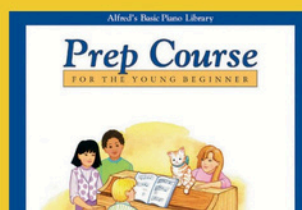
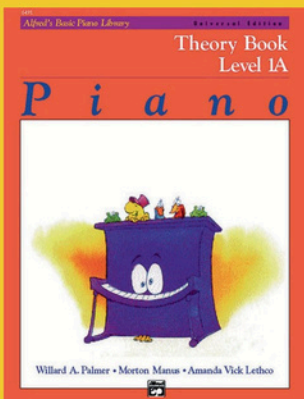
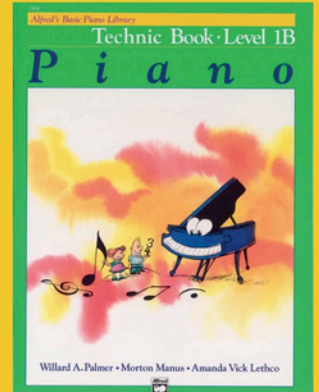
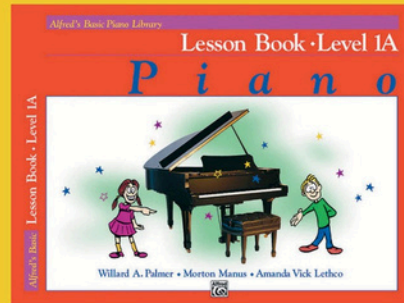


As Alfred Music's new Piano Editor, Davis Dorrough, brings a wealth of experience and an unwavering commitment to music education.

Join Davis at APPC 2026 as he shares practical teaching insights and his vision for the future of *Alfred's Basic Piano Library*.



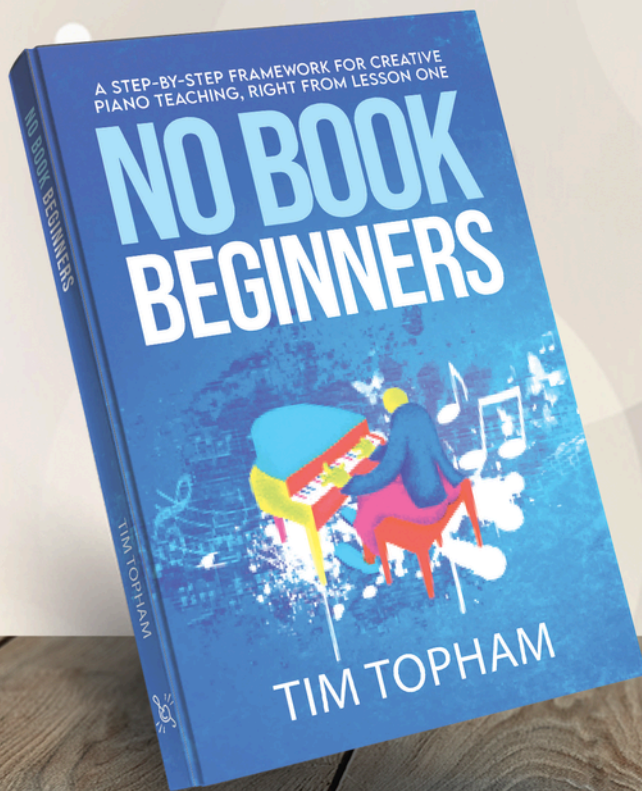
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# Sponsored Presenters

## Dr Jason Sifford

**Tuesday 7 July, 13.50-14.45**

*Keynote: Framework and Freedom*

**Wednesday 8 July, 13.00-13.45**

*Workshop: The same way you write for adults, only better*

**Friday 10 July, 10.45-11.30**

*Hal Leonard & AMEB Discussion Panel: The Last Word – Insights and Reflections*

Dr Jason Sifford (USA) is a freelance pianist, teacher and composer with a wide range of abilities and interests. He maintains a regular performance schedule as well as a private teaching studio in Iowa City and is in demand as an adjudicator and clinician, lecturing on such diverse topics as classical performance practice, jazz pedagogy, technical development in young pianists, composition, and music technology. As a composer, Jason is primarily interested in music for young pianists. He has written multiple solo collections and pop arrangements for Willis Music, and his music is featured in several state festival syllabi, the bulletin for the National Federation of Music Clubs, and the Royal Conservatory of Music (Canada). Dr Sifford is also an active member of several music organizations and has served on the boards for the City Circle Theatre Company and the Iowa Music Teachers Association and is currently the West Central Division Director for the Music Teachers National Association.



## Carly McDonald

**Tuesday 7 July, 13.00-13.45**

*Workshop: Decoding Divergence - Because one-size-fits-all never fits anyone*

**Thursday 9 July, 13.00-13.45**

*Workshop: Little Humans, Big Algorithms – Young learners, AI, and the future of music education*

**Friday 10 July, 10.45-11.30**

*Hal Leonard & AMEB Discussion Panel: The Last Word – Insights and Reflections*

Carly McDonald is an Australian piano teacher, consultant, and presenter who brings energy and insight to both early music education and the business of teaching. She is the founder of Novar Music, a vibrant community established in 2005 that now supports 22 teachers across four South Australian locations. Alongside her studio work, Carly is the author of the blog Creative.Piano.Professional, which provides resources for piano teachers around the world. She is the Australasian Ambassador for Piano Adventures, co-editor of the I Want To Play That! piano series, and since 2022 has served as Piano Education Consultant for Yamaha Music Australia. In each of these roles, she combines pedagogical expertise with practical strategies that support both teachers and students.

Carly is passionate about building creative, connected, and sustainable teaching communities. Her work champions strong musical foundations, innovative teaching practices, and collaboration across the arts, helping students and educators alike to grow, and discover wherever music may take them.



# Sponsored Presenters

## Angela Turner



**Tuesday 7 July, 11.30-12.15**

*Workshop: Shining a Spotlight on Australian Works in Level 1 of AMEB Piano Series 19*

**Wednesday 8 July, 13.50-14.45**

*Workshop: Exploring Grade Four*

**Thursday 9 July, 12.15-13.00**

*Workshop: Shining a Spotlight on Australian Works in Level 2 of AMEB Piano Series 19*

**Friday 10 July, 10.45-11.30**

*Hal Leonard & AMEB Discussion Panel: The Last Word – Insights and Reflections*

Australian pianist Angela Turner maintains a multifaceted career as a performer and lecturer. Broadcast as both soloist and chamber musician, Angela has enjoyed a focus upon chamber music in recent years, most notably with the Lyrebird Trio, winners of all piano trio prizes at the 2013 Asia Pacific Chamber Music Competition. She has appeared nationally and internationally at major venues including Melbourne Recital Centre, Sydney Opera House and Ukaria, and has performed for ABC, Musica Viva and festivals such as Port Fairy, Coriole, Mackay, Tyalgum and the Australian Piano Duo Festival.

Angela has been on staff at the Queensland Conservatorium Griffith University since 1998, teaching across practical and academic areas. She is currently Lecturer in Piano and leads the Senior Piano program for the Young Conservatorium. A sought-after adjudicator and presenter, she served as Principal Consultant for AMEB's Piano Series 19 and authored the Exploring piano repertoire series (Hal Leonard). A Conservatorium medallist, she completed her Master of Music at the Royal College of Music, London.

## Keith Snell



**Tuesday 7 July, 10.45-11.30**

*Workshop: New Music Showcase: For Adult Beginners and Beyond*

**Wednesday 8 July, 11.30-12.15**

*Workshop: How to Choose Repertoire (And a Few of My Favourites!)*

**Thursday 9 July, 10.45-11.30**

*Workshop: Preparing Successful Performance*

Keith Snell began teaching piano when he was fifteen years old, under the guidance of his piano teacher mother, Carol Snell. Since that time, he has maintained an independent piano studio because of his passion for teaching. His students range from advanced high school students to young beginners. Co-author of *Piano Town* and *Fundamentals of Piano Theory*, Keith is also well known to teachers as editor of the *Piano Repertoire* series, the *Master Composer Library*, and producer of the CDs for each series. He has presented on piano teaching throughout the United States and abroad.

A successful performing career began for Keith after he won the Joanna Hodges International Piano Competition, which provided his London debut in 1984. He subsequently signed with Columbia Artist Management and recorded for Virgin Records. Keith received Bachelor and Master of Music degrees in Piano Performance from the University of Southern California, where he studied piano with John Perry.

# Sponsored Presenters

## Davis Dorrough

**Wednesday 8 July, 10.45-11.30**

*Workshop: Inspiring the Next Generation of Pianists with Alfred Music*

**Thursday 9 July, 11.30-12.15**

*Workshop: From Chords to Creativity: Teaching Functional Skills for the Modern Pianist*

**Friday 10 July, 12.15-13.00**

*Workshop: From Bach to Today: What Makes Great Teaching Pieces?*

Davis Dorrough is a passionate pianist, educator, and author with a commitment to advancing music education. He holds a Master of Music in Piano Performance and Pedagogy from the University of Oklahoma, studying under Jane Magrath and Barbara Fast, and a B.A. in Music (Arkansas Tech University), where he studied under Timothy Smith. Recognised as a leader in the field of music teaching, Dorrough regularly presents at the National Conference on Keyboard Pedagogy, the Music Teachers National Association (MTNA) Conference, and the National Music Council of the U.S. He has also co-authored ten books, including Easy Piano Lead Sheets and Chord Charts series.

Dorrough's dedication to the music community is further evidenced by his roles within MTNA, including as Chair of the National Certification Commission. His contributions have earned him multiple accolades, including the MTNA MarySue Harris Studio Teacher Fellowship Award. Currently, Dorrough is the piano editor at Alfred Music, where he helps guide and inspire the next generation of musicians.



## Samantha Coates

**Wednesday 8 July, 16.15-17.00**

*Workshop: Staying Ahead of Student Distraction*

**Thursday 9 July, 15.30-16.45**

*Workshop: Pizza, Prosecco and Pedagogy*

**Friday 10 July, 11.30-12.15**

*Workshop: Great Pianist, Terrible Sight Reader*

**Friday 10 July, 10.45-11.30**

*Hal Leonard & AMEB Discussion Panel: The Last Word – Insights and Reflections*

Samantha Coates is an internationally regarded author, composer, presenter and piano pedagogue, with almost four decades of experience in both private and group piano teaching. She is the creator of BlitzBooks, a music education series which has captured the imagination of students and teachers across many continents, and has transformed the teaching of sight reading, music theory, and the use of rote teaching in the piano studio. Samantha holds a Bachelor degree in piano performance, and now specialises in pedagogy, with the particular goal of equipping her students with recreational music-making skills. She is passionate about helping the wider piano teaching community and regularly presents her own webinars and live sessions on a wide range of pedagogical topics.

Samantha also enjoys giving volunteer piano recitals at aged care facilities, in which she tailors her programs to maximise the residents' memories and emotional connection. She loves dark chocolate, staring at the ocean, going for long walks, and shamelessly crying through Disney movies.



# Sponsored Presenters

## Tim Topham



**Wednesday 8 July, 8.00-8.45**

*Breakfast Etude with Kawai*

*Micro PEDx talk: Why Your Studio Community Is Critical for Motivation*

**Wednesday 8 July, 12.15-13.00**

*Workshop: Exploring Rockschool Exam Options and How They Compare with AMEB*

Tim Topham has been reshaping instrumental music education since 2010 through his vision for creative, modern, and integrated teaching. An international speaker, Tim has presented globally, including the 2024 keynote for the Music Teachers' National Association of America, and has produced hundreds of resources for teachers across articles, podcasts, and videos.

With over 20 years' experience, Tim has served as classroom teacher, head of department, and head of campus, with roles at Oundle School (UK), Guildford Grammar (Perth), and Xavier College (Melbourne). His innovative strategies include improvisation, chord playing, lead-sheet interpretation, playing by ear, and effective use of technology to keep students engaged and inspired. Author of *No Book Beginners* and consultant editor for the AMEB *Piano for Leisure Series 4*, Tim also founded [topmusic.co](http://topmusic.co), a global teaching community. He holds a Bachelor of Music, Diploma of Education, MBA (Educational Leadership), and an AMusA in Piano Performance with distinction.

## Mekhla Kumar



**Wednesday 8 July, 8.00-8.45**

*Breakfast Etude with Kawai*

*Micro PEDx talk: Motivation, Measurement and Mindfulness*

Australian-born pianist Mekhla Kumar is a prize-winning soloist, chamber musician and dedicated educator, currently based in the United States. Her international career spans performances across Europe and Australia, with collaborations alongside renowned artists including Bernd Glemser, Imogen Cooper, Claudio Martinez Mehner and Marc-André Hamelin. She has appeared as soloist with leading Australian orchestras under distinguished conductors such as Keith Crellin OAM, Michael Milton, Luke Dollman and Bryan Griffiths, and is featured on the globally recognised YouTube channel Rousseau.

Mekhla is deeply committed to music education, having served as a Lecturer at the Elder Conservatorium of Music and contributing to the Open Music Academy. She has delivered masterclasses internationally across Europe and now holds the position of Associate Instructor in Piano and Assistant to the Secondary Piano Program at the Jacobs School of Music, Indiana University.

A recipient of numerous prestigious scholarships, Mekhla completed her studies in Australia and Germany with highest honours and is currently undertaking a Doctor of Music under Professor Émile Naoumoff.

# Sponsored Presenters

## Dr Emily Dollman



**Friday 10 July, 13.00-13.45**

*Workshop: From Stage Fright to Performance Energy:  
Evidence-Based Strategies for Supporting Music Performance Anxiety  
Across Development*

Dr Emily Dollman is Head of Music Education and Pedagogy and Graduate Research Coordinator at the Elder Conservatorium of Music and School of Performing Arts, Adelaide University, and was the founding Artistic Director of the Open Music Academy (2018-2023). Emily's background combines international experience as a professional violinist with a long-standing commitment to music education and instrumental pedagogy. Emily is a TEQSA Expert Adviser, Director for AMEB Ltd., Chair of AMEB SA Advisory Board, ASME SA Council Member and a Federal Examiner for the AMEB's Teaching Syllabus. Emily's monograph *Opening Doors: Orchestras, Opera Companies and Community Engagement* was published by Routledge in 2023.



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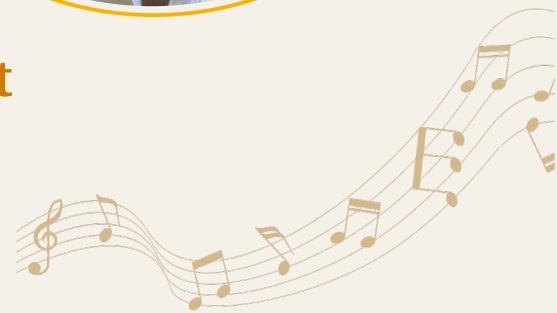


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# Presenters

## Dr Asher Ian Armstrong

Asher maintains an active concert career: notable recent engagements include solo recitals at the Penderecki Academy in Krakow, the Royal College of Music in London (UK), the Royal Conservatory of Music (Toronto), and as a concerto soloist with the Washington-Idaho Symphony Orchestra. A Lecturer of Piano and Chamber Music at the University of Toronto, Asher also serves on the Piano Faculty at York University. A sought-after adjudicator and masterclass artist throughout North America and internationally, Asher has also authored dozens of publications which can be found in Cambridge University Press's *Tempo*, *Clavier/Piano Magazine*, *American Music Teacher*, *Piano Journal*, and others.

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## Alice Bannan

Alice Bannan is a pianist, composer, and dedicated music educator inspired by nature and storytelling. Living by the coast, she draws creative ideas from walks along beaches and wetlands, weaving imagery and emotion into her piano compositions. Alice runs a thriving studio and teaches at a private school, fostering creativity, confidence, and joy in her students. Her published works with Wirripang focus on developing pianists, balancing accessibility with artistic depth to encourage expressive, imaginative performances.

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## Joanne Burrows

Joanne Burrows B.A., Dip. Teach., A.T.C.L., L.T.C.L., A.Mus.A., Cert IV Assessment & Training, M.Ed. Joanne completed a Bachelor of Arts (Music), a Graduate Diploma of Teaching (Queensland University), an AmusA in Piano (AMEB), ATCL, LTCL diplomas through Trinity College London (1988, 1989, 1990) and a Masters of Education (Central Queensland University, 2020). She has over thirty years of studio piano and classroom teaching experience, is Head of Piano at the Riverina Conservatorium of Music and a Wirripang composer. She is currently studying a creative practice PhD, through Central Queensland University, explores piano repertoire for adolescent beginners aged 12-17.

---

## Dr Jeanell Carrigan AM

Dr Jeanell Carrigan is Associate Professor in the Collaborative Piano Unit at the Sydney Conservatorium of Music, University of Sydney. She has performed throughout Australia and Europe as a soloist, chamber musician and collaborative duo partner. In April 2025, she released her thirty-sixth CD of solo Australian piano and chamber works. Her latest publications include "Amazing May. The Life and Work of May Howlett (2024)"; "A National Treasure. The Life and Achievements of Larry Sitsky" (co-authored with Dr Rita Crews OAM), (2024); and over ninety volumes of piano and chamber music written by Australian composers published by Wirripang, Australia.

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## Dr Penelope Cashman

Dr Penelope Cashman is a pianist and vocal coach based in Adelaide. Alongside her performing and coaching work, Penelope teaches lyric diction at the Elder Conservatorium. She also maintains a studio of primarily adult piano students whose curiosity and commitment continually fuel her interest in the neuroscience of adult learning. Penelope holds a PhD and performance degrees from the Musik und Kunst Privatuniversität der Stadt Wien (Vienna), Conservatorium van Amsterdam, and ANU. Her academic research regarding 19th century Viennese song repertoire and lyric diction pedagogy has earned awards from the Viennese Ministry of Culture and the University of Adelaide respectively.

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## Jennifer Chen

Jennifer Chen is a pianist, teacher, and researcher whose work explores the intersection of performance, imagination, and musical meaning. An alumna of the Elder Conservatorium of Music, she completed a Bachelor of Music (Honours) in Performance and is currently undertaking a research Master's degree under the mentorship of Prof Anna Goldsworthy, Mrs Eleonora Sivan, and Mr Stephen Whittington. Jennifer's teaching practice is informed by her performance experience and research interests, with a focus on musical understanding, expressive awareness, and the role of imagination in pianistic learning.

# Presenters

## **Lena Ching**

Singaporean pianist and pedagogue Lena Ching has a distinguished career where she nurtured some of the country's best musicians, as well as guided musically gifted students to paths that distinguish them in their careers, locally and internationally. She studied piano and harpsichord at the Royal College of Music (UK) and Psychology for Musicians at Sheffield University (UK). A sought-after adjudicator and masterclass clinician, Lena is deeply passionate about the development of gifted young talent. She currently serves as the Deputy Associate Dean (School of Music) at the Nanyang Academy of Fine Arts, University of the Arts Singapore.

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## **Meredith Connie**

Meredith Connie came to the Alexander Technique as many musicians do – because of sustained pain due to hours spent at her instrument (Classical Guitar). She believes strongly in sharing Alexander Technique with others to bring sustainability and longevity in their musical careers. Other community-based work includes pedagogy, Eurythmics, and performance, both in her ensemble Connie Chamber Collective and her work with children's ensembles (Melbourne Suzuki Guitar Ensemble). She holds two Masters in music (San Francisco Conservatory of Music/University of Sydney) and qualifications in Suzuki (Suzuki Association of the Americas), Alexander Technique, Somatic Education, and ongoing education in Dalcroze.

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## **Bethany Grace Cook**

Bethany Cook is an esteemed accompanist and chamber musician. She holds a Bachelor of Music with Distinction from Sydney Conservatorium of Music and a Master of Music with Distinction from the Royal Academy of Music, London. She has performed widely across Europe, America and Australia with professional instrumentalists and vocalists. Collaborations include the Omega Ensemble, Sydney Symphony Orchestra, Sydney Conservatorium Rising Stars, Sydney Children's Choir and Sydney Philharmonia Choirs. Formerly Accompanist and Head of Keyboard at MLC School, she currently works with the Meriden School Music Department and Amadeus Program, specialising in high-performance rehearsal, chamber coaching and audition preparation.

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## **Glenn Dixon**

Glenn Dixon is a composer and multi-instrumentalist based in Sydney, Australia. He studied piano performance (AMusA, LMusA), as well as Music Education and Landscape Architecture at UNSW. Glenn is primarily a composer of piano works, published by Wirripang, often blending classical idioms with elements of jazz, blues, and rock. Recent performances include Wander Through Town at the 2024 APPC Composition Competition and Vitreous Shades of Rock, performed at the 2023 ISCM World New Music Days Festival. Alongside his musical work, Glenn practises as a landscape architect, maintaining a strong interest in the relationships between music, art, architecture, and landscape architecture.

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## **Dr Sara Ernst**

Sara Ernst, PhD, NCTM, is Director of Piano Pedagogy and Associate Professor at the University of Oklahoma in Norman. She is co-editor-in-chief of Piano Inspires Kids and a senior editor of the Piano Magazine. Since 2020, Ernst has served as the Program Director of The Piano Conference: NCKP for the Frances Clark Center, also editing the volumes of its Proceedings (2023 and 2025). Her past publications have included two online courses in teaching beginners and online piano teaching for the Frances Clark Center, and articles for the Royal Conservatory of Music teacher education courses.

# Presenters

## **Bradley Eustace**

Bradley Eustace (M.Mus.Tech., Grad.Dip.Mus.Tech., Ad.Dip.Ed.Tech., F.Mus.AG MS., L.Mus.A., A.Mus.A., A.Y.M.F. (piano/electone) is an dynamic Australian musician, composer, technologist, presenter and director who blends modern technology with traditional musicianship. Brad has authored books with his compositions/arrangements spanning beginner to advanced levels, available at BradleyEustace.com with optional backing tracks. He is active on YouTube, sharing performances and tutorials. Brad serves as Director and Chair of the Australian Guild of Music & Speech (AGMS) and is a Product Specialist for Yamaha Music Australia, while running a successful Gold Coast teaching studio. Through his multifaceted contributions to music, he continues to inspire and educate, blending tradition with contemporary methods.

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## **Learne Faint**

Learne Faint is an innovative teacher, pianist, vocalist and composer – a painter of pictures in sound. She composes imaginative and evocative works of all levels. Learne's pattern friendly music features strong melodic lines and rich harmonies. A keen photographer and poet, she uses both mediums when writing Soundscapes to capture the essence of our vast and diverse world. One such solo, Black Mountain was presented in a Concert Series – Australian Landscapes in Poetry and Music by accomplished pianist Catherine Broadstock. Learne's duet Extreme Land My Country was performed in a series Live@Lunch. Her works are published by Wirripang.

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## **Rosanne Hammer**

Rosanne Hammer has degrees in Music and Education from the University of Adelaide, with her work bringing together performance, pedagogy and leadership within the Australian music community. Her performances include premieres by composers Elena Kats-Chernin, Larry Sitsky and Kristoffer Zegers. Rosanne is a masterclass clinician, presenter and adjudicator across Australia, including as a 2025 Australian jury member for the Singapore International Music Competition. Rosanne is a Federal Examiner for the Australian Music Examinations Board and President of the Music Teachers' Association of South Australia. Her ethos and teaching practice continue to be influenced by her long-time mentor, Eleonora Sivan.

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## **Amanda Handel**

Amanda is a composer, performer and teacher with extensive experience and eclectic interests. Registered as a master hypnotherapist, Neuro-Lingusitic-Programmer and a BodyMinded® practitioner, Amanda facilitates optimal creativity and well-being in her piano students. She has a Masters' Degree in composition and Diplomas in piano performance/teaching. She has lectured in Harmony and Analysis at WSU and delivered various presentations at several conferences. Her two piano-based album releases attracted brilliant SMH reviews and ABC radio airplay. Her large catalogue of compositions is published through Wirripang, with some works included in AMEB publications. Her compositions are performed and recorded by many eminent artists.

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## **Dr Rachel Hocking**

Rachel Hocking is a Specialist Lecturer in Piano at the Queensland Conservatorium's Young Conservatorium and a Lecturer in Piano Pedagogy in the tertiary program. She is an AMEB examiner in piano, theory, including TMusA, and a teaching mentor. Rachel also teaches in her West End studio, is President of the Accompanists' Guild of Queensland, and performs regularly as an organist at St Andrew's Uniting Church in collaboration with Musica Viva. A published composer with Wirripang and Associate Artist of the Australian Music Centre, her works have received international recognition. Her recent publication Fading Notes is widely used in advocacy.

# Presenters

## Shawn Hui

Shawn Hui is currently a student at the Adelaide University/Elder Conservatorium completing his Master of Philosophy under the supervision of Stephen Whittington and Anna Goldsworthy, and Eleonora Sivan. His Master's research focuses on the "Fantasy" genre in music and explores the effects of anticipation, tension, and surprise in performance. He is currently an active performer in Adelaide, a collaborative pianist, and a piano teacher at Immanuel Primary School, Immanuel College, and the Elder Conservatorium's Open Music Academy.

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## Dr Siaw Sing Koo

Dr Siaw-Sing Koo is a pianist, educator, and researcher based in Singapore, currently teaching at the Yong Siew Toh Conservatory of Music, National University of Singapore. His work bridges Western pianism and Chinese musical traditions, exploring how imagination, history, and instrumental technique shape creative interpretation, particularly through piano transcriptions of Chinese instrumental music. Koo's research focuses on pianism, keyboard treatises, and the social and cultural histories of the piano, with a special interest in Chinese piano repertoire and cross-cultural creativity. He presents lecture-recitals that integrate scholarship, storytelling, and performance, reimagining the piano as a poetic and cultural storyteller.

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## Jocelyn Elizabeth Kotchie

Jocelyn 'Jo' Kotchie is a Western Australian composer and music educator with a career spanning more than 50 years and diverse experience across many areas of music education. As one of Australia's leading pedagogical composers, Jocelyn has written around 500 works for children of all ages, from songs for young children, sacred & secular choral music, to vocal/instrumental ensemble music and piano and instrumental music at all levels. In writing for young people, her philosophy is simple: to create music which engages the imagination whilst also guiding the child or teen towards technical facility and challenge according to their capability.

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## Hanford Lam

Hanford Lam is an award-winning pianist and educator based in Melbourne, dedicated to nurturing expressive, confident musicians. With over a decade of teaching experience and a holistic approach that integrates movement, breath, and self-awareness, Hanford helps students develop both musical excellence and personal growth. He holds a Bachelor of Music (Honours), Master of Teaching, and Licentiate Diploma, and has performed with major ensembles including the Monash Academy Orchestra. Passionate about community, innovation, and lifelong learning, Hanford creates programs that inspire students and support teachers across all stages of their musical journey.

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## Dr Elyane Laussade

A graduate of the Juilliard School in New York City, pianist Elyane Laussade has delighted audiences on five continents with her imaginative and strongly individual playing. The New York Times has said she is "a pianist with a powerful, polished technique and many an original interpretive notion....with an impeccable sense of style and dazzling power." Originally from the USA, she has now established herself as one of Australia's finest performers. Elyane has shared her musical perspectives in conferences in Singapore, Australia, and Italy. She spoke at the 2025 Cremona Music Festival in a forum on the future of piano teaching.

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## Dr Tonya Lemoh

Award-winning Australian/Sierra-Leonean pianist Tonya Lemoh has performed across five continents as a soloist and chamber musician. A member of the piano faculty of Copenhagen University for over ten years, she is currently head of classical piano at the Western Australian Academy of Performing Arts (WAAPA). A passionate advocate of Australian music, she has recorded the complete piano works of Raymond Hanson for Naxos. Tonya has released numerous solo CDs for international labels, including Chandos and Dacapo, and most recently a solo album for ABC Classics, "I dream a world" which includes music by Coleridge-Taylor and Florence Price.



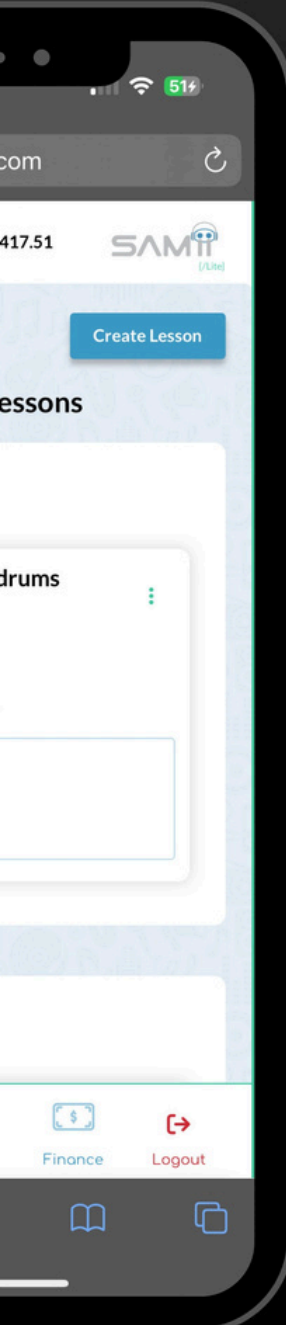
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# Presenters

## **Zuoyu Liu**

Zuoyu Liu is a pianist and educator who loves helping young musicians discover the stories hidden in their music. Zuoyu Liu holds a Bachelor of Music in Piano Performance and a Master of Music in Piano Performance and Pedagogy, and is currently studying for a Master of Teaching (Primary). Combining Zuoyu Liu performance background with a passion for child-centred learning, Zuoyu Liu uses storytelling, imagery, and creative activities to make each lesson an imaginative journey. Zuoyu Liu believes that music-making is not just about playing the right notes, but about bringing them to life with character, colour, and heart.

---

## **Thomas James McGrath**

New Zealand pianist Tom McGrath was born in Wellington. He studied with Diedre Irons at the University of Canterbury and at the Richard-Strauss-Konservatorium in Munich. A prize-winning accompanist, he participated in Lied courses with Graham Johnson and Dietrich Fischer-Dieskau. Since returning to New Zealand in 2003, he has performed widely as a soloist, chamber musician, and song accompanist, adjudicated and given masterclasses. Tom is completing a recording of solo piano music and preparing editions for Wirripang of works by Paul Schramm, the focus of his DMA research at the University of Otago, where he is a Senior Teaching Fellow.

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## **Rosslyn McLeod**

Rosslyn McLeod studied music at Melbourne University, instruments piano, viola; then transferred studies to Adelaide University; graduating B.Mus. (Melb), A.U.A. (Adel); later Dip.Ed. La Trobe University. Because of back problems from playing viola, began Alexander Technique study, later leading to qualification as an Alexander teacher. 1986-96, Melbourne; Alexander Technique teaching included; Lecturer in Alexander Technique at Melbourne University; Victorian College of the Arts; Alexander talks for various organisations. In Adelaide Alexander teaching at Elder Conservatorium (2010-11), ongoing private teaching. My book about Alexander's Australian years 'Up From Down Under' now 4th edition, publisher Mouritz.

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## **Paula Melville-Clark**

Paula Melville-Clark is an Australian pianist, pedagogue, and music education consultant with over four decades of professional experience. She holds the LGSM in Piano (Guildhall School of Music), a Master's degree in Piano Pedagogy, and an ANZCA Fellowship (Music Education). Paula is the Specialist Consultant to the ANZCA Board and principal curriculum writer of ANZCA's newly redesigned Teaching Qualifications. She is also the founder of The Music Diploma Hub, an online platform supporting teachers through guided study, mentoring, and professional accreditation. Paula is widely recognised for her creative, reflective, and movement-informed approach to piano pedagogy and teacher development.

---

## **David G. Miller AM**

David G. Miller is widely recognised as one of Australia's leading collaborative pianists, chamber musicians and educators. He studied piano in Australia with Max Olding and Alexander Sverjensky and accompaniment with Paul Hamburger in London. During his forty years on staff at Sydney Conservatorium of Music, he established the Collaborative Piano Unit, introducing an innovative and comprehensive programme of study and performance opportunities for students at all levels. Currently National Co-ordinator of the Australian Guild of Collaborative Pianists, he continues to be active in the promotion of collaborative piano as an independent art form.

---

## **Isaac Mouskovias**

Isaac Mouskovias is a leading Melbourne-based collaborative pianist specialising in vocal repertoire. He has held accompanist positions at prominent private schools and currently serves as Head of Voice and Choral at Firbank Grammar School, as well as repetiteur with the Vocal Department at Monash University. An active freelancer, Isaac works with opera companies throughout Melbourne and is an official accompanist for all major eisteddfods and vocal competitions. A long-time student of the Taubman Approach, he is nearing completion of a PhD in performance, researching the application of Taubman principles to collaborative performance.

# Presenters

## Paul Myatt

Paul Myatt is a passionate teacher, author, composer, and workshop presenter. Paul, along with Gillian Erskine, co-founded Forte Music School Network in 1994, which now exports Australian-designed music education to the UK, USA, Canada, Europe and NZ. In 2019, Paul and Gillian began developing Piano Teaching Success, which now supports teachers in Australia and internationally in developing skills in embodied teaching strategies such as Whole Body Learning. He is a regular presenter at MTNA, NCKP and other international music education conferences. He holds an M.Ed. and is completing an M.Res program before commencing his PhD in 2026.

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## Ben Nicholls

Ben is a PhD candidate at Adelaide University, researching the history of the piano in South Australia. Holding degrees in both Classical Piano Performance and History, his scholarly presentations often unite these areas of special interest. He studied piano with Anna Goldsworthy and continues to learn with Eleonora Sivan. Honours include the Linda Tapp Prize and the Tinline Scholarship in History. Ben co-curated the 2024 PianoLab festival, pairing live performance with immersive visuals. A versatile creator, his work 'Dance of the Smartphone Zombies' won the 2017 APPCA Hal Leonard Composition Prize. He works part-time in Communications and Programming at UKARIA.

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## Helen Perris

Helen Perris is a Sydney-based composer, songwriter, performer and teacher. She is the founder of a busy and multi-award winning music school in Blacktown and won the Yamaha Piano Teacher Award: Breakout for both 2021 & 2024. Helen graduated from Queensland University of Technology with a Bachelor of Music, majoring in piano and voice, and a Master of Teaching in Secondary music and drama education. She holds an AMusA. Helen regularly presents at music teacher conferences around Australia and runs workshops for music teachers and students. Helen's compositions appear in exam syllabi and are performed around the world.

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## Glenn Riddle

Glenn Riddle is a Senior Lecturer in Keyboard at the Melbourne Conservatorium of Music, Research Associate at the University of Waikato, New Zealand, Visiting Professor at the Nanjing University of the Arts, China, AMEB Federal Examiner, and Senior Music Critic for Classic Melbourne. He has edited 12 volumes of piano music for the AMEB, and is regularly invited to present recitals, masterclasses and pedagogy workshops throughout China, the South-East Asia region, in Australia and New Zealand. He is still an active performer, and has served on international competition juries in the USA, Greece, Israel, China, Thailand and Indonesia.

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## Yanxi Shen

Yanxi is a doctoral researcher at Monash University. Her doctoral research investigates music memorisation in piano performance, examining the relationship between performance practice, memory, and pedagogy. She holds a Master of Music (Performance and Pedagogy) from the University of Adelaide. She has participated in various international music festivals and masterclasses, receiving guidance from internationally renowned pianists. She has extensive teaching experience across educational contexts and is committed to fostering musical understanding and cultural awareness in piano education.

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## Dr Beverley Simms

Beverley Simms is Emerita Professor of Music at Indiana State University, where she taught piano performance for 31 years. She received the university's Distinguished Teaching Award, and the Indiana Music Teachers Association Teacher of the Year Award. She holds an M.M. degree in piano from the Eastman School of Music and a D.M.A. degree in piano from the University of North Texas. Dr Simms has enjoyed an active career as soloist and chamber musician, and is particularly interested in contemporary music. She has given lecture recitals at Music Teachers National Association National Conferences and at the Australasian Piano Pedagogy Conference.

# Presenters

## **Rodney Smith OAM**

Rodney Smith studied piano in London with Vivian Langrish at the Royal Academy of Music and then with Margaret Kitchin. Subsequently, he concertized internationally specializing in 20th century music. He was Senior Piano Organiser for the Inner London Education Authority and founded the APPCA, serving as Conference Chair on three occasions. He has held senior positions at the Elder Conservatorium and was an AMEB Federal Director. He is currently Adjunct Senior Lecturer at Adelaide University and MTASA Vice-President. He was a music critic for the Adelaide Advertiser and is regularly commissioned to write program notes for Naxos Music UK.

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## **Dr David Soo**

David Soo is an Australian pianist who has performed extensively as a solo recitalist, chamber musician, and concerto soloist. He made his London debut at the Barbican and St-Martins-in-the-Fields and has performed in significant venues throughout the world. David has broadcast on ABC Classic FM, New Zealand Classic FM, FMITE Spanish Radio, and the MBS Networks. David holds a postgraduate degrees in music from the Guildhall School of Music and Drama and was awarded his PhD in Music at the University of Melbourne under Professors Ian Holtham, Donald Nicolson, and Melanie Plesch. David studied with Glenn Riddle and Joan Havill.

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## **Dr Christine Yunn Bing Tan**

Christine Yunn Bing Tan received her Bachelor, Master, and DMA in Piano Pedagogy and Piano Performance from United States. She is currently an Assistant Professor at the Institute of Music, UCSI University, Malaysia. Apart from her teaching role as faculty member at the Institute of Music, she is a well sought-after adjudicator for piano competitions, examinations, as well as a clinician who has given workshops and seminars locally and overseas. In addition, she was also the chairwoman of the first UCSI Piano Pedagogy Conference in 2017.

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## **Nikolai Valov**

Nikolai Valov is a New Zealand-based composer and pianist with a strong commitment to contemporary music. Nikolai grew up in Western Australia, where he learnt piano from Inna Fursa, who remains a mentor. He holds a Bachelor of Music (Composition) from the University of Oregon and a Master of Arts in Teaching from Eastern Oregon University. He is currently Teacher-in-Charge of Music at Waitaki Boys' High School. In 2026, he will serve as Composer-in-Residence for the Composers Association of New Zealand (CANZ). His work as a composer, performer and teacher centres on expanding imaginative and creative engagement with contemporary repertoire.

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## **Phuong Vuong**

Phuong Vuong is an accomplished pianist, AMEB examiner, and teacher with over 20 years of experience. A graduate of the Elder Conservatorium of Music, she completed her Honours in Piano Performance under Gabriella Smart and Eleonora Sivan, to whom she remains grateful for her ongoing guidance. Phuong's performance highlights include Larry Sitsky's, *The Golden Dawn* and in recent years was an adjudicator for the Adelaide Eisteddfod. Expanding her storytelling through writing, Phuong was recently awarded an ASA Mentorship for her middle-grade fantasy manuscript. She is dedicated to fostering creativity and a love for the arts in the next generation.

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## **Professor Jerry Wong**

Steinway Artist Jerry Wong has performed internationally in major halls including the Kravis Center in West Palm Beach, National Concert Hall of Taipei, National Gallery of Art in Washington D.C., Opera City Hall in Tokyo, Severance Hall in Cleveland and Weill Recital Hall in New York City. He has recorded on the Albany, MSR Classics and MOVE labels. Professor of Piano and Head of Keyboard at the Melbourne Conservatorium of Music in Australia, Wong has held masterclasses in Australia, China, Hong Kong, Italy, Korea, Macau, Malaysia, New Zealand, Russia, Singapore, Taiwan and throughout the United States.

# Presenters

## Dr Qiaoyue Zhao

Dr Qiaoyue (Crystal) Zhao is a Sydney-based piano educator and Principal of the Sydney Piano School & Pedagogy Research Centre, a position she has held since 2015. She holds a Master's degree in Piano Performance by Research from the Elder Conservatorium of Music and completed her PhD in Music Education (piano pedagogy) at the Sydney Conservatorium of Music in 2024. Her research focuses on piano technique development across cultural contexts. Dr Zhao has presented at APPC, ISME, and ANZSME, and her students have achieved outstanding results in competitions and AMEB examinations.

## Dr Katie Zhukov

Katie Zhukov's post-doctorate research position at the University of Queensland resulted in textbook Sight-reading for advanced pianists (Wirripang). She is currently a Senior Research Fellow at Monash University. Dr Zhukov's published on a variety of issues in instrumental music teaching, sight-reading, and performance anxiety and has also presented papers at many international and national conferences. Zhukov has an enduring interest in Australian piano music and has released three solo CDs and eight books of new Australian repertoire: Australian Women Composers' Piano Anthology (2021; 2019; 2015), Piano Progressions (2021; Books 1 & 2) and Wirripang Australian Piano Anthology (2011; Books 1-3).

## Welcoming Dr Jason Sifford



Jason's imaginative piano music has captivated teachers and students worldwide, bringing stories, characters and musical adventures to life through the keyboard. His works are renowned for combining artistic creativity with strong pedagogical foundations, making them both enjoyable to play and valuable teaching resources.

We invite you to join Jason throughout the conference as he shares his passion for music education, composition and inspiring the next generation of pianists.

### Tuesday 7 July, 13.50-14.45

Keynote: Framework and Freedom

### Wednesday 8 July, 13.00-13.45

Workshop: The same way you write for adults, only better

### Friday 10 July, 10.45-11.30

Discussion Panel: The Last Word – Insights and Reflections



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Crystal Zhao, Treasurer  
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## agcp Australian Guild of Collaborative Pianists *Partners in Music*

**Our goal is to raise awareness in the wider community of the value of pianists in music collaboration, and to encourage the treatment and presentation of these pianists in a way that recognises the significant role they play.**

We promote the interests of our associates to arts organisations, exam boards, music societies, education, government and the general public, including issues such as rates of pay, rehearsal arrangements, recognition, the role of the accompanist or collaborative pianist and the expectations of fellow musicians, teachers, students and parents.

The AGCP holds a free monthly **online discussion forum** open to all pianists, piano teachers, students and others involved in collaborative piano to share information,

experiences, thoughts and ideas. See our website for more information.

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[www.agcp.au](http://www.agcp.au)



Geoffrey Parsons with Elisabeth Schwarzkopf  
in 1977 (Rob Croes/Anefo/Wikipedia)

# Notes



# Special Acknowledgements

Warrick Baker – General Manager – Kawai Australia and New Zealand  
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Megan Stapleton – Hal Leonard Australia  
Dr Melisande Thompson, State Manager, and staff at AMEB, SA & NT  
Piers Lane AO – Patron, APPCA  
Eleonora Sivan – Patron, Adelaide 2026  
Elder Conservatorium of Music and School of Performing Arts Technical Team – Dylan Cooper, Peter Nielsen, Anita Glocke, Ethan Schoemaker  
Joe Hay – General Manager, Adelaide, UNESCO City of Music  
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Ella Garrod – APPC 2026 Graphic Designer  
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Jiarui Li – Xiaohongshu (RED) Social Media Coordinator  
Ethan Garrod – APPC 2026 event photography and social media  
Ray Thomas – Sound engineer for the recording of the composition digital recordings.  
The team at The National Wine Centre of Australia in planning and facilitating the Opening Recital and Reception  
The Playford Hotel, Adelaide  
5mbs – Emily Sutherland, presenter of Kaleidoscope Arts Magazine  
Sue Clift – Kaleidoscope Medics  
Joy's Café and Kitchen, Schultz Building, Adelaide University  
Keynote and invited speakers, presenters, performers, sponsors and volunteers who have contributed.

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**Violin:** Dr Helen Ayres

**Cello:** Shu Yin Goh



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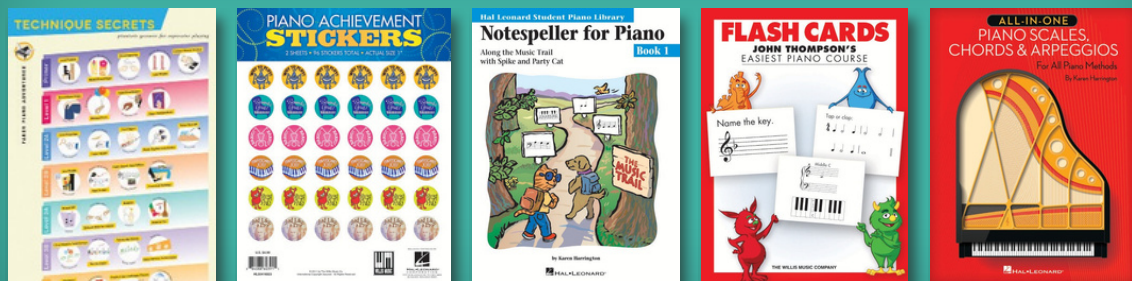
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