

## SESSION DESCRIPTIONS

### Key Presenters

#### CLAIRE WACHTER

Pianist Claire Wachter has performed in the United States, Finland, Austria, Italy, Taiwan, Japan, Korea and Canada. She has been a collaborative artist in chamber music concerts with members of the New York Philharmonic, the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra, and the Chicago, Philadelphia, Oregon, and Pittsburgh Symphonies.

Ms. Wachter has performed with the Oregon Bach Festival, the Oregon Festival of American Music, the Utah Music Festival, the Russian River Chamber Music Festival in California and the Rome Festival in Italy. In the Northwest, she has appeared with the Eugene Symphony, the Oregon Symphony, the Oregon Mozart Players, and the DeRosa Chamber Players of Portland.

Ms. Wachter has been an invited lecturer and has given master classes at Hanyang University in Korea, Queen's University in Canada, Peabody Conservatory of Music in Baltimore, The University of Louisiana at Lafayette, East Tennessee State University, and Towson State University in Maryland. In Taiwan Ms. Wachter has presented lectures and master classes at the National Taipei Normal University, Chia Yi University, Taichung University, and Fu-Jens University.

Ms. Wachter was a featured lecturer for the Music Teachers National Association conference in Dallas, Texas (1997), Kansas City, MO (2004), and Toronto, Canada (2007). She has chaired The Committee on the Future of Piano Pedagogy (2002, 2004) for the World Piano Pedagogy Conference and has been an invited panelist for the National Group Piano Pedagogy Conference in Oklahoma City, OK (2008). Ms. Wachter was a member of the summer piano faculty of the International Institute for Young Musicians (IIYM) at the University of Kansas (2005-2008) and was honored with IIYM's *Working Partnership Award* (2005). As an author, Ms. Wachter's articles have appeared in numerous magazines, including *Piano and Keyboard*, *Keyboard Companion*, *Piano Life*, and *The Piano Quarterly*.

Ms. Wachter completed degrees from Baltimore's Peabody Conservatory of Music and The University of Texas at Austin. Her Doctor of Musical Arts degree, from UT-Austin, included a dissertation on the music of American Women Composers.

Ms. Wachter has held faculty positions at the University of Texas in Austin and the University of the Pacific in California. Presently, she is an associate professor of piano and chair of the piano faculty at the University of Oregon, where she is the Director of Piano Pedagogy Studies for both undergraduate and graduate piano majors. Her students have distinguished themselves in local, regional and national competitions.

**Keynote Address: "Returning to the Past to Rediscover the Present"**  
**Dean Kramer and Claire Wachter**

## 5<sup>th</sup> Singapore International Piano Pedagogy Symposium 2011

Mon June 20<sup>th</sup>, 9:30 – 10:45am

Dean and Claire will present the keynote topic together, exploring how today's musicians can revitalize their performing and teaching by rediscovering the most innovative and imaginative aspects of the "standard repertoire." We will go through the major style periods and discuss why the terms we use really do not reveal the complexity of the individual composers in those time periods. We will discuss Bach vs. Scarlatti, Beethoven vs. Schubert, Brahms vs. Schumann, and Debussy vs. Ravel, and how true interpretation for today's artists begins with an understanding of the uniqueness of the personality of the genius rather than "performance practice."

### **The Art of Phrasing**

Mon June 20<sup>th</sup>, 11:00am – 12:00pm

In this session the presenter will examine how we achieve artistry in music. We will consider Theodore Leschetizky's theory that actors are the musicians closest "cousins." We will study the teaching of Artur Schnabel with special emphasis on his edition and performances of selected Beethoven sonatas. We will use video and audio excerpts to study the art of phrasing. We will investigate the differences between the phrasing of modern pianists such as Vladimir Ashkenazy and the "old school" pianists such as Sergei Rachmaninoff. Most importantly, we will apply these concepts of phrasing to teaching students of all levels and abilities.

### **Applying Learning Theories to the Studio Piano Lesson**

Tues June 21<sup>st</sup>, 12:00 – 1:00pm

*"If I had to choose the single most important thing in interpersonal communication it would be to seek first to understand, then to be understood."*

— Steven Covey in "The Seven Habits of Highly Effective People."

In this interactive session, the presenter will discuss how teachers can determine the learning styles of their students--visual, auditory or kinaesthetic--- and how to use this information to teach more effectively. We will discuss the basic principles of Neuro-Linguistic-Programming (NLP) as applied to piano instruction.

### **Past and Future Pedagogy: The Great Piano Teachers of the Nineteenth and Early Twentieth Centuries**

Wed June 22<sup>nd</sup>, 11:00am – 1:00pm

The presenter will discuss the piano teaching of Johannes Brahms, Theodore Leschetizky and Artur Schnabel and the relevance of their ideas today.

We can learn about the nineteenth century approach to interpretation and technique by studying the piano lessons that the young Johannes Brahms gave to Eugenia Schumann (Clara and Robert Schumann's daughter) and Florence May (Johannes Brahms's first English biographer). We will listen to rare audio recordings of German pianist Carl Friedberg (1872-1955) as he demonstrates pieces he studied with Brahms in 1892 and reveals how Brahms himself played these works.

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Theodore Leschetizky, possibly the greatest piano teacher who ever lived, produced such internationally acknowledged concert pianists as Ignaz Paderewski, Mark Hambourg, Ossip Gabrilowitsch, Mieczyslaw Horszowski, and Ignaz Friedman. Leschetizky claimed he had no “method” of teaching, but careful examination of his piano lessons shows that he did have unique and successful methods of teaching according to each student’s learning style and individual personality.

Leschetizky was the teacher of Artur Schnabel, one of the greatest interpreters of Mozart, Beethoven and Schubert. We will examine Schnabel’s approach to teaching and apply these ideas to selected intermediate repertoire.

### **Masterclass (Intermediate)**

Wed June 22<sup>nd</sup>, 5:30 – 6:30pm

Thurs June 23<sup>rd</sup>, 4:45 – 6:00pm

### **Robert Schumann: The Genius At Home**

Thurs June 23<sup>rd</sup>, 9:30 - 10:45am

The presenter will play and discuss selected works from the intimate world of Schumann's family circle and relate the study of these pieces to his more advanced works. Special emphasis will be given to Schumann’s *Album for the Young*. These individual character pieces were composed by Schumann initially for his own children as a Christmas album. At the suggestion of his publisher, Schumann turned these pieces into a two-part collection for general publication titled *Album for the Young*. Part Two of the *Album for the Young* serves as an excellent pedagogical prelude to the more advanced *Scenes from Childhood*, a work composed with Clara Wieck in mind and conceived by Schumann as adult reminiscences of childhood.

### **Scarlatti and the Spanish Connection**

Fri June 24<sup>th</sup>, 9:30 - 10:45am

Domenico Scarlatti was the first keyboard composer to indicate tempo and character in his keyboard sonatas. He was the first composer to use rapid repeated notes as a keyboard technique and the first to use glissandos. He was also the first to specify the use of the left hand or right hand in certain passages. Scarlatti’s harmonic language strongly anticipates romanticism in his keyboard sonatas and many of his progressive ideas can be found in works by other composers, decades later. The presenter will discuss and demonstrate selected Scarlatti sonatas, focusing on the Spanish influences in Scarlatti's unique musical language as well as Scarlatti’s contribution to keyboard technique and style.

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### DEAN KRAMER

Pianist Dean Kramer has had the privilege of playing for such legendary artists as Arthur Rubinstein and Gina Bachauer, and was one of the few pianists to have received lessons from the great Vladimir Horowitz.

A prize-winner at the International Chopin Competition in Warsaw, Poland, Mr. Kramer also won first prize in the first American Chopin Competition in Miami, Florida; first prize in the American Music Scholarship Competition in Cincinnati, Ohio; first prize in the Kosciuszko Competition in New York, New York; and laureate honors in the Three Rivers Competition in Pittsburgh, Pennsylvania. Mr. Kramer was chosen by the United States Information Agency to represent the United States as Artistic Ambassador to Hungary, Rumania, Malta and Egypt.

Mr. Kramer has performed as concerto soloist, recitalist and chamber musician in the United States and internationally. His concerto appearances include collaborations with the acclaimed American conductor Marin Alsop in works such as the Samuel Barber *Piano Concerto* and Leonard Bernstein's *The Age of Anxiety*. He has also appeared with the renowned Helmuth Rilling as a soloist with the Oregon Bach Festival Symphony and with orchestras in Warsaw (Poland), Bucharest (Rumania), Cairo (Egypt), Cincinnati, Portland (Oregon Symphony), Eugene, Pittsburgh, Miami, and Boise.

As a chamber musician, Mr. Kramer has appeared with such renowned groups as the Vermeer Quartet, the Broyhill Chamber Ensemble and the Russian River Chamber Players. He has performed chamber music with members of the San Francisco Symphony, the Los Angeles Philharmonic, and the Orpheus Chamber Orchestra of New York. Mr. Kramer has performed with such well-respected artists as violinist Joseph Genualdi from the Marlboro Music Festival and cellist James Kreger of the Juilliard School. Mr. Kramer was chosen to participate in a chamber music residency at The Banff Centre for the Arts in Alberta, Canada where he was won the prize for the outstanding chamber music performance. In addition to his tour as Artistic Ambassador, Mr. Kramer has given recitals and masterclasses in Taiwan, Canada, France, Finland, Poland and Japan.

Mr. Kramer holds degrees from the Oberlin Conservatory, where he studied with Naumberg winner Joseph Schwartz, and the University of Texas at Austin, studying with the internationally recognized pianist and teacher John Perry. He has also been coached by the distinguished pianist and teacher Leon Fleisher.

Mr. Kramer is a member of the piano faculty at the University of Oregon where he teaches award-winning students.

#### **Keynote Address: "Returning to the Past to Rediscover the Present"**

Dean Kramer and Claire Wachter

Mon June 20<sup>th</sup>, 9:30 – 10:45am

#### **The Beethoven Sonatas: Personal Reflections**

Tues June 21<sup>st</sup>, 9:30 – 10:45am

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The presenter will discuss and demonstrate selected sonatas by Beethoven, focusing on the symphonic aspect of Beethoven's piano writing and the ideal of the "cantilena." He will discuss the following sonatas: Op. 49, No. 1 and Op. 49, No. 2; Op. 79, Op. 2, no.1, Op. 27, No.2 ("Moonlight"), Op. 13 ("Pathétique") and Op. 31, No. 2 ("Tempest"). For the more advanced students, the presenter will discuss Op. 57 ("Appassionata"). He will discuss the tempo and character for each movement. He will also discuss the importance of Beethoven's dynamic and accent markings as well as the role of the agogic accent. He will discuss the structure of the sonatas and how we can create the most dramatic and powerful impact in our performances of Beethoven's works.

*\*It is recommended that the audience members bring scores of the Beethoven sonatas to this session.*

### **Franz Liszt I: A New Appreciation**

Tues June 21<sup>st</sup>, 4:00 – 5:20pm

The presenter will discuss Liszt's life in honor of the bicentennial celebration of Liszt's birth year, 1811-2011. In the first part of Liszt's life, he was influenced by French culture and language. The presenter will describe Liszt's early life in France and discuss his touring life during his years as a virtuoso. In the second part of Liszt's life he moved to the German world of Weimar and turned his attention to composition, producing works such as the great Sonata in B minor. In the third part of his life Liszt continued to compose great masterpieces for the piano as he became the Abbé Liszt and began the piano master classes that redefined piano teaching as we know it today.

### **Masterclass (Advanced)**

Mon June 20<sup>th</sup>, 12:00 – 1:00pm

Tues June 21<sup>st</sup>, 5:30 – 6:30pm

### **Franz Liszt II: A New Perspective on Interpreting His Works**

Wed June 22<sup>nd</sup>, 9:30 – 10:45am

The presenter will begin by examining some of Liszt's lesser-known works, such as early works for piano that reveal a totally new language, expressive character terms, and new ways of writing for the keyboard that essentially transformed the pianist into an orator and led to the creation of the recital--Liszt's term. The presenter will also discuss pieces that he will play on his recital, including works from the first and second Years of Pilgrimage, the Valse Oubliée No.1, Forest Murmurs, and the Mephisto Waltz No.1.

### **Chopin's Ballades: Interpreting Compositional Structure**

Wed June 22<sup>nd</sup>, 4:00 – 5:20pm

The presenter will discuss and demonstrate sections of the four ballades, focusing on an awareness of compositional structure as a basis for interpretation. When students first study the ballades they often just "play" these masterpieces. In this session the presenter will offer new possibilities based on an understanding of Chopin's compositional processes and the unique forms that he used for these great works. He will discuss the long-range unity and

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incredible variety Chopin introduces in these works. The presenter will suggest other Chopin repertoire that might be used to prepare a student to play the ballades, including specific etudes, mazurkas, waltzes, preludes and polonaises.

*\* It is recommended that the audience bring scores to these works.*

### **Bach's Well-Tempered Keyboard: New Ideas for Interpretation**

Thurs June 23<sup>rd</sup>, 11:00am - 1:00pm

The presenter will discuss and demonstrate selected preludes and fugues by J.S. Bach, drawing on his twelve-year study of the Well-Tempered Keyboard and his new performance-based edition. He will discuss how to teach the most commonly studied preludes and fugues, including C Major, c minor, d minor, e minor, g minor, B-flat Major from Part One and c minor, d minor, E-flat Major, and G Major from Part Two. The presenter will suggest tempo and character for each of the preludes and fugues. He will discuss the contrapuntal processes in the fugues and the role harmony plays in Bach's keyboard music. He will suggest a pedagogical sequence beyond these ten pieces for more advanced students. The audience is invited to suggest other preludes and fugues for discussion.

*\* It is recommended that the audience bring scores of the Bach's Well-Tempered Keyboard to this presentation.*

**Solo Piano Recital:** Piano Music by FRANZ LISZT: *In honour of the Liszt Bicentennial (1811-2011)*

Fri June 24<sup>th</sup>, 12:00 – 1:00pm

### **Dean Kramer**

Solo Recital  
Piano Music by FRANZ LISZT  
*In honour of the Liszt Bicentennial  
(1811-2011)*

Au bord d'une source  
Waldesrauschen  
Hungarian Rhapsody No.6

*Short Intermission*

Valse-Oubliee No.1  
Petrarch Sonnet No.104  
Mephisto Waltz No.1

## PAIGE WHITLEY-BAUGUESS

Baroque dancer Paige Whitley-Bauguess interprets, recreates, and performs Baroque theatre dance in venues all over the world. In addition to performances with major baroque orchestras in the US, Canada, and Japan, she has stage directed baroque operas for the Bloomington Early Music Festival, Magnolia Baroque Festival, Peabody Conservatory, and East Carolina University. Paige has also produced two Baroque Dance DVDs featuring collaborative work with dance partner Thomas Baird: *Introduction to Baroque Dance-Dance Types* and *Dance of the French Baroque Theatre*.

As a master teacher, she gives lectures, demonstrations, and workshops at universities and museums and has served on the faculties of the Oberlin Baroque Performance Institute, Modern Early Music Institute, the East Coast Baroque Dance Workshop at Rutgers University, and the Stanford Baroque Dance Workshop. In North Carolina, Whitley-Bauguess co-directs the Baroque Arts Project with Baroque Trumpeter and husband Barry Bauguess, and directs a historical social dance troupe for children, the New Bern Dancing Assembly. She is a former member of the NY Baroque Dance Company and holds an MA in Dance History from the University of California at Riverside and a BFA in Ballet from the NC School of the Arts where she also attended high school.

### **Symposium Baroque Dance Workshops** (Orchestra Hall)

Mon – Fri June 20<sup>th</sup> – 24<sup>th</sup>, 2:00 – 3:45pm

#### Baroque Dance Types and Rhythms

Elementary Baroque Dance steps and step sequences are applied to various Baroque Dance Music Types to illuminate and internalize rhythms and explore tempo ranges: pavan, bourée, gavotte, menuet, sarabande, gigue, loure, allemande, chaconne & passacaille, hornpipe.

Introductory information on the significance of Baroque Dance in music, dance, and social history is included.

### **Students' Baroque Dance Workshops** (Steven Baxter Recital Studio)

9:00am – 10:30am      Age 8-12

11:00am – 1:00pm      Age 13-18

Session I: 21 & 22 June, Tues & Wed; Session II: 23 & 24 June, Thurs & Fri

#### Introduction to Baroque Dance

A. What is baroque dance and why do we study it?

1. Music importance - rhythms and dance types in the music repertoire
2. Dance importance - baroque dance as the root of classical ballet
3. Social importance - the use of baroque dance in society

B. Body warm-up

C. Basic baroque dance steps

D. Dance types: sequences of basic baroque steps applied to different dance types to internalize rhythms and explore tempo ranges

1. Bourée

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2. Gavotte
3. Sarabande
4. Menuet
5. Gigue

E. English Country Dance & French Contredanse - social group dances

### **PRESENTERS**

**ANNA KIJANOWSKA**

*Lecture-recital: Mazurka - A Dance of a Polish Soul*

Tues June 21<sup>st</sup>, 4:00 – 5:00pm (Steven Baxter Recital Studio)

#### **Abstract:**

Lecture-recital focusing on characteristic of Polish Folk Music and the interpretation of mazurkas by Chopin, Szymanowski and Henryk Mikolaj Gorecki

Polish folk music can be divided into two categories: the lowland and the highland folk music, each being unique and distinct from the other. The major characteristic that distinguishes the music of these two regions is their metric structure. The majority of the lowland folk music is in triple meter, while it is almost exclusively in duple meter for the highlander's.

Kujawiak, Mazur, and Oberek are the three major folk dances of Polish lowland music, which are present in their stylized form in Chopin's Mazurkas. The highlander's dances are as widely known for their acrobatic character, for their complex and raucous rhythmic patterns and they are used by Karol Szymanowski and Henryk Mikolaj Gorecki in their compositions.

Performance Program: Mazurkas by Chopin, Szymanowski and Henryk Mikolaj Gorecki.

#### **Biography:**

Hailed by The New York Times as "*An excellent Polish pianist,*" Anna Kijanowska has distinguished herself internationally as a recitalist, chamber musician and concerto soloist. She has performed and given master classes in Europe, North and South America, Asia, Australia and New Zealand. She holds a Doctorate in Piano Performance from the Manhattan School of Music in New York, where she studied with Byron Janis. Ms. Kijanowska is currently on the faculty of the College of William and Mary in Williamsburg, Virginia and is a former faculty member of the University of Nevada in Las Vegas.

### **CHRISTINE LOGAN**

*Spoken Paper: Insights from Music Scholarship: Teaching and Performing Beethoven's Sonata No. 8 in C minor, Op. 13 ("Pathétique"), 1798-9*

Wed June 22<sup>nd</sup>, 4:00 – 4:40pm (Steven Baxter Recital Studio)

#### **Abstract:**

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Music scholarship raises many issues for piano teachers and performers to consider in relation to iconic and frequently performed works. This paper will focus on two aspects of study in relation to Beethoven's *Sonata no. 8 in C minor*, op. 13 ("Pathétique"). Firstly, for teaching and performance on the modern piano, I propose to consider ways that practical decisions concerning many score details may be informed by historical/theoretical context, particularly, taking note of the consequences of the fact that the "Pathétique" was composed for the Viennese fortepiano. Secondly, accounts of the formal structure of the "Pathétique" in the publications of eminent musicologists including Tovey, Rosen, Dahlhaus, and Hepokoski point to different conceptions of the overall structural balance of the piece. In these accounts, a general tendency to invoke a standardised concept such as "sonata form" or the "sonata principle" has gradually been replaced by recognition of the work's radical structural innovations. These discussions open the way towards new "hearings" of the piece. This paper will suggest some ways that the vast resources of recent historical, analytical and performance scholarship for the study of Beethoven in general and for this popular sonata in particular might inform choices in teaching and performance.

### **Biography:**

Senior Lecturer in Music, University of New South Wales, Sydney (Australia), Christine Logan graduated from the University of Cincinnati with Doctor of Musical Arts in Piano, studying with Béla Siki. She has performed extensively as soloist and chamber musician. A contributor to the Revised New Grove, she has published chapters, articles and conference papers on recent Australian music, the piano music of Fauré and the music of Frank Martin. She plays Martin's complete two piano and four-hand piano music with Julie Adam on a CD released by ABC Classics, 2005.

### **GLENN RIDDLE**

*Spoken Paper: Percy Grainger – Piano Pedagogue*

*Recital: Percy Grainger & Grieg*

Wed June 22<sup>nd</sup>, 4:45 – 5:25pm, 5:30 – 6:00pm (Steven Baxter Recital Studio)

### **Abstract:**

This paper explores the pianism and teaching of Percy Grainger that reflects both a style of training based on teaching principles of the late nineteenth century, as well as an individuality of approach to the keyboard that is the hallmark of all great piano geniuses. Many of Grainger's highly individual piano techniques, as well as his musical philosophies, are equally valid in today's teaching environment and can form the basis of creating unique, inspired and thoughtful technique and musicianship.

### **Recital:**

Edvard Grieg – Holberg Suite Op. 40

John Dowland (arranged by Grainger for piano solo) - Now, O Now I Needs Must Part

George Gershwin (arranged by Grainger for piano duet) – Embraceable You (with Dr Jan McMillan)

Grainger - Shepherd's Hey

Grainger – Will Ye Gang to the Hielands Lizzie Lindsey?

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Grainger – Irish Tune from County Derry  
Grainger – In Dahomey (Cakewalk Smasher)  
Sussex Mummers Christmas Carol for Piano & Cello

### **Biography:**

Melbourne-born pianist/conductor Glenn Riddle is Lecturer in Music at the Melbourne Conservatorium of Music, University of Melbourne, teaching piano at both under-graduate and post-graduate levels. His involvement with Grainger studies extends back to 1982 when he took part in the Melbourne Symphony Orchestra's Grainger centenary celebrations at the newly opened Melbourne Arts Centre, and later when his thesis research for a MMus degree in Performance led him to studying Grainger as pianist/editor/music educator. Since then he has performed and recorded Grainger's music extensively in various capacities as piano recitalist, orchestral pianist (including the Melbourne Symphony Orchestra's acclaimed recording of *The Warriors*), harmonium player, duo pianist, accompanist and conductor. Glenn Riddle has recorded numerous pedagogical CDs for Hal Leonard Publishing and for Allans Publishing, and edited 8 volumes of piano music for the Australian Music Examinations Board. He continues to perform as both soloist and chamber musician, and is Artistic Director and Conductor of The Grainger Ensemble, an orchestra dedicated to providing concerto opportunities to young performers.

### **GRAEME HUMPHREY**

*Lecture-demonstration: The Vanishing Legacy of Piano Ensemble Music – Its Usefulness in Teaching Today*

Tues June 21<sup>st</sup>, 5:05 – 5:45pm (Steven Baxter Recital Studio)

### **Abstract:**

It is no coincidence that some of the best piano beginners teaching methods available today use the pupil/teacher duet format virtually all the time to foster confidence in general, and rhythm in particular. Since the mid-1850's there has been a constant stream of pupil/teacher piano ensemble music written by serious educational composers which now languishes in back catalogues or has been deleted entirely from catalogues which have been bought up by powerful publishing corporations. Composers - such as John Kinross, Cornelius Gurlitt, Hermann Berens, Andre Caplet, Felix Swinstead and many more - wrote exceptionally fine music for the novice player, with teacher parts of extraordinary invention and maturity. The hundreds of duets featuring pupil parts in five-finger position (either primo or secondo) allow a confidence to build gradually, such that rhythm in more complex music is better established.

The small number of composers still in copyright who wrote duets with one part in five-finger position – Hengeveld and Andriessen are obvious examples – are much valued by contemporary teachers. It is the host of forgotten composers whose work still has serious benefit for the novice pianist, as well as the principals of that work, which forms the substance of my presentation.

### **Biography:**

Graeme Humphrey was a Professor of Piano at the Royal Academy of Music in London from 1974 – 2010 after a studentship at the RAM on scholarship from his native New Zealand. From 1993 - 2010 he was Musical Director of the Shrewsbury International Summer School in England. In 2002 he was elected President of the Royal Academy of Music Club. He has recently been involved in the selecting and editing of a major new piano duet project that is republishing long out-of-print beginner and intermediate level duet material, primarily for the pupil/teacher. This material can be seen at [www.fourhandsplus.com](http://www.fourhandsplus.com)

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**HUI LING, KHOO**

*Spoken Paper: Time to Pedal! Pedaling for Young Beginners Aged 4-8*

Thurs June 23<sup>rd</sup>, 4:45 – 5:25pm (Steven Baxter Recital Studio)

### **Abstract:**

The skilful control of the damper pedal is essential in achieving a refined sound at the piano. As I continue to explore the endless soundscapes that can be achieved at the piano, I have come to develop a set of self-help pedaling concepts that involve focused and meticulous listening. These are powerful methods that help diagnose pedaling possibilities and their corresponding sound effects, even when a piano is not available and I have to do mental practicing by visualizing.

My first experience teaching was with two young beginners aged 8 and 9. I was an ambitious teacher, and was filled with enthusiasm at the prospect of teaching them the skills, techniques and musical knowledge that I had acquired. Being someone who prizes nurture over nature, I was convinced that anyone can achieve a refined sound at the piano if they understood and were aurally aware of the basic concept and principles behind healthy sound production. I realized how badly mistaken I was. When the time was right to introduce the pedal to these young musicians, I zealously delved into my sermons of 'what is a good sound' and how it could be achieved with pedaling. This sermon became an unorganized ramble in my enthusiasm, causing my bubble of optimism to burst as their blank and bored faces stared back at me. For most children, explaining concepts that deal with the science of vibrating sounds of piano strings are too complex. I still maintain that anyone, no matter how young, can achieve a refined sound through good pedaling. However, when dealing with a child's mind, one must translate pedaling concepts into a language children can comprehend.

This paper aims to do this by exploring the following areas:

1. Issues that teachers and students at elementary level (approximately aged 4 – 8) face when the pedal is first introduced.
2. Breaking down pedaling techniques and concepts into simple ideas to introduce to elementary level students in a systematic way.
3. Available resources that can be used.

### **Biography:**

Born in Singapore, Hui Ling believes that music, being transcendental, unites people in a common human experience. She graduated from the Yong Siew Toh Conservatory of Music of the National University of Singapore, where she studied with Professor Thomas Hecht. She now pursues a Masters in Piano Performance and Pedagogy at the Peabody Institute of Music under Mr. Brian Ganz. Passionate about teaching, she assists Dr. Park Hyun-Sook, piano faculty at the Peabody Preparatory, in teaching. She has given numerous outreach performances in Singapore, and performs regularly in the Road Scholar Recital Series and with Creative Access, outreach programmes serving the Baltimore community in the United States through music.

**IVO KALTCHEV**

*Lecture-recital: Pedaling Techniques and Innovations in Debussy's 24 Preludes*

Mon June 20<sup>th</sup>, 4:00 – 6:00pm (Orchestra Hall)

### **Lecture:**

Debussy's art of pedaling is among his most innovative and original explorations in writing for the piano. In his piano music, the pedal functions reached their highest level of

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development, complexity and integration with all musical elements. After a brief survey of the pedaling principals during the Classical and Romantic periods, the lecture will focus on the following important factors which influenced Debussy's introduction of new pedaling techniques and effects: the French ideal of piano sound, the French pedaling style, the French pianos at the turn of the 20<sup>th</sup> century, the composer's aesthetics, sources of inspiration, concept of sound and unique piano textures.

Taking into account Debussy's own recordings on Welte-Mignon piano rolls as well as writings and recordings of his pupils, the lecturer will discuss the composer's untraditional indications for pedaling as well as advanced damper pedaling techniques such as partial pedaling, flutter pedaling, gradually depressing and releasing of the right pedal, and others. By using numerous music examples, the lecturer will demonstrate each particular technique and will give suggestions on how to practice and master it.

The lecture will conclude with some observations on the coloristic function of the left pedal as well as on the controversy regarding the use of the middle (*sostenuto*) pedal in Debussy's piano music.

### **Recital**

Debussy Six Preludes from *24 Preludes*

- Bruyères
- La Puerta del Vino
- General Lavine – eccentric
- Ce qu'a vu le Vent d'Ouest
- La Cathedrale engloutie
- Feux d'artifice

### **Biography:**

Prizewinner of international piano competitions and a Bösendorfer Concert Artist, pianist **Ivo Kaltchev** is enjoying a successful performing career as recitalist, soloist with orchestras, chamber musician and recording artist. "Formidable technique" (Piano Journal, England), "possesses the genius of rubato"(Diapason, France), "superb musicianship" (Phar, Israel), "distinctive and original" (Soviet Culture, Russia), "impressive" (Frankfurter Neue Presse, Germany), "most beautifully and idiomatically played" (International Record Review, England), "glittering," "big technique" (The Washington Post, USA), "his tonal qualities are astounding...first class" (American Record Guide, USA), "fine" (Fanfare, USA), "a master of the whole range of pianistic attacks and coloristic effects" (The Star Ledger, USA) - these are some of the words which music critics have used to describe Mr. Kaltchev's unique artistry.

Dr. Kaltchev has performed in musical centers throughout the world, including Carnegie Weill Concert Hall, Lincoln Center's Alice Tully Hall, Kennedy Center, Moscow Tchaikovsky Conservatory Malii and Rachmaninov Halls, St. Petersburg State Philharmonic Hall, Warsaw National Philharmonic Hall, Salle Moliere (Lyon, France), Teatro Verdi (Salerno, Italy), Tel Aviv Museum Recanati Auditorium (Israel), Mendelssohn Hochschule für Musik Hall (Leipzig, Germany), Princeton University's Richardson Auditorium, the Library of Congress, and the Bulgaria Great Hall.

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He has performed and taught at music festivals throughout the world including the Washington International Piano Festival (Washington DC), the European Academy for Music and Arts (Montepulciano, Italy), the Chinese-American International Piano Institute (Changdu, China), the Perugia International Music Festival (Italy), Nancyphonies International Music Festival (France), Mozart International Music Festival (Frankfurt, Germany), the Toledo International Music Festival (Spain), the Sofia Music Weeks International Festival (Bulgaria), the Lincoln Center French Music Festival, the Prague Spring International Music Festival (Czech Republic), the Varna Summer International Festival (Bulgaria), the Rutgers SummerFest (USA), Vivace International Music Festival (USA), and Florida University Young Pianist Festival (USA). Some of the highlights of recent seasons include both a solo recital and a concerto performance with the New York Festival Orchestra (now EOS Orchestra) in Alice Tully Hall, performances of the complete solo piano works of Debussy and the complete songs of Henri Duparc as well as concerts in the U.S., China, Russia, Germany, Spain, Finland, Bulgaria, Italy, France, Czech Republic and the Virgin Islands.

A respected chamber musician, Mr. Kaltchev has collaborated with the New York Metropolitan Opera soloists Sharon Christman, Fabiana Bravo and Patrick Carfizzi; pianist Ilana Vered; Essex Quartet; French actress Marie Christine Barrault as well as members of the New York Philharmonic, Boston Symphony, National Symphony Orchestra and Royal Concertgebouw Orchestra. His engagements for the 2010-11 concert season include recitals and master classes in the United States, Thailand, Singapore, Portugal, Switzerland, Mexico, and China.

Mr. Kaltchev's critically acclaimed commercial recordings on the Bulgarian "Gega New" label include an all-Charles Griffes CD (hailed by the French magazine Diapason as "the most accomplished interpretation known until now") and a CD with the world premieres of solo piano works by the French composer Florent Schmitt. Mr. Kaltchev has been a featured artist for the New York City's WNYC and WQXR Radio Stations, Radio Free Europe (Germany), Radio Moscow, Klara Radio Station (Brussels, Belgium), Bulgarian National TV and Radio, and many others.

Mr. Kaltchev holds the Doctor of Musical Arts degree from Rutgers University (USA), the Master of Music degree from Yale University (USA), the Bachelor of Music degree from the Sofia State Academy of Music (Bulgaria) and a Diploma from the Franz Liszt Hochschule für Musik (Weimar, Germany). His principal teachers include pianists Ilana Vered, Boris Berman, Milena Mollova as well as chamber musicians from the Guarneri and Tokyo String Quartets.

Dr. Kaltchev is a recipient of pedagogy awards for teaching excellence from the Piano Teachers Society of America and the Princeton Steinway Society. He has presented lectures, workshops and master classes at the World Piano Pedagogy Conference, the European Piano Teachers Association Conference, the American College Music Society Conference, the Improving University Teaching International Conference, the Yale University as well as in the United States, Europe, China, Korea and the Virgin Islands. Dr. Kaltchev is an active adjudicator and has judged the following international piano competitions: Maria Clara Cullerell International Latin American Piano Competition (Costa Rica), Louisiana International Piano Competition (USA), Vladigerov International Piano Competition (Bulgaria), Jacinto Guerrero Piano Competition (Spain), Florida International Piano Competition (USA),

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Andorra International Piano Competition, International Young Artist Piano Competition (USA), Liszt-Garrison International Piano Competition (USA) and Los Angeles International Liszt Piano Competition (USA). Mr. Kaltchev's students are prize-winners of more than 20 piano competitions and have performed with numerous orchestras including *I Solisti di Perugia* (Italy).

Dr. Kaltchev is the Founder and Artistic Director of the Bulgarian Music Society Concert Series at the Bulgarian Embassy in Washington DC ([www.bulgarianmusicsociety.org](http://www.bulgarianmusicsociety.org)). Currently, Dr. Kaltchev is Associate Professor of Piano and Chair of the Piano Division at the Catholic University of America in Washington, D.C, USA (<http://music.cua.edu>). He is also a Visiting Professor at the China Conservatory of Music in Beijing, China and Co-Director and Co-Founder of the Washington International Piano Festival in Washington DC ([www.washingtonpianofest.com](http://www.washingtonpianofest.com)). During the Fall 2010 semester, Dr. Kaltchev taught at the Yale University School of Music as a Visiting Professor.

### **JAN MCMILLAN**

#### ***Session I - Spoken Paper: Integrating Aural Training into Piano Lessons***

Tues June 21<sup>st</sup>, 5:50 – 6:30pm (Steven Baxter Recital Studio)

#### **Abstract 1:**

Many piano teachers find aural training and sight-reading difficult to teach. Whilst recent research found teachers realise the importance of these topics, it unveiled a lack of pedagogical knowledge in this area largely due to training methods that focus on performance, repertoire and technical expertise. Initial results of the study led to the recommendation of a three tiered approach to training for piano teachers that combined performance/technique skills, industry skills, and educational theory and piano teaching skills to be the most effective for piano teachers. Data from Australian and international pedagogues recommended the inclusion of creative methodologies for portfolio careers and lifelong learning. Two particular creative methodologies such as Orff Schulwerk and Kodaly are well known for their creativity and attention to aural skills. A tertiary program for student classroom teachers provided further endorsement.

The purpose of this presentation is to demonstrate findings from two separate programs designed firstly for piano students and secondly non pianists. Both programs built upon existing musical knowledge; incorporated ideas from creative methodologies; used stepwise sequential building blocks; and were designed to incorporate individuals of different ages and levels of ability. Student and parental feedback has included more motivation to study and practise. Outcomes of the study provided a template for future piano teaching courses, with implications for all instrumental teachers, to include creative methodologies. The benefits for students and teachers are the lessened fear of examination requirements, to create well-rounded musicians and to improve teacher-confidence and satisfaction from lessons.

#### ***Session II - Piano Teachers' Platform: Discovering Australian Piano Compositions: Insights for Teachers and Students***

Thurs June 23<sup>rd</sup>, 5:30 – 6:15pm (Steven Baxter Recital Studio)

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### **Abstract 2:**

As a very close neighbour and part of Australasia, Singapore shares many historical contexts with Australia both having links with British heritage. One link is the use of public examination boards as a source of teaching repertoire. Whilst the ABRSM is well established in both countries, its Australian counterparts are the Australian Music Examination Boards (AMEB) and Australian Guild of Music Examinations (AGME.) In addition to standard repertoire it offers a wider variety of compositions featuring Australian composers. Notwithstanding the usefulness of these boards for repertoire, we should as teachers source the greatest variety for all the different needs of our students and keep abreast of modern compositions, particularly those in our own backyard. The Australian Composers.....based in NSW lists the entire repertoire of Australian compositions for all instruments. Having lived in Australia for over 30 years, Dr. McMillan is well accustomed to its composers, the wildlife and nature that are often depicted in piano compositions. Dr. McMillan won first prize for her rendition of 'Mountains' by Peter Sculthorpe (Licentiate). The pieces presented in this workshop range from beginner to licentiate level and offer but a small representation of 20<sup>th</sup> and 21<sup>st</sup> century Australian compositions that can inform and develop both our students and our teaching for the future.

### **Biography:**

Jan is a full time senior lecturer in Malaysia where she teaches piano performance, piano pedagogy, piano proficiency and aural training. She is also accompanist for the concert choir and joins in jazz ensembles when required. Her Masters thesis (published online) was the first academic publication to critique the Suzuki philosophy and its adaptation for older beginners. Following this her doctorate focused on accreditation, training, registration and professional development for studio piano teachers. Dr. McMillan presents internationally on a series of performance and pedagogy topics for both teachers and students. Her other areas of interest are improvisation, creativity and mature age learners.

### **JULIE TAN**

*Spoken Paper - Piano Graded Examinations, Friend or Foe: The Relevance to Piano Teachers in Singapore in the 21st Century*

Thurs June 23<sup>rd</sup>, 4:00 - 4:40pm (Orchestra Hall)

### **Abstract:**

In Singapore, piano lessons and piano exams are inextricably linked. Since its inception in 1948, the influence of the British music exams, the Associated Board of the Royal Schools of Music (ABRSM), has so significantly moulded the local pedagogical practice and music education that the focus and direction of many piano teaching studios centre on the preparation of students for these exams.

However, underlying concerns arise from an exam syllabus which focuses on 'select' musical skills. When teachers work exclusively from the syllabus, other areas of musical development are often overlooked since they are not 'examined' per se. Consequently, this breeds the popular notion of only 'what is tested is what is taught'. Questions loom: What impact(s) arise from such reliance especially when prolonged over several years? Do the exams hinder or enrich learning? Do they inhibit the advancement of teaching?

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This paper of an ongoing initial study in Singapore probes the ABRSM piano graded exam system: how it is situated and utilised in a Singaporean context. Findings from my recent survey on local piano teachers' perceptions and views on the exams and their impacts are discussed in this paper.

### **Biography:**

Julie Tan is a Doctoral candidate at the Queensland Conservatorium of Music, Griffith University (Australia) where she was awarded the Griffith Award for Academic Excellence in her Master of Music Studies. Julie has lectured at Singapore's Yong Siew Toh Conservatory of Music, Nanyang Academy of Fine Arts, and was external examiner for LaSalle College of the Arts. She is advisor to UNESCO-NIE Centre for Arts Research Education, and National Arts Council's National Piano & Violin Competition. She is the sole author of the Singapore primary school classroom music textbooks (2000-2005), "*Tune In*" and "*My Music Companion*". Julie has served as President of Singapore Music Teachers' Association since 2000.

### **LEE PEI MING**

*Piano Teachers' Platform - Teaching Contemporary Music: How to Overcome Your Fear*

Thurs June 23<sup>rd</sup>, 4:00 – 4:40pm (Steven Baxter Recital Studio)

### **Abstract:**

How comfortable are you teaching contemporary music? Are there ways that we, as teachers, can do to make learning contemporary music more fun and enjoyable? How can we help our students overcome the fear of learning music outside their comfort zone? Reading contemporary music may not be easy to students. Some difficulties lie in the irregular bar lines and rhythm, ambiguous notations, and sudden change in dynamics. Music by George Crumb requires the pianist to strike, mute, glissando the strings within the piano, shout, produce harmonics and use a mallet to knock on the iron beam. Getting the right tone color to produce a cohesive effect within each movement may not be easy, as one is probably not able to learn the music simply by listening to compact disc or watching a DVD. How can we help to break the music down into tiny steps for our students?

Dr Lee Pei Ming will be sharing with you some of her experiences learning and teaching contemporary music by George Crumb and Debussy. She will be demonstrating some of the unconventional composition techniques used in *A Little Suite for Christmas A.D.1979* and *Eine Kleine Mitternachtmusik* by George Crumb and sharing her interpretation of the pieces.

### **Biography:**

Lee Pei Ming is currently teaching at Yong Siew Toh Conservatory of Music. She graduated with a DMA in Piano Performance and Pedagogy at the University of Michigan. Lee taught at the pre-college programme for young talents and the Piano Academy of Schoolcraft College in Michigan. She presented "Put the Play Back Into Music" in the MTNA Conference and "Basics to Infant Musical Learning" at the World Piano Pedagogy Conference. Lee is the founder of Staccato! that specializes in early childhood music and movement program. Lee has performed in Italy, Czech Republic and USA, and the Singapore International Piano Festival.

### **LENG TSHUA**

*Lecture-demonstration: The Secrets of Steinway*

## 5<sup>th</sup> Singapore International Piano Pedagogy Symposium 2011

Fri June 24<sup>th</sup>, 11:00 – 11:50am (Orchestra Hall)

Everything you wanted to know about Steinway pianos.

### **Biography:**

Leng Tshua received full scholarship to complete his piano studies in performance under the guidance of famed Brazilian Steinway Artist Caio Pagano, at Arizona State University. For the last 17 years Leng has been intimately involved with Steinway & Sons in the United States as Director of Luxury Marketing. Leng is the new General Manager of the new Steinway Gallery Singapore that recently opened at Palais Renaissance, on Orchard Road. Leng is a returning Singaporean from America.

### **SIAW-SING KOO**

#### *Lecture-recital - Learning Our Heritage: Chinese Piano Music*

Tues June 21<sup>st</sup>, 11:00am – 12:00pm (Orchestra Hall)

### **Abstract:**

The history of Chinese piano music began in the early twentieth century. Chinese composers wrote their piano music as a result of the historical events and political change. There are four major periods: the end of Qing Dynasty, the establishment of People's Republic of China, the Cultural Revolution, and the Post-Revolution.

During the session, we will study how these historical events have affected the philosophy and the concepts of writing Chinese piano music. What kinds of compositions were produced during these periods? Who are the most notable composers? How did the Chinese composers react to Western musical styles and theories? How did they incorporate Western influence and yet preserve their original and traditional style of writing? How were folk elements and traditional instrumental styles used in their compositions? What political events influenced these compositions? How do these Chinese composers influence the music of the next generation of composers?

After the Cultural Revolution, many notable Chinese composers were living abroad. These composers wrote original works using modern techniques and sounds. Who are these composers? And how do they implement the "Chinese" elements into their composition?

After the session, the audience will understand how Chinese piano music was developed over many years. They will discover the unique musical style and sounds associated with Chinese piano music. And, the audience will understand the differences between the traditional and modern styles of Chinese Piano Music.

### **Biography:**

Dr. Koo won first prize in the Wanda K. Eastwood Music Competition and was recognized as the "Outstanding Performer in Keyboard". He has performed across the United States and Asia and has appeared as a concerto soloist with several orchestras. Dr. Koo teaches at the Yong Siew Toh Conservatory of Music. Before that, he taught at Augustana College and the University of Oregon. He was a visiting artist at the Shanghai Conservatory of Music, Guangzhou Conservatory of Music and Central China Normal University. He has presented at the World Piano Pedagogy Conference, Music Teachers National Association Conference, and Australasia Piano Pedagogy Conference.