

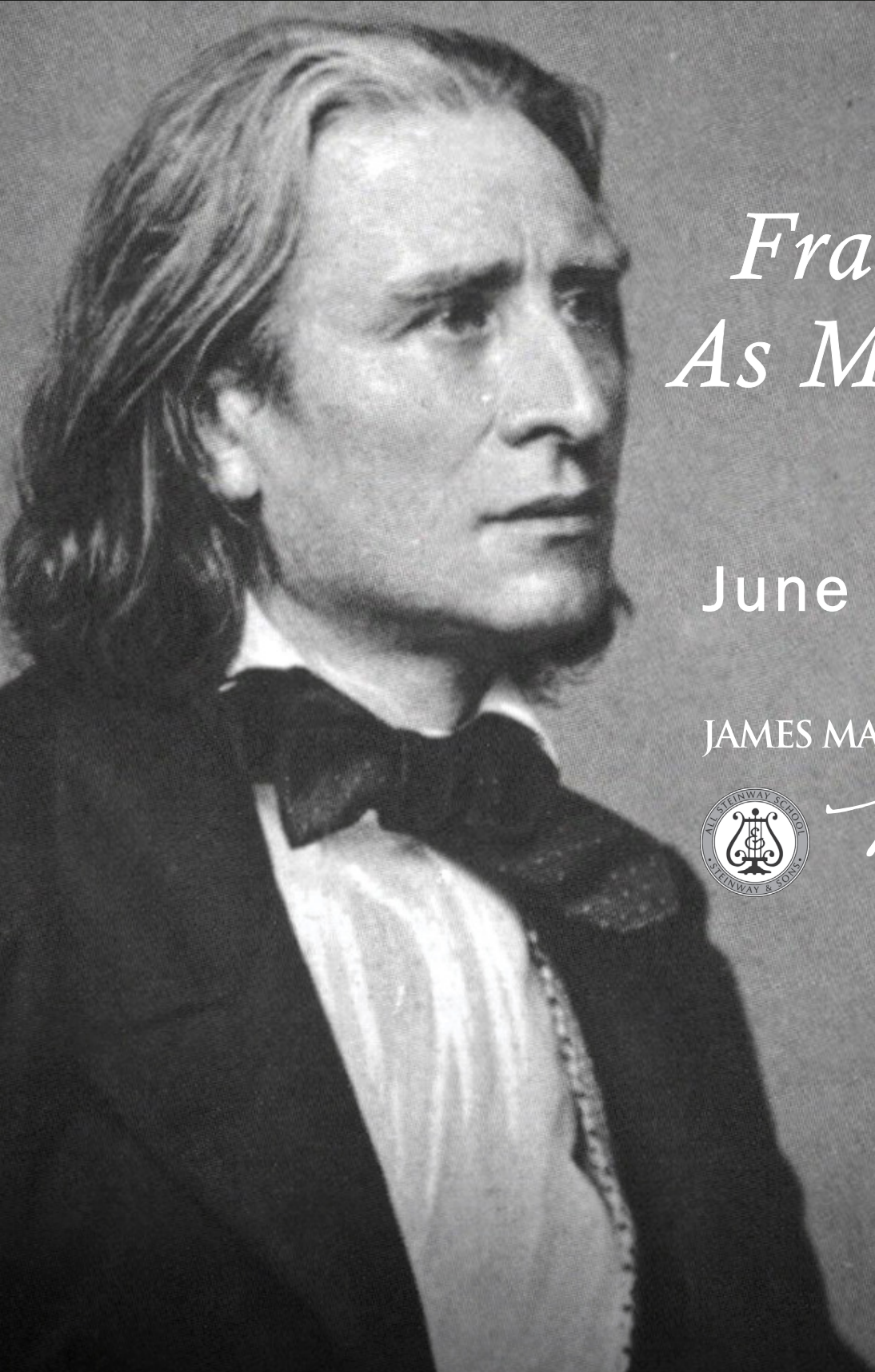
# 2014 American Liszt Society Festival

Thomas Mastroianni, President



Gabriel Dobner, Artistic Director

*Anniversary Celebration*



## *Franz Liszt As Missionary*

June 6–8, 2014

JAMES MADISON UNIVERSITY



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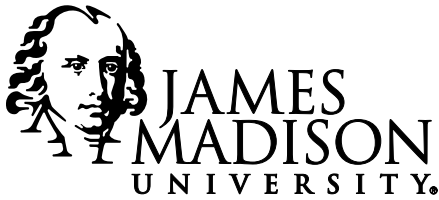
**Lori Piitz**  
Canada



**Eric Ruple**  
USA



**Paulo Steinberg**  
Brazil



Dear Friends and Colleagues:

Welcome to the beautiful campus of James Madison University and our new, state-of-the-art performance venue, The Forbes Center for the Performing Arts!

James Madison University is very proud to host the 50<sup>th</sup> Anniversary Festival of the American Liszt Society. This year's festival theme, "Liszt as Missionary," will focus on Liszt's twofold influence in the world of music: he used his unique genius to revive and promote the music of other composers; and his own original compositions had a tremendous influence on the music of the future.

This festival would not have been possible without the generous support of the College of Visual and Performing Arts and the School of Music of James Madison University. I would also like to thank my colleagues on the piano faculty, Lori Piitz, Eric Ruple and Paulo Steinberg, for their generous time and energy in helping to put this project together. I must also express my sincere gratitude to Dr. Jeffrey Bush, Director of the School of Music at JMU, who worked tirelessly with issues ranging from the budgets to logistics. Finally, I would like to thank all of the musicians and scholars who have come together to share their valuable time and talent in order to make this a most special weekend of great music.

This is the first time that JMU has hosted the Festival of the American Liszt Society, and we are very excited to do so. I would like to wish all of the participants and attendees a wonderful weekend of music in the beautiful Shenandoah Valley!

Best wishes,

A handwritten signature in black ink, appearing to read "Gabriel Dobner". The signature is fluid and cursive, with a long horizontal stroke at the end.

Gabriel Dobner



Dear Liszt Society Members:

Welcome to James Madison University, the Forbes Center for the Performing Arts, and to the 50<sup>th</sup> Anniversary Festival and Conference of the American Liszt Society. James Madison University, The School of Music, and the College of Visual and Performing Arts are honored to host this 50<sup>th</sup> Anniversary Festival and the members of the American Liszt Society. We welcome you to enjoy the new, state-of-the-art facilities in the Forbes Center, all designed to be acoustically pleasing for everything from a solo pianist to multiple large ensembles. The School of Music is an “All Steinway School,” where guest artists can choose from four Steinway Concert grand pianos (including one Hamburg Steinway).

What better place could there be to listen to performances and lectures concerning the life and music of Franz Liszt than the beautiful Shenandoah Valley and the new Concert and Recital Halls of the Forbes Center for the Performing Arts? And we hope that you’ll enjoy coming to the beautiful city of Harrisonburg, the fastest growing city in Virginia, which is nestled between the Blue Ridge and Appalachian Mountain ranges.

This year’s conference will focus on “Liszt as Missionary,” including his strong advocacy for the music of other composers through his brilliant transcriptions, his worldwide travels performing the music of Berlioz, Verdi, Wagner, Paganini and many others including his own, and his role in moving romantic composition inexorably toward the techniques and structures of the 20<sup>th</sup> century. These discussions, lectures and performances promise to deepen our understanding of the brilliant career of Franz Liszt. Thanks to the efforts of an incredible list of performers/speakers, the national American Liszt Society and the local organizing committee, this year’s event promises to be incredible.

We hope that you have a great and enriching conference and that you make the time to enjoy the beautiful Shenandoah Valley. Please let us know if there is anything we can do to assure that your time here is pleasant and productive. We’re looking forward to seeing you!

Sincerely,

Dr. George E. Sparks  
Dean, College of Visual and Performing Arts

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Director, School of Music

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Dear Fellow Lisztians,

It is a great pleasure to welcome you to the 50<sup>th</sup> Anniversary Celebration of the founding of the American Liszt Society.

Fifty years ago public understanding of Franz Liszt was so negative that critics, competitions and important conservatories and universities discouraged serious performers from featuring Liszt in their programs. Those who truly understood Liszt knew that his sensitivity to human needs and his unselfish generosity to his colleagues emanated from a philosophy that far surpassed the caricature that had been substituted for his true image.

Fernando Laires, David Kushner and Robert Lee set about to create and to nurture a Society dedicated to promoting this positive image of Liszt by revealing his music, humanistic contributions, philosophy and ardor for spiritual values. Annual festivals, vigorous journalistic activities, newsletters, local chapters, and competitions enhance the private grass roots efforts of individual members, here and abroad, in spreading the good that Liszt set in motion in his day.

During this festival we will commemorate and celebrate the changing appreciation and increasing pertinence of Liszt’s unique place in our musical heritage. No one will deny that his showmanship is unmatched in the history of our art. But this should not conceal the deep spirit that each of his masterpieces contain, nor can we ignore his message that our own gifts are validated only by their service to our colleagues.

In the coming fifty years, I expect to see the increased activity of local chapters as a means of making our Society a “family-functional” society. At the local level, more intense interaction among members will bring the benefits to wider inclusiveness. A family comprises individuals whose talents vary, as do the callings of each to contribute to the well-being of the world. One festival, journal, and newsletter are periodic and cannot compare to the saturation effect of more frequent local events, enlisting the widest range of talents. Paul Barnes is our local chapter chairperson. If your local area has a chapter, please join it. If not...consult Barnes and create one.

ALS is truly grateful to James Madison University for hosting this very important festival. Gabriel Dobner and his colleagues here have assembled a truly outstanding agenda of events. Your participation and the efforts of all the performers and presenters constitute a force that brings us all together as a family in mutual admiration and support. What a blessing!

Thomas Mastroianni  
President, American Liszt Society

[tom@thomasmastroianni.com](mailto:tom@thomasmastroianni.com)

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**Master of Ceremonies: Justin Kolb**  
Locations: **CH** = Concert Hall; **RH** = Recital Hall

- 8:30 **Registration**
- 9:00 **Introduction and Opening Remarks (CH)**  
George Sparks (Dean of the College of Visual and Performing Arts, JMU),  
Jeffrey Bush (Director of the School of Music, JMU), Thomas Mastroianni (ALS President),  
Gabriel Dobner (Artistic Director)
- 9:15 **Celebrating 50 Years of the American Liszt Society - Thomas Mastroianni (CH)**
- Medal Presentation to Maestro Daniel Barenboim**
- Video Response (Maestro Barenboim)**
- Presentation of Citations to ALS Founders and Leaders**  
Honorees: Luiz de Moura Castro, Frank Cooper, Reginald Gerig, Maurice Hinson,  
David Kushner, Fernando Laires, Alan Walker
- 10:00 **Lecture - A Tribute to Fernando Laires - Nancy Lee Harper (CH)**  
Featuring performances by Nancy Lee Harper, Miguel Campinho
- 11:15 **Round Table Discussion - The Evolving Image of Liszt (CH)**  
Panel: Gila Goldstein, Jay Hershberger, Thomas Mastroianni, Rena Charmin Mueller,  
Justin Kolb (Moderator)
- 11:45 **Box Lunch (Forbes 1115)**
- 12:45 **The 2014 Alan Walker Book Award - Richard Zimdars**
- Lecture - Liszt as Cultural Ambassador - Alan Walker (RH)**
- 2:00 **Introduction to the 2014 Festival Theme: Liszt as Missionary - Eric Ruple (RH)**
- Concert - Beethoven, Legacy Through Transcription (RH)**  
Beethoven/Liszt - Fantasy on the *Ruins of Athens* - Justin Kolb
- Beethoven/Liszt - *Adelaide* - Gila Goldstein
- Beethoven/Liszt - Symphony No. 1 - Dmitry Rachmanov  
*Adagio molto - Allegro con brio*  
*Andante cantabile con moto*  
*Menuetto: Allegro molto e vivace*  
*Adagio - Allegro molto e vivace*
- 3:15 **Concert - Legacy Through Performance (RH)**  
Beethoven - *Hammerklavier, Op. 106* - Kevin Sharpe  
*Allegro*  
*Scherzo: Assai vivace*  
*Adagio sostenuto*  
*Introduzione: Largo-Prestissimo-Fuga: Allegro risoluto*

4:15

**Concert - Liszt as Missionary for the German Lied (RH)****Lieder**

Schubert

*Du bist die Ruh*  
*Ständchen*  
*Erstarrung*  
*Der Lindenbaum*

Kevin McMillan, baritone; Gabriel Dobner, piano

Schumann

*Meine Rose*  
*Aufträge*  
*Dein Angesicht*  
*Geisternähe*  
*Liebeslied*  
*Widmung*

Esther Jane Hardenbergh, soprano; Gabriel Dobner, piano

**Piano Transcriptions**

C. Schumann/Liszt

*Geheimes Flüstern hier und dort* - Nancy Lee Harper

R. Schumann/Liszt

*Widmung* - Nancy Lee Harper

Schubert/Liszt

*Du bist die Ruh* - Kent Cook  
*Auf dem Wasser zu singen* - Kent Cook  
*Erstarrung* - Michael Boyd  
*Der Lindenbaum* - Michael Boyd  
*Ständchen* - William Wellborn  
*Horch, horch! die Lerch* - William Wellborn

5:30

**Dinner**

7:30

**Concert - One is Not Enough! (CH)**Jason Haney/Wagner - Prelude to *Die Meistersinger von Nürnberg* arranged for four pianos  
(world premiere) - Lori Piitz, Eric Ruple, Gabriel Dobner, Paulo SteinbergLiszt - Symphonic Poem *Orpheus* - Joanne Kong, Paul HansonLiszt - *Dante Symphony*I. *Inferno* - Matthew Gianforte, Meeyoun ParkFilm Screening - *Liszt's Dance with the Devil* - Ophra Yerushalmi, director  
(Q&A facilitated by Justin Kolb)**Reception to Follow (Forbes Center Grand Lobby)**

- 8:30 **Registration**
- 9:00 **Concert - Missionary for Chamber Music (RH)**  
Liszt - *La lugubre gondola* for cello and piano - Carl Donakowski, cello; Lori Piitz, piano  
  
Liszt - *La Notte* for piano and violin - Joanna Kaczorowska, violin; Pablo Lavandera, piano  
  
Berlioz/Liszt - *Harold in Italy* - Kathleen Overfield-Zook, viola; Nathan Hess, piano  
I. *Harold in the Mountains*  
II. *The March of the Pilgrims*
- 10:15 **Concert - Liszt-Garrison Competition Winners (RH)**  
Liszt - *Die Fischerstochter*  
*Freudvoll und leidvoll* (first version)  
*Oh! quand je dors*  
*Ihr Glocken von Marling*  
*Im Rhein, im schönen Strome* (first version)  
Laura Strickling, soprano; Liza Stepanova, piano  
  
Liszt - *Sonata in B Minor* - Tatiana Muzanova
- 11:15 **Lecture Recital - Liszt as Liturgical Missionary - Paul Barnes (RH)**  
Featuring the music of Liszt and Victoria Bond
- 12:15 **Box Lunch (Forbes 1115)**
- 1:30 **Concert - Legendary Liszt (CH)**  
MacDowell - *First Modern Suite* - Richard Fountain  
I. *Praeludium*  
IV. *Intermezzo*  
VI. *Fugue*  
  
Liszt - *Deux Légendes* - Daniel Paul Horn  
  
Liszt - from *Weihnachtsbaum*  
*Ehemals* (Old Times)  
*Ungarisch* (Hungarian)  
*Polnisch* (Polish)  
  
Liszt - Two Episodes from Lenau's *Faust*  
*The Procession by Night*  
*The First Mephisto Waltz*  
Joseph Banowetz, Alton Chung Ming Chan
- 3:00 **Lecture - Liszt and Modernism - Jason Stell (CH)**

- 3:45 **Concert - Missionary for Modern Music (CH)**  
Liszt *Nuages gris*/John Cage *In a Landscape* - Alexander Djordjevic  
  
Liszt *Bagatelle without tonality*/Peter Lieberon *Bagatelles* (1985):  
I. *Proclamation* II. *Spontaneous Songs* III. *The Dance* - Eric Ruple  
  
Liszt *Aux cyprès de la Villa d'Este I: Thrénodie*/  
Alexina Louie *Memories in an Ancient Garden* - Derek Parsons  
  
Liszt *Angelus*/Jorge Grossman *Angelus* - Nancy Roldán  
  
Liszt *En rêve*/Carter Pann *White Moon over Water* - Joel Hastings  
  
Liszt *Toccata*/György Ligeti *Etude 3: Touches bloquées* - Caroline Hong  
  
Liszt *Nuage gris*/Eric Guinivan *Prelude: Hymn and Snowfall* (world premiere) - Lori Piitz
- 5:00 **Dinner**
- 7:30 **Concert - Missionary for Transcendental Pianism (CH)**

- Liszt *Transcendental Etudes*  
*Preludio* - Read Gainsford  
*Molto vivace* - Read Gainsford  
*Paysage* - Jay Hershberger  
*Mazepa* - José Raúl López  
*Feux Follets* - Joel Hastings  
*Vision* - Yun Ha Hwang  
*Eroica* - Dmitry Rachmanov  
*Wilde Jagd* - Michael Boyd  
*Ricordanza* - William Wellborn  
*Allegro agitato molto* - David Witten  
*Harmonies du Soir* - Paulo Steinberg  
*Chasse-Niege* - Read Gainsford

**Immediately following the performance: Liszt's favorite desserts at the New Leaf Pastry Kitchen\* (Downtown Harrisonburg, 212 South Main)**

**Dessert buffet to include:**

- Dobosh Torte
- Esterhazy Torte
- Linzer Squares
- Rigo Jansci

\* \$14 fee to be paid at the door.

8:45 **Registration**9:00 **Lecture - Totentanz, Revisited - Rena Charnin Mueller (RH)**10:00 **Master Class - Luiz de Moura Castro (RH)**Liszt - *Mephisto Waltz* - Luke RatcliffeLiszt - *Ballade II* - Donald Lee III11:45 **Lecture Recital - Los Angeles International Liszt Competition Winners (including a U.S. premiere) (RH)**Lecture - The First Edition (2013) of Liszt's *Jeanne d'Arc au bûcher*:*Scène dramatique for voice and piano-orgue (or piano)*, edited by Mária Eckhardt and Géza Gémesi

Geraldine Keeling

Liszt - *Jeanne d'Arc au bûcher: Scène dramatique for voice and piano-orgue (or piano)*  
U.S. premiere

Nandani M. Sinha (LAILC Voice Winner, 2012)

Agatha Hou, piano; Geraldine Keeling, harmonium

Liszt - Hungarian Rhapsody No. 11 in A Minor

*Les jeux d'eaux à la Villa d'Este**Polonaise* from Tchaikovsky's *Eugene Onegin*

Éva Polgár (LAILC Budapest Concert Winner, 2012)

12:45 **Box Lunch (Forbes 1115)**

(Generously provided by the Los Angeles International Liszt Competition)

2:00 **Lecture Recital (CH)**Liszt, *Harmonies poétiques et religieuses*, S. 173*Invocation**Ave Maria**Bénédiction de Dieu dans la solitude**Pensée de morts**Pater Noster**Hymne de l'enfant à son réveil**Funérailles**Miserere, d'après Palestrina**Andante lagrimoso**Cantique d'amour*

Jonathan Kregor, lecturer

James Tocco, piano

5:00 **Banquet - Forbes Center Grand Lobby**

(Banquet ticket required)



**Joseph Banowetz**, twice Grammy-nominated American pianist, has been heard as recitalist and orchestral soloist on five continents, in performances with such orchestras as the St. Petersburg Philharmonic, the Moscow State Symphony, the Prague and Bratislava Radio Orchestras, the Budapest Symphony, the Barcelona Concert Society Orchestra, the New

Zealand Symphony, the Beijing National Philharmonic, the Shanghai Symphony, the Hong Kong Philharmonic and the Seoul Philharmonic. In 2007, Banowetz's recording of Balakirev's works received two finalist Grammy nominations, one for Best Chamber Music Recording. In 2010, his recording of the works of Paul Kletzki also received two finalist Grammy nominations; the recording included the Kletzki Piano Concerto, which was nominated for Best Instrumental Soloist with Orchestra.

Banowetz's more than 35 recordings contain a significant number of world premiere discs, including recordings of Anton Rubinstein solo piano works, all eight of Rubinstein's piano and orchestra works, solo piano music and the piano concerto of Sergei Taneyev (with Vladimir Ashkenazy as narrator), and compositions of Balakirev, Busoni, Godowsky, Paul Kletzki and Karl Weigl. He has also recorded both Liszt concertos and *Totentanz* for Naxos, Liszt's complete song transcriptions of Mendelssohn, Chopin, Clara and Robert Schumann, Tchaikovsky's Piano Concerto No. 1, and the two piano concertos of Eugen d'Albert.

Banowetz is also well known as an author. His book, *The Pianist's Guide to Pedaling* (Indiana University Press), has to date been printed in seven languages. He is a graduate with a First Prize from the Vienna Akademie für Musik und Darstellende Kunst, and his teachers have included Carl Friedberg (a pupil of Clara Schumann) and György Sandor (a pupil of Bartók). Currently, Banowetz is professor of piano performance at the University of North Texas. He is a Steinway Artist.



Praised by *The New York Times* for his "Lisztian thunder and deft fluidity" and by the *San Francisco Chronicle* as "ferociously virtuosic," pianist **Paul Barnes** has electrified audiences with his intensely expressive playing and cutting-edge programming. He has been featured four times on APM's *Performance Today* and on the cover of *Clavier* magazine.

Barnes' lecture recital, *Liszt and the Cross: Music as Sacrament in the B Minor Sonata*, explores the fascinating relationship between music, theology and the Orthodox icon. Barnes' live recording of this lecture recital was recently released on the Liszt Digital label. The British Society Newsletter reviewed the recording and wrote, "Barnes is a fine pianist and gives us a performance of resounding conviction."

Barnes is the Marguerite Scribante Professor of Music at the University of Nebraska-Lincoln School of Music. In great demand

as a pedagogue and clinician, Barnes has served as convention artist at several state MTNA conventions and was named "Teacher of the Year" by the Nebraska Music Teachers Association. Barnes taught at the famed Amalfi Coast Festival in Italy in July 2013.

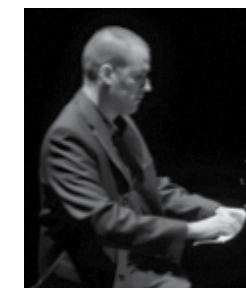
Upcoming performances include the world premiere of Barnes' solo transcription of Joan Tower's Piano Concerto *Homage to Beethoven* on April 5, 2014 at Lincoln Center's Bruno Walter Auditorium. His eleventh CD, *The American Virtuoso*, featuring the music of Philip Glass, Samuel Barber and Joan Tower, was released on Orange Mountain Music to much critical acclaim. Barnes' recordings are available on iTunes, YouTube and Amazon.



As a concerto soloist, **Dr. Michael Boyd** has performed with the Rochester Philharmonic, the Milwaukee Symphony, the Toledo Symphony, the Dearborn Symphony and the Eastman Chamber Orchestra. Solo recitals have taken him across the country, performing frequently in California, New York, Wisconsin, Michigan and Ohio. In March 2007, he performed the rarely heard, original 1838 version of Liszt's *Paganini Etudes* at the opening concert of the American Liszt Society Festival at the San Francisco Conservatory.

In Europe, Boyd has performed recitals in Austria, Belgium and Greece, and in the summer of 2007, he was invited to give two lecture recitals in Spain. The first program focused on Andalusian influences in the keyboard sonatas of Domenico Scarlatti and Padre Antonio Soler; it was given in the town of San Lorenzo de El Escorial, where both Scarlatti and Soler had royal appointments to the Spanish court. The second program was in Granada on Manuel de Falla's Andalusian keyboard compositions; it was presented in the concert hall of the Manuel de Falla Archive.

Boyd is professor of piano at the University of Toledo. He was also a visiting professor at the Eastman School of Music. His ability to verbalize and demonstrate how to efficiently use the body at the piano, thereby freeing the performer to concentrate on musical expression, has attracted students from all over the country. During the summer, he has been on the faculty of the Indiana University's Summer Piano Academy and the Chautauqua Summer Institution. Boyd was recently named a Steinway Artist.

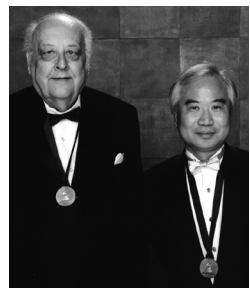


**Miguel Campinho** holds degrees in piano performance from his native Portugal and from the United States. He earned a Master of Music and an Artist Diploma from The Hartt School at the University of Hartford, where he is currently a Doctor of Musical Arts candidate studying with Professor Luiz de Moura Castro. Campinho works as a vocal accompanist at Hartt.

Campinho was a prizewinner in several piano competitions in Portugal, Spain and the United States. He has performed in solo and chamber music appearances in Portugal, Spain, France, Italy,

Germany and the United States. He also played as a soloist with several orchestras.

Campinho is a passionate advocate for Portuguese piano music. He has presented several United States premieres of Portuguese pianist-composer Eurico Tomás de Lima (1908-1989), and recently released his recording of this composer's complete sonatas and sonatinas. He has also presented works by Carlos Seixas, João Domingos Bomtempo, José Viana da Mota, Óscar da Silva, Armando José Fernandes and Fernando Lopes Graça. Campinho is a member of the American Liszt Society.



**Alton Chung Ming Chan** made his orchestral debut in Beijing with the Central Opera Orchestra of the People's Republic of China in 1983; the auspicious debut was broadcast over Chinese national television and radio. Since then, he has graced the stages of many distinguished concert halls in Asia, Russia, Europe and the United States as a "Mason and Hamlin Artist."

Much in demand as a scholar and expert on American piano pedagogy, Chan has given master classes and lectures at major conservatories in China, Asia and Europe, including the Central Conservatory of China, England's Chetham International Summer School and Festival for Pianists, the Hong Kong Academy of the Performing Arts and the Nanyang Academy of Fine Arts in Singapore.

Chan's music reviews, articles and research on piano pedagogy have been published in a number of distinguished American, Canadian, British and Hong Kong educational journals and newspapers. His recent publications for Alfred Publishing include a three-volume set of four-hand piano music of the complete *Miniatures* by Leopold Godowsky and two volumes of Chinese piano music by the Chinese-Canadian composer An-lun Huang.

For their four-hand recording of Balakirev's *30 Songs of the Russian People*, Chan and Joseph Banowetz were nominated in 2007 by the National Academy of Recording Arts (Grammy) for Best Chamber Music. Chan's future CD releases include Czerny's four-hand piano concerto and six-hand piano works, and the complete Reinhold Gliere's piano works.

Chan received his Master of Music in piano performance and a Ph.D. in music education from the University of North Texas.



**R. Kent Cook** is professor of piano and head of the keyboard department at Illinois Wesleyan University in Bloomington, Illinois. He is active as a teacher, adjudicator and performer, and his performance schedule as a soloist and chamber musician has taken him throughout the United States. He has also appeared in many European venues with performances

in Austria, Bulgaria, the Czech Republic, France, Germany, England and Italy. A native of Texas, Cook attended Baylor University and received a Bachelor of Music in piano performance. He continued

his studies at the Indiana University Jacobs School of Music, receiving both a Master of Music and a Doctor of Music in piano.

Among his mentors, he credits distinguished pianists and teachers Leonard Hokanson, Eteri Andjaparidze, Michel Block, James Tocco, Karen Shaw, Evelyne Brancart and Roger Keyes. He also worked with Herbert Seidel at the Frankfurt Hochschule für Musik und Darstellende Kunst after receiving a Fulbright Scholarship for study in Germany. Recent performing highlights include solo recital appearances at the Kindred Arts Concert Association in Manteca, California and at the Atlantic Music Center in Orlando, Florida. He has also appeared as a guest artist at Butler University, James Madison University, Towson University, and Cleveland State University, where ClevelandClassical.com praised him for his "colorful and exquisitely voiced playing."

In addition to Illinois Wesleyan University, Cook has served on piano faculties at DePauw University, the Indiana University Piano Academy, the Illinois Chamber Music Festival, the Blue Lake Fine Arts Camp, and the International Chamber Music Festival based in Kyustendil, Bulgaria.



American pianist **Alexander Djordjevic** is known for his poetic sensitivity, bringing original insight to piano repertory while honoring the written score. He has recently been recognized for his stirring performances of the late works of Franz Liszt on his latest CD, *Gray Clouds: Piano Music of Franz Liszt*, which received the 2010 Hungarian Liszt Society's 35th Annual Franz Liszt International Grand Prix du Disque.

Djordjevic has performed as concerto soloist with the Central Oregon Symphony, New Philharmonic, Symphony of Oak Park River Forest, DuPage Symphony, Kankakee Valley Symphony and Danville Symphony. His solo recital performances include: the Academy of Arts and Sciences, Belgrade, Serbia; the Phillips Collection, Washington, D.C.; the Dame Myra Hess Memorial Concerts; PianoForte Chicago; the Harold Washington Library; the Steinway Society Recital Series; Music Institute of Chicago's Faculty and Guest Artist Series; the 19th Century Club; the Kosciuszko Foundation Auditorium, New York; the Old Liszt Academy of Music, Budapest, Hungary; and various performances in Germany.

Djordjevic currently teaches piano at the Music Institute of Chicago, at the College of DuPage, and at his private studio in the Chicago area. He is also a founding member of the Chicago/Midwest Chapter of the American Liszt Society.



**Gabriel Dobner** has recorded for the Ottavo and MDG labels. His recording of Liszt, Dvorák and Mahler with mezzo-soprano Cornelia Kallisch won high praise from *BBC Music Magazine* and the West German Radio in Cologne. Referred to as a "master among Lieder pianists," Dobner has also been heard on Bayrischer Rundfunk, Südwestfunk, Westdeutscher Rundfunk, Mitteldeutscher Rundfunk, Chubu-Nippon Broadcasting Company (Japan) and Saint Paul Sunday.

Dobner has collaborated with a number of notable singers, including René Kollo, Cornelia Kallisch, Christiane Oelze, Alfred Reiter and Kevin McMillan. His latest recording project was of Schubert's *Die Winterreise* with baritone Kevin McMillan. In the summer of 2014, Dobner will record Schoenberg's *Brettli-Lieder*, Strauss' *Krämerspiegel* and Kurt Hessenberg's *Lieder eines Lumpen* with renowned German tenor Gerhard Siegel. Dobner has also collaborated with instrumentalists Lawrence Dutton (Emerson Quartet), Allan Vogel (L.A. Philharmonic), Ulf Rodenhäuser (Berlin Philharmonic), and has performed a number of four-hand recitals with Lori Piitz.

Dobner is professor of piano and collaborative piano at James Madison University. Before joining the faculty at JMU in 2001, Dobner was on faculty at the Augsburg/Nürnberg Hochschule für Musik. He also regularly gives master classes throughout the United States, Canada and Germany. Dobner holds a B.M. from Roosevelt in Chicago, as well as M.M. and D.M.A. degrees from Indiana University. His teachers include Ludmila Lazar, James Tocco and Leonard Hokanson.



Celloist **Carl Donakowski** has performed in recitals throughout Europe and the United States, including at the Kennedy Center. His performances have aired on WQRS Detroit, WQXR New York and Südwestfunk Baden-Baden. He was a finalist in the 1989 Mendelssohn Competition in Berlin.

As a chamber musician, he has been a member of the North Shore Pro Musica of New York and of the Fontana Chamber Music Society. He has performed at the Manitou, Staunton, Tanglewood, Bay View and Beethoven music festivals. As a member of the West End Chamber Ensemble, he was artist-in-residence with the Chamber Music America Rural Residency Chamber Music Initiative. As a member of the Arcos Trio, Donakowski was recently awarded an Artistic Excellence grant from the National Endowment for the Arts to perform piano trios by Latin American composers for the Centaur label.

Donakowski has presented at the National Conference of the American String Teachers Association. He has served as president of the Michiana Cello Society and currently edits the Cello Forum for the Virginia String Teachers Association.

Donakowski is professor of cello at James Madison University, where he received the 2010 Distinguished Teaching Award in the College of Visual and Performing Arts. He previously served on the faculties of Central Michigan University School of Music and Alma College. Donakowski is a graduate of Indiana University, where he studied with Janos Starker and Gary Hoffman. He has also studied with Timothy Eddy and William Pleeth.



Praised for his "clear, expressive playing," "mature display of pyrotechnics" and "sensitivity to harmonic and formal considerations," pianist **Richard Fountain** has steadily garnered praise for his versatile work. Besides entrancing audiences with "runs ... at times light as a feather, other times strong as iron," he is an accomplished teacher, adjudicator,

orchestral keyboardist and choral, vocal and chamber collaborator.

A 2013 finalist for The American Prize in Solo Piano, his debut CD, *American Ivory*, featuring solo piano works of past and present American composers, is available on iTunes, Amazon, Spotify and other sites. A featured soloist with the Marion Philharmonic Orchestra, the UNL Symphony Orchestra, Lincoln's Symphony Orchestra and the Plainview Symphony Orchestra, Fountain studied at Taylor University and with fellow Lisztian Paul Barnes at the University of Nebraska-Lincoln. Fountain holds the positions of principal keyboard with both Lincoln's Symphony Orchestra and the Lubbock Symphony Orchestra.

Other performance highlights include the American Liszt Festival, the International Double Reed Society, the International Clarinet Association's ClarinetFest and the Texas Music Teachers Association Convention. Fountain studied fortepiano with Ann Chang at UNL, and has participated in workshops and master classes with Malcolm Bilson, Bart van Oort, David Breitman and Andrew Willis. Fountain also participated in the inaugural Westfield International Fortepiano Competition and remains an ardent student of historical performance practice on both period and modern instruments. Fountain serves as associate professor of collaborative piano at Wayland Baptist University in Plainview, Texas, where he teaches applied piano, accompanying, piano literature and piano pedagogy.



Pianist **Read Gainsford** was recently described as possessing "finger-numbing virtuosity and delicately chiseled precision." Known for his insightful introductions from the stage, he has collaborated with oceanographers to present Crumb's *Voice of the Whale*, consulted with art historians and living artists to create a series of images to

accompany performances of Messiaen, and re-enacted the famous piano duel between Liszt and Thalberg.



Born in New Zealand, he studied in Auckland, at the Guildhall School of Music and Drama in London, and at Indiana University. He has performed widely in the United States, Europe, Asia, Australia, New Zealand and South Africa as a solo recitalist, concerto soloist and chamber musician, including successful solo debuts in Carnegie Hall's Weill Recital Hall and London's Wigmore Hall, and concerts at the Kennedy Center, St Martin-in-the-Fields, Queen Elizabeth Hall, and others.

As a founding member of Trio Solis, who made their Carnegie Hall debut in 2009, he has collaborated with the Audubon and Serafin Quartets, Richard Stoltzman, Jacques Zoon, Luis Rossi, and many others. A keen supporter of living composers, Gainsford has premiered and recorded Ladislav Kubik's *3rd Piano Concerto* and Marc Satterwhite's *Five Rivers of Hades*, and recorded Ellen Taaffe Zwilich's *Images*. He has worked with many other composers, including Steven Stucky, Chen Yi, John Psathas, Christopher Theofanidis, James Matheson, Steven Burke, Robert Paterson, Mark Wingate, Karim Al-Zand and Diego Vega. Highly in demand as a master class clinician and teacher, he was appointed to the faculty of Florida State University in August 2005; he is now coordinator of keyboard at FSU.



Recognized for his sensitivity and panache, pianist **Matthew Gianforte** enjoys an active career as a soloist, collaborator and teacher, having performed across the United States and abroad. Highlights of past seasons include successful debut appearances at Weill Recital Hall (New York), Sarada and Philia Halls in Japan, as well as appearances at several

universities across the United States to honor the birthdays of Mendelssohn, Chopin, Schumann, Liszt and Debussy. In addition, he has premiered a number of new works, including composer Brian Ciach's prizewinning Piano Sonata No. 2 at the American Liszt Society Bicentennial Festival, as well as the *Trio after Brahms*, by David DeBoor Canfield, with saxophonist Thomas Liley and violinist Michèle Lekas.

Gianforte is a graduate of the Catholic University of America (B.M.), where he was a pupil of Marilyn Neeley, and Indiana University (M.M., D.M.), where he studied with Karen Shaw. A dedicated teacher of all ages and levels, Gianforte currently serves as coordinator of the keyboard division at Murray State University in Kentucky. In addition to his collegiate teaching, Gianforte works each summer with talented pre-college pianists at the Indiana University Piano Academy, and he regularly presents master classes and serves as an adjudicator in competitions.



Pianist **Gila Goldstein**, who is known as a versatile musician, has captivated audiences around the world with her unique artistry and soulful interpretations. She has performed as a solo artist and a collaborative pianist throughout the United States, Canada, Mexico, Asia, Europe and Israel.

Her most notable performances include the Jerusalem Symphony Orchestra, the Philippine Philharmonic Orchestra and Orquesta Da Camera in Mexico City, as well as recitals and concerts at: Progetto Martha Argerich in Lugano; Beijing Concert Hall in China; Lincoln Center and Merkin Hall in New York City; the Purcell Room at the South Bank Center in London, Konzerthaus in Berlin; Musée de Louvre and Cité des Arts in Paris; Roy Thomson Hall in Toronto; the Kennedy Center in Washington, D.C.; Old First Church and Temple Emanu-El in San Francisco; Steinway Gallery in Miami; Gardner Museum in Boston; Dame Myra Hess Concert Series; Ravinia's "Rising Stars" Series and Symphony Hall in Chicago; Henry Crown Hall in Jerusalem; and the Tel Aviv Museum.

A board member of the American Liszt Society and the founder-president of its NY/NJ Chapter since 1992, Goldstein is a frequent guest performer at the ALS annual festivals. A champion of the music of Israel's leading composer Paul Ben-Haim (1897-1984) as a performer and recording artist, Goldstein has recorded two volumes of his entire piano works and three chamber works on the Centaur label.

Goldstein received her piano performance degrees from the Manhattan School of Music and the Tel Aviv University's Academy of Music. She studied with Nina Svetlanova and Victor Derevianko.



The music of **Eric Guinivan** has been performed by numerous orchestras and chamber ensembles across the United States, Europe and Asia. His works have received several awards and honors, including three BMI Student Composer Awards, two ASCAP Morton Gould Awards, and grants from the Theodore Presser Foundation and Meet the Composer.

Guinivan has received commissions from the New York Youth Symphony, the Delaware Youth Symphony, the Firebird Ensemble, the Michigan Music Teachers Association, the Lotte Lehmann Foundation, the Society of Composers, Inc. and pianist Vicki Ray, among others.

Guinivan began studying percussion at age 10. A founding member of the Grammy-nominated Los Angeles Percussion Quartet, Guinivan has performed with orchestras and chamber ensembles across the country. Guinivan made his Carnegie Hall debut in 2011, performing as a soloist with the New York Youth Symphony in the premiere of his work *Meditation and Awakening* for percussion and orchestra. *The New York Times* subsequently described the work as "engaging," praising its "shimmering colors" and "frenetic energy." Guinivan has also performed as a soloist with the Downey Symphony

and the University of Southern California Thornton Symphony.

Guinivan received Bachelor of Music degrees in composition and percussion performance from Indiana University and holds master's and doctoral degrees from the University of Southern California Thornton School of Music. Guinivan is currently assistant professor of composition at James Madison University in Harrisonburg, Virginia.



**Jason Haney** was born in Dallas, Texas and educated at Austin College, where he was a National Merit Scholar. His latest CD, *Resonant Edges*, was released by Capstone Records. His music may also be heard on the Parma Recordings label and is published by Liber X Music. His works have been performed at Carnegie Hall, the Kennedy Center, the Scotia Festival, Music2000 in Cincinnati, the Composers Inc. Concert Series in San Francisco, Richmond's ChamberFest, the Staunton Music Festival, and elsewhere throughout the United States, as well as in Canada, Europe, South America and Hong Kong, and by groups such as the New Millennium Ensemble, the Chester Quartet, the Sunrise Quartet, Colloquy, the Indiana University New Music Ensemble, the Berliner Kapella and the American Modern Ensemble.

His Symphony No. 1 was premiered in January 2008 by the orchestra of Freiberg, Germany, and later performed by the Indiana University Symphony Orchestra. He has won awards and honors from ASCAP, the National Association of Composers USA, the Music Teachers National Association, the Washington International Competition, top honors in the University of Oregon's international Waging Peace Through Singing competition, the Berliner Kapella Composition Prize and a Dean's Prize from the Indiana University School of Music, where he studied composition with Claude Baker, Frederick Fox, Donald Freund and Eugene O'Brien and completed a Doctor of Music degree. He has earned residencies at the MacDowell Colony, the Ragdale Foundation and the Deer Valley Institute. He is currently on the faculty of the School of Music at James Madison University.



Pianist **Paul Hanson** has been acclaimed for his "dexterous authority" (*Los Angeles Times*) and "relentless tension and drama" (*The Virginian-Pilot*), and the *San Antonio Express-News* wrote that "Hanson's tender singing line, intelligent phrasing and total magisterial command made for a distinguished performance."

He holds degrees from Washington State University, the University of Southern California and University of Oregon, and has studied with Daniel Pollack, Leonard Stein and Victor Steinhardt.

A noted interpreter of contemporary music, his solo repertoire includes the complete music of Schoenberg, repertoire of Ives, Stockhausen, Boulez, Ligeti and Carter, and numerous chamber performances, including the works of Mario Davidovsky, Joan Tower,

David Froom, William Bolcom, Ann Callaway, Lukas Foss, Michael Torke, Morton Feldman, Pierre Boulez, Ned Rorem, George Crumb, Robert Stewart, Stephan Prock, Benjamin Broening, Richard Danielpour, Oliver Knussen and John Adams.

Hanson has served as assistant to the archivist of the Arnold Schoenberg Institute and is currently on the music faculty at the University of Richmond. He was a guest artist at the 2009 Summer Institute for Contemporary Performance Practice held at New England Conservatory.



**Esther Jane Hardenbergh** enjoys a varied career on the operatic, concert and recital stages around the world. Most recently, she has performed in Salzburg (Austria), New Mexico, Colorado, Louisiana, Connecticut, Canada, Australia and New York.

Hardenbergh has toured professionally in the United States and Europe, including a tour of American music through the former Soviet Union, sponsored by the United States Department of Defense Dependent Schools. She has appeared with the Orchestra of St. Luke's, Memphis Symphony, Atlanta Baroque Symphony, Richmond Symphony, Alabama Symphony, Miami Bach Society, Handel Choir and Orchestra of Baltimore, Brevard Symphony, Traverse Symphony, Las Cruces Symphony Orchestra, Southwest Florida Symphony and Naples Philharmonic.

She conducts master classes and is invited to adjudicate competitions, both internationally and nationally. Her students perform on classical (Chicago Lyric Opera, Metropolitan Opera, Santa Fe Opera, Minnesota Opera, Wiener Staatsoper, Covent Garden) and music theatre stages (American Idiot-NYC), and have won numerous competitions.

She is an associate professor of music at the University of Miami Frost School of Music and is chair of the Department of Vocal Performance. In the summers, Hardenbergh is the director of the Frost School of Music at Salzburg, in Austria. In recent years, she has presented a recital of 20 to 21st-century, American women composers' art song to very positive national and international critical review. Hardenbergh holds degrees from the University of Richmond (B.M., education), Boston University (M.M., voice-opera performance) and a doctorate in music and music education, specializing in vocal pedagogy from Teachers College, Columbia University.



**Nancy Lee Harper** has been described as "an extraordinarily multitalented American musician and scholar." She has enjoyed an international career for more than two decades, having been professor and head of piano at the Universidade de Aveiro in Portugal until her retirement in 2013. There, she founded the Festival Internacional de Piano - Celebrando Grandes Pianistas. As an international artist, she has performed in

25 countries on four continents, including at prestigious institutions and performance halls. She has many CDs to her credit, several of which are world premieres of Portuguese works, some of which are dedicated to her.

As a scholar, she has authored several scientific books that specialize in Iberian music; her most recent book is *Portuguese Piano Music: An Introduction and Annotated Bibliography* (Scarecrow Press, 2013), which is dedicated to ALS founder and pianist extraordinary Fernando Lares. Harper has authored articles in six languages in the areas of Latin American music, music-medicine, music pedagogy and Bahá'í academics. She has contributed articles to the *Journal of the American Liszt Society* on topics related to Portugal—about Fernando Lares and about Liszt's concerts in Lisbon. Harper is currently editor and co-editor of two international journals based in London, and also serves on the advisory board of other scientific journals in Brazil and Portugal. She is listed in *American Keyboard Artists* and *Marquis International Who's Who*. In 2006, she was nominated for the Samii-Houseinpour "Excellence in the Arts" Prize in Belgium. Harper is an ALS lifetime member. [www.nancyleeharper.com](http://www.nancyleeharper.com).



Canadian-born **Joel Hastings** was the winner of the 2006 8th International Web Concert Hall Competition and the 1993 International Bach Competition at the Kennedy Center in Washington, D.C.

After his performance at the 10th Van Cliburn International Piano Competition in Fort Worth, Texas, one reporter designated Hastings the "audience favorite,"

while another declared, "the kinetic fingers of this young Canadian reminded me strongly of his late countryman Glenn Gould." *Newsweek* magazine reported that he "pulled the audience to their feet after a wild performance of Franz Liszt's *Totentanz*."

His discography includes Franz Liszt's song and operatic transcriptions, Frederic Chopin's 24 Etudes, and selections of works by Grieg, Respighi, Prokofiev, Rachmaninoff and Scriabin. His recordings have been selected for Canadian critics' awards, praised in publications such as *American Record Guide* and *Musicweb International*, and featured on CBC national radio as well as numerous stations throughout the United States. In August 2014, his recording of solo piano music by American composer Carter Pann will be released on the Naxos American Classics label.

A Steinway Artist, Hastings has performed in Canada, the United States, Poland, Italy and the United Kingdom. This summer he will be teaching on faculty at the Interharmony Music Festival in Sulzbach-Rosenberg, Bavaria, Germany. Currently he is an assistant professor of piano at Florida State University in Tallahassee, Florida.



Pianist **Jay Hershberger** has played throughout North America, Europe and Asia. His domestic performances include the Kennedy Center for the Performing Arts and the Library of Congress. He has also been a frequent guest artist at the Great Romantics Music Festival in Canada. In years past, he performed in Europe, including at the Amalfi Coast Music

Festival in southern Italy and the South Bohemia Music Festival in the Czech Republic. Recent tours have included major cities in China and at music festivals in Scotland and Italy. He is a founding member of Excelsior! Trio, a chamber group that performs an eclectic mix of classical, folk, jazz and fusion. Excelsior! Trio tours extensively in the United States and in Europe.

Hershberger is currently professor of piano at Concordia College in Moorhead, Minnesota. His undergraduate students regularly win competitions and have been accepted into prestigious graduate schools in piano performance and pedagogy, many with teaching assistantships. An active adjudicator, Hershberger has judged for the Los Angeles International Liszt Competition, the Phoenix Young Artist Competition, the San Angelo Symphony Sorantin Awards, the Lee Biennial Competition, the Fargo-Moorhead Symphony Young Artist Competition, and the Music Teachers National Association. He is vice president of the American Liszt Society. His first compact disc recording with works by Franz Liszt was featured on Michael Barone's *New Releases* radio program on Minnesota Public Radio.



**Nathan Hess** has appeared throughout the United States and Europe in solo, chamber and concerto settings. He has soloed with the Erie Philharmonic, Erie Chamber Orchestra, Manassas Symphony Orchestra, Western New York Chamber Orchestra and York Symphony Orchestra, among others. Hess holds Doctor of Musical Arts and Master of Music degrees

from the University of Cincinnati College-Conservatory of Music, and the Bachelor of Music degree (summa cum laude) from James Madison University, where he was named a Presser Scholar.

For five years, he chaired the piano program at the Pennsylvania Governor's School for the Arts in Erie, teaching piano to some of the state's most talented pre-college students. He performed in and produced a set of recordings for the textbook, *Harmony in Context*, published by McGraw-Hill and written by Miguel Roig-Francoli. Hess is especially interested in the music of French composer Francis Poulenc and also 20th and 21st-century American music. In addition to teaching and performing, he is active in Music Teachers National Association and also adjudicates frequently throughout the region and East Coast. Each August he teaches on the piano faculty at Rocky Ridge Music Center in Estes Park, Colorado. He can be heard on the Centaur label in a recording with flutist Susan Royal.



**Caroline Hong** holds degrees from the Peabody Institute, The Juilliard School and Indiana University. She has held appointments as associate instructor in theory and piano at Indiana University, and assistant professor at Longwood University. She has been on faculty for several summers at the Piano at Peabody Program and at the Vianden International Chamber

Music Festival in August 2013. Her students have gone on to win competitions, earning recognition and performances in the Kennedy Center and Carnegie Weill Recital Hall.

She has a strong performance record, having received critical acclaim as soloist with symphonies including the Utah, Richmond and Columbus Symphonies, and for her 20th-century piano music CD with Fleur de son. She is a laureate of the Van Cliburn International Audition, as well as many others, and made her debut at Carnegie Hall's Weill Recital Hall as the winner of the Frinna Awerbuch International Piano Competition.

Hong was recognized as "one of the greatest pianists I have ever heard" by the Pulitzer Prize and Academy award-winning composer John Corigliano after her performance of his *Etude Fantasy* (1976). *The Columbus Dispatch* called the same performance "breathtaking" and wrote that it was "hard to imagine a better performance." She has also been praised by critics for her "expressive and powerful playing," "formidable technique" (*Richmond Times Dispatch*), as well as her "keen sense of lyricism and classical style." Hong is currently associate professor at The Ohio State University School of Music.



Pianist **Daniel Paul Horn** gives recitals throughout North America and on WFMT-FM; he has also appeared with various Midwestern orchestras. An avid chamber musician, he regularly collaborates with members of the Chicago Symphony Orchestra; he has played at the Beijing Modern Music Festival with the MasterWorks Ensemble, and has performed with the

Ying Quartet, the Rembrandt Chamber Players, cellist Stephen Balderston, pianist Alexander Djordjevic and violinist John Dalley. He works with noted singers, including Michelle Areyzaga, Carolyn Hart, Sylvia McNair, Denise Gamez, Gerard Sundberg and Stephen Morscheck, and has premiered compositions of Jacob Bancks, David M. Gordon, Patrick Kavanaugh, Daniel Kellogg and Max Raimi.

As an early keyboardist, he played harpsichord under the baton of John Nelson, and recorded the critically praised disc, *Wanderings*, for Titanic Records on a Graf fortepiano. Other CDs include *Sehnsucht: Music of Robert Schumann*, music of Duport with cellist Donald Moline, and *The Bliss of Solitude: Canadian Art Songs* with soprano Carolyn Hart.

A Detroit native, Horn studied at Peabody and earned his doctorate at Juilliard; his principal teachers were Walter Hautzig, Martin Canin and Felix Galimir. He has also coached with Jerome Lowenthal, Ann Schein, Joseph Bloch, Menahem Pressler and Roy

Howat. Horn is currently professor of piano and chair of keyboard studies at the Wheaton College Conservatory of Music, where he was honored with a Senior Academic Achievement Award. He has served as a faculty artist at the Sewanee, Adamant, MasterWorks and Dakota Sky festivals, and is founding president of the Chicago/Midwest Chapter of the American Liszt Society.



**Agatha Hou** received her B.A. in Music from the University of Chinese Culture, Taipei, Taiwan. She also studied at the Musikhochschule in Frankfurt, Germany and with Johanna Harris in Los Angeles, California. She has been the accompanist to principals in the Taipei Symphony Orchestra (cello, oboe, French horn, and vocal). In addition, she accompanied Hanz

Pizka's French horn concert and the Montreal Jazz Ballet, both in Taipei. Other music-related activities in Taipei include: writing program notes for New Aspect, including for Gerhard Oppitz, Mstislav Rostropovich, Jean-Pierre Rampal and Ruggiero Ricci; and serving as director of artist and repertoire for Po Singer Recordings. Since coming to the United States, she has been a staff accompanist at the University of Redlands and the jury secretary of the Rachmaninoff International Piano Competition. Current activities include: MTAC Pomona Valley Branch Bach Festival Chair, CAPMT District IX Honors Auditions Chair, evaluator, certificate of merit, MTAC, and an adjudicator for numerous competitions and festivals. Hou is an enthusiastic Lisztian and has assisted the Los Angeles Franz Liszt International Competition since 1998.



Korean pianist **Yun Ha Hwang** (Korean Liszt Society) was written about in *The New York Times* as "a true crowd-pleaser with a large, powerhouse sound and an unveiled artistic temperament." She has won several competitions, including the Artist International Competition, Urbino Americani Musicisti Festival Competition, Frinna Awerbuch International Piano

Competition, Tokyo International Piano Duo Competition, Pusan Competition and Dong-A Competition. She has performed in concerts with various orchestras, including at the Americani Musicisti Festival, and with the S.N.U. Symphony, New York Seoul Symphony, Seoul Symphony and Prime Philharmonic Orchestra.

Hwang founded the Korean Liszt Society in 1999 and Korean Liszt Competition in 2009, and has filled the position of president of the society up to date. For her continuous devotion to the cultural exchange between Korea and Hungary, she was awarded the Pro Cultura Hungarica medal from the Hungarian government in 2004, and received the title of "Honorary Patron of the Liszt Academy of Music" in 2012 for her "most valuable activity in promoting the legacy of Ferenc Liszt and fostering the international reputation of the Liszt Academy of Music in the Republic of Korea."

She received her B.M. from the College of Music at Seoul National University (Korea) and her M.M. from the Manhattan School of Music (United States), where she also completed her doctoral course. Hwang was a member of the faculty at the Manhattan School of Music Preparatory Division, Tivoliclassica/Caprarola/Urbino/International Music Festival in Italy, Amati Music Festival (N.Y.), Prague International Piano Master Classes (2008), and Prague Institute & Music Festival (2013). She is currently a member of the faculty at Seoul National University.



**Dr. Joanna Kaczorowska**, a native of Poland, has performed with today's leading artists, including Yo-Yo Ma, Itzhak Perlman, members of the Emerson String Quartet, Michael Tilson Thomas, Reinbert de Leeuw, David Robertson, and as a guest member of the New World Symphony. She has performed at many of the great concert halls across the globe, such as Carnegie Hall, Suntory Hall in Tokyo, Beethoven's Haus, and at many music festivals including Music at Menlo Festival, Aspen Music Festival and Tanglewood Music Festival.

Kaczorowska is the founder and artistic director of New York Chamber Musicians, a brand new, innovative, chamber music series that breaks the old, traditional concert setting, creating intimate experiences for both artists and audience while raising funds for charitable causes through its concerts.

Kaczorowska has won much acclaim and many prestigious prizes and awards at numerous international competitions, including First Prize in the 2009 Liszt-Garrison Festival and International Piano Competition.

Kaczorowska is a violin and chamber music professor at SUNY Stony Brook, where she is also the associate director of undergraduate studies and director of undergraduate chamber music. She holds a doctorate from SUNY Stony Brook and master's degree from the University of Massachusetts, Amherst and the Music Academy in Poznan, Poland. Kaczorowska also has a postgraduate degree and Diploma in Arts and Music Management and Administration from The Poznan School of Social Sciences, in Poland. Kaczorowska is an alumna of the Academy (a program of Carnegie Hall), The Juilliard School and the Weill Music Institute in partnership with the New York City Department of Education.



**Geraldine Keeling** is founder and co-director of the Los Angeles International Liszt Competition, state and local chair of the California Federation of Music Clubs Junior Festival, and a private piano teacher in San Gabriel. A graduate of UCLA, Indiana University and St. Olaf College, she has taught music history and piano at UCLA, Indiana University, Valley

City State University and California State University, Fullerton. A fellowship from the National Endowment for the Humanities in 1977-78 directed her interest to Liszt and was followed by a year of

research throughout Europe. Subsequently, she has presented papers and published more than 15 articles on Liszt's pianos and concerts in the United States, Canada, Japan, Austria, Belgium, England, France, Germany, Hungary and Sweden. With her piano duo/duet partner Deborah Erftenebeck, she has performed more than 100 works in Hungary, Germany, Japan, Canada and the United States. Keeling is a recipient of the Liszt Medal of the Hungarian Liszt Society and has been a board member of the American Liszt Society since 1988.



*"Without an understanding of entrepreneurship, community engagement and self-promotion, today's performing artist will neither accomplish nor succeed. It's a tough business . . . but it's a business!" - JK*

**Justin Kolb** describes himself as a pianist, educator and performing arts entrepreneur. He has premiered compositions by Robert

Starer, John Downey, Peter Schickele, Paul Alan Levi, William Ferris and Robert Cucinotta. He has performed as soloist with the Chicago Symphony Orchestra, Hamburg Philharmonic, Amernet String Quartet, North Shore Concert Band, et al. From Budapest to Santa Barbara, his solo recitals and conservatory "power talks" keep him happily fulfilled and busy. During a 20-year, self-imposed sabbatical, Kolb was appointed CEO and president of a cellular communications company he co-founded. The company's stock traded on the NASDAQ exchange. *Clavier* magazine featured Kolb on its cover with an inside feature about his motivational "kids clinics." *The New York Times* and *Chicago Tribune* laud his American music performances, and Albany Records retains Kolb on its artists' roster.

Kolb serves as chairman of the Phoenicia International Festival of the Voice and is executive secretary of the American Liszt Society. He is a co-founder and director of the recently established Catskills Academy of Performing Arts. The Army veteran is a recipient of the Distinguished Alumni Award from DePaul University.



The performances of **Joanne Kong** have been praised for "great finesse and flexibility" (*The Washington Post*), "utmost keyboard sensitivity and variety of tone" (*Richmond Times-Dispatch*), "remarkable technical ability" (*The Oregonian*) and "superb artistry" (*San Antonio Express-News*) in works "sensitively played" (*The New York Times*).

Her versatility includes the distinction of being the first artist to release a harpsichord-piano recording of the *Goldberg* and *Diabelli Variations* (on the BRISO label). She worked with Pulitzer Prize-winning composer Michael Colgrass, performing the premiere of his concerto *Side by Side*, the first concerto to feature a keyboardist in the dual role of pianist and harpsichordist.

Kong has performed to critical acclaim on numerous concert series, including the Los Angeles and Oregon Bach Festivals, Memphis Chamber Music Society, Stotsenberg Concert Series, San Antonio Festival, Los Angeles Monday Evening Concerts, the

Virginia Waterfront International Festival of the Arts, and recent performances in Austria and South America. A gifted collaborator, she has performed with some of the world's finest musicians, including the Shanghai String Quartet, Eugenia Zukerman, and three-time Grammy Award-winning ensemble eighth blackbird.

A native of Southern California, Kong is the recipient of numerous honors, including performance fellowships from the American Academy of the Arts in Europe and the Bach Aria Festival, designation as a laureate in the 1983 National Beethoven Foundation Fellowship Auditions, three Ruth Lorraine Close Fellowships, and the Irl Allison Grand Prize in the 1985 International Piano Recording Competition. Kong is currently the director of the accompanying and chamber music programs at the University of Richmond.



**Jonathan Kregor** received his Ph.D. from Harvard University in 2007 and is associate professor of musicology at the University of Cincinnati, College-Conservatory of Music. He is the author of *Liszt as Transcriber* (Cambridge University Press, 2010), winner of the inaugural Alan Walker Book Award from the American Liszt Society, as well as author of articles and reviews in numerous

academic journals. Since 2012, he has been editor of the *Journal of the American Liszt Society*. His research interests in musical reproduction, confluences of virtuosity and gender, and music and memory have led to critical editions of works by CPE Bach and Clara Schumann, as well as papers at several regional, national and international conferences. His book, *Program Music*, is forthcoming from Cambridge University Press. He is a recipient of fellowships from the German Historical Institute and the Stiftung Weimarer Klassik.



Pianist **Pablo Lavandera**, the First Prize winner of the 2009 Liszt-Garrison International Piano Competition in the collaborative artist category together with violinist Joanna Kaczorowska (Baltimore, United States), has appeared as a recitalist, chamber musician, soloist with orchestra, and artists teacher throughout the Americas and Europe, including at

Carnegie Hall, Steinway Hall, Yamaha Hall in NYC, Jordan Hall in Boston, Steingraeber Chamber Music Hall in Germany, diverse venues in Poland, and Teatro Colón in Buenos Aires.

His discography ranges from music by Muzio Clementi to contemporary composers as a soloist, chamber musician, and soloist with orchestra. He has premiered pieces and collaborated with many contemporary composers, including Gabriela Lena Frank's New York and European premiere of *Sueños de Chambi* with violinist Joanna Kaczorowska and the South American premiere of *Levante* by Osvaldo Golijov.

He holds a master's degree from the New England Conservatory, a Performer Diploma from Indiana University and a doctorate in piano from SUNY Stony Brook. He is currently on the faculty at

Stony Brook University, New York, where he teaches piano, coaches chamber music, and leads an accompanying class.

He came to the United States as a Fulbright Scholar from his native Argentina, where he had received the prestigious "Annual Performer's Prize" by the Argentinean Society of Composers. He is also a pianist for New York Chamber Musicians, a recently created, groundbreaking chamber music series that benefits different humanitarian causes, directed and created by Joanna Kaczorowska. His teachers included Gilbert Kalish, Menahem Pressler, Evelyne Brancart, Leonard Hokanson, Stephen Drury, Aldo Antognazzi and Norma de Bonini.



**Donald Lee III**, winner of the 2013 Virginia MTNA and 2014 JMU Concerto/Aria competitions, is a current sophomore at James Madison University in Harrisonburg, Virginia, where he studies under the tutelage of Dr. Eric Ruple. He began playing the piano at the age of five with Ann Boggs. He has since studied

other instruments, including voice, cello, percussion and the tuba, to name a few. Lee has had the opportunity to play in many special events at the Forbes Center at JMU, including an alumni reception given in honor of the inauguration of President Alger. He plans to pursue piano performance at a major conservatory after he graduates, eventually earning his D.M.A. in piano performance.



**José Raúl López** is coordinator of the keyboard department at Florida International University in Miami, Florida, as well as the president of the South Florida Chapter of the American Liszt Society at FIU.

He has performed throughout the United States, Italy, and Central and South America as a recitalist and chamber musician.

He is a founding member of the Deering Estate Chamber Ensemble and co-founder of The Deering Estate Living Artist Concert Series, collaborative concerts revolving around environmental and preservation themes involving historians, living composers, literary and visual artists.

A versatile pianist and enthusiastic performer of chamber music, López has an interest in contemporary music, which has resulted in frequent world premieres and collaborations with composers, along with the keen pursuit of resurrecting rarely heard works by Romantic and Classical composers. Among his interests are Charles Valentin Alkan and dodecaphonic composer Riccardo Malipiero.

López received his M.M. and D.M.A. degrees from the University of Miami School of Music, where he studied with Dr. Rosalina Guerrero Sackstein, a former pupil of Rafael de Silva and Claudio Arrau. He has recorded for SNE, Albany, Innova and Toccata Classics record labels.



**Thomas Mastroianni**, (B.S., M.S. Juilliard, MusD Indiana University) has performed and taught on four continents. He is president of the American Liszt Society, co-founder of the Amalfi Coast Music Festival, and is a 1992 recipient of the Medal of The Hungarian Liszt Society. He has served The Catholic University of America as dean of music (1972-81) and as piano faculty since 1972, and has published numerous articles on wellness anxiety and memory. His CDs contain Brahms - Opus 5 and Opus 116, Liszt - *Annes de Pelerinage, (Italie)*, volumes two and three, and he is preparing Debussy - *Preludes (Book 2)* and *Suite Bergamasque*. Concerts include Carnegie (Weill) Hall, New York, Italy, Rio, National Gallery of Art and Georgetown University (*Liszt, Religion and Death*, also presented in Liszt 2011 celebrations in Minnesota, Iowa and Virginia).



The performing career of **Kevin McMillan** has spanned over 25 years with more than 850 concerts, 15 professional recordings, a Grammy award, a Gramophone award and numerous Juno award nominations. Critics have praised his “elegant lyric baritone voice” and “singularly remarkable interpretive skills” in appearances with virtually every major North American

orchestra, including the New York Philharmonic, the Boston Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Los Angeles Philharmonic and the San Francisco Symphony.

He has also established a presence in Europe, with appearances in centers such as London, Berlin, Barcelona, Paris and Prague. He has worked with such conductors as Herbert Blomstedt, Pierre Boulez, Raphael Frühbeck de Burgos, Sir Andrew Davis, Charles Dutoit, Neeme Jarvi, Jesus Lopez-Cobos, Kurt Masur, Sir Roger Norrington, Hellmuth Rilling and the late Robert Shaw and Sergiu Commissiona.

Professor McMillan joined the faculty of the James Madison University School of Music in 2009.



**Luiz de Moura Castro** is a graduate of the National School of Music, Federal University of Rio de Janeiro, Brazil (summa cum laude), the Lorenzo Fernandez Academy of Music, Rio de Janeiro, and the Liszt Academy, Budapest.

A native of Rio de Janeiro, he gave his debut recital at the age of nine at the Teatro Municipal after winning a competition and has since appeared with orchestras such as: the Orchestre de Chambre; Lausanne; Lisbon Radio Orchestra; Filarmonici di Torino; Bratislava and Janacek orchestras; Yaroslav Symphony; Russia; the Dallas, Fort Worth, Hartford, Saint Louis and Syracuse symphonies; I Musici; London; and all the major Brazilian orchestras, Mendoza Orchestras and the Orquestra of Venezuela.

Solo recitals include: Piccolo Scala; Milano Teatro Ghione; Roma Salle Gaveau, Paris; Palau de la Musica, Barcelona; Rubinstein Hall, St. Petersburg; Merkin Hall and the Metropolitan Museum of Art, New York; and the Kennedy Center and the Smithsonian Institute in Washington, D.C.

Since 1978, he has been a professor of piano at The Hartt School, University of Hartford, and was chair of the piano department for 15 years. In addition, he is a visiting professor at the Pro Arte Seminarios de Musica in Rio de Janeiro and an associate professor at the Conservatori Superior del Liceu in Barcelona, Spain. Professor de Moura Castro is included in the *World's Who's Who of Musicians* and in Benjamin Saver's *The Most Wanted Piano Teachers in the U.S.A.*

Professor de Moura Castro's discography includes more than 45 CDs for Ensayo (Spain), Euterpe (Switzerland), L'Art (Brazil) and Musical Heritage (United States). *Modinha*, his CD of Brazilian songs and piano music with Maria Jose Montiel, was nominated for a Latin Grammy. His CD of the complete Chopin Nocturnes appeared on the cover of *Fanfare Magazine* (May/June 2013), where the reviewer compared them as a possible alternative to Rubinstein's.

Luiz de Moura Castro has appeared in festivals in Brazil, Argentina, Belgium, Italy, Portugal, Spain, Japan, Canada, Venezuela and the United States. He is on the board of the American Liszt Society and has organized several Liszt Festivals in Rio de Janeiro. In 2013, he had the honor of being nominated president of the Chopin Society of Connecticut, and in 2014, he was inducted into the Immigrant Hall of Fame in Connecticut.



**Rena Charnin Mueller** teaches historical musicology at New York University. She received the Liszt Medal from the American Liszt Society in 2011, and edited the *Journal of the American Liszt Society* from 2001 to 2011.

Recent presentations include: “Prefaces, Pre-positions, and Pericopes: Liszt's Extra-Musical Looking Glass,”

Keynote Address, Liszt Bicentennial Conference in Budapest (November 2011); “Liszt at Work, *Redux*,” presentations of source-critical materials, graduate musicology/composition classes, Liszt Ferenc University (Budapest, November 2011); “*Form aus jeder Note*: The Devil's in the Details,” Annual Meeting American Musicological Society (San Francisco, November 2011); “*Liszt's Lieder: Fassungsprobleme*,” Weimar Liszt Bicentennial Conference (October 2011); “Liszt's (and Busoni's) *Totentanz*,” Bakersfield, California Conference on Totentanz (April 2011); “Liszt's 'Irish Melodies',” International Conference on Nineteenth-Century Music (Dublin, June 2008); “Who Was Armah Senkrah?,” *Liszt et ses Élèves*. – International Colloque Franz Liszt (Angers, June 2008); and “‘Baghdad! Don't Underestimate Baghdad! Kismet and the Imperialist Fantasy,” American Musical Theater Conference (New York, April 2008).

Recent publications include: “Twenty-Five Years of Liszt Research,” with Paul Bertagnolli and Dominic Marcella (JALS, 2012); “*Qui était Arma Senkrah?*” *Les élèves de Liszt: Figures connues et inconnues* (Milan,

2011); “Liszt's Indebtedness to Czerny,” *Carl Czerny. Komponist, Pianist, Pädagoge. Klang und Begriff* (Mainz, 2009); “From the Biographer's Workshop: Lina Ramann's Questionnaires to Liszt,” *Franz Liszt and His World* (Princeton, 2006); and the chapter on the Liszt Lieder for the *Cambridge Companion to the Lied* (Cambridge, 2004). She is co-author of the Liszt “List of Works” for *The New Grove 2001* with Mária Eckhardt; together they are preparing a complete thematic catalogue of Liszt's music.



**Tatiana Muzanova** started her musical education in Moscow, where she was studying with Professor Alexey Skavronskij and Professor Mikhail Arkadiev at Gnesin's State Academy of Music.

Muzanova is a prizewinner of several international competitions and festivals, such as the Russian season in Yekaterinburg (Yekaterinburg, Russia 2005), the

International Neuhaus Piano Competition (Cheljabinsk, Russia 2007), the Dorothy MacKenzie Artist Recognition Scholarship Awards (International Keyboard Institute and Festival New York, N.Y., 2008) and CSU Concerto Competition (Columbus, Ga., 2010). In 2013, she was awarded First Prize and two Best Interpretation Awards in the Artist Category at the Liszt-Garrison Festival and International Piano Competition (Baltimore, Md.).

Her performances include concerts at the Small Hall of the Moscow Conservatory, Rachmaninov's Hall of the Moscow Conservatory, the Great Hall of the Murmansk Philharmonic, the Great Hall of the Vladivostok Philharmonic and Steinway Hall in New York. Muzanova has a very broad range of repertoire that allows her to perform as a soloist, with orchestras, and as a chamber musician.

Muzanova is currently continuing her education at the Schwob School of Music at Columbus State University. She is a master's student in piano performance and a teaching assistant at the piano studio of Professor Alexander Kobrin, who is a concert pianist, an artist faculty member at NYU, and the L. Rexford Whiddon Distinguished Chair in Piano at the Schwob School of Music at Columbus State University.



Violist **Kathleen Overfield-Zook**, originally from Essex Junction, Vermont, has a multifaceted career as orchestral musician, chamber musician and pedagogue. She holds both a Bachelor of Music and Master of Music from the University of Michigan, and her playing has been described as “agile and sonorous.”

While living on the East coast, Overfield-Zook performed with the New Jersey, Delaware, Allentown, Vermont and Philadelphia Chamber Orchestras. Now living in Harrisonburg, Virginia, she continues her position as assistant principal viola of the Harrisburg Symphony Orchestra, a post she has held since 2006. In the fall of 2013, she also began her position as principal viola of the Roanoke Symphony. In the spring

of 2012, Overfield-Zook founded The Bloom Trio, a string trio of fellow local professionals who pride themselves on bringing high quality chamber music to all points across the Shenandoah Valley. They also believe music should benefit the community, and their 2013 Benefit Concert for People Helping People raised more than \$2500.

Overfield-Zook teaches a private studio of viola and violin students while also teaching on the music theory faculty at James Madison University. Her most prized job however is that of “Mom” to son Callum and daughter Mabel.



A native of Seoul, Korea, **Meeyoun Park** has performed throughout the United States and abroad as both a soloist and collaborator. Her musical versatility has led to collaboration with the Korean National Opera Company and with renowned singers such as Virginia Zeani, Paul Kiesgen, Carol Vaness, Carlos Montane and Alice Hopper. She has also participated in master

classes with some of the world's finest performers, including André Watts, Alicia de Larrocha and Marilyn Horne. She has worked extensively for the Indiana University Opera Theater as a vocal coach and rehearsal accompanist for numerous productions, and served as an associate instructor in piano.

Park is a graduate of the Yonsei University in Seoul, Korea, where she earned a degree in piano performance. She continued her studies with Karen Shaw at Indiana University, where she earned the Master of Music, Performer Diploma and Doctor of Music degrees in piano performance. Park is currently assistant professor of piano at Murray State University, having previously served as a staff accompanist at the Oberlin Conservatory and DePauw University.



From his orchestral debut at age 12, **Derek Parsons** has been performing for appreciative audiences in a career that has spanned four decades. Critics have hailed him as “a wonderfully sensitive musical artist” “... [exhibiting] extraordinary technique” (*Brantford Expositor*), and his performances, “... a drama of epic proportions,” “... in total command” (*The Evening Telegram*) and “the range of colors is impressive ...” (*American Record Guide*).

Active as an orchestral soloist, recitalist and collaborative artist, he has performed throughout the United States, in Canada, Spain, Italy and China, and has been heard on South Carolina Educational Television, South Carolina Educational Radio and CBC radio and television in Canada. His repertoire encompasses a wide spectrum of styles, genres and periods. Since joining the faculty of Furman University in 1988, he has performed concerti of Bach, Beethoven, Mozart, Liszt, Grieg, Rachmaninoff, Stravinsky and Gershwin with several local and regional ensembles.

Parsons holds degrees and diplomas in performance studies from the University of Western Ontario, the University of Michigan and

Trinity College of Music, England. His major teachers have included Charles Fisher, Theodore Lettvin, Ronald Turini and Martin Katz.

While in South Carolina, Parsons has enjoyed a long and productive association with the South Carolina Music Teachers Association. He has given performances at several SCMTA conference programs and has held many officer positions within the organization, including his current position as immediate past-president. In addition to his teaching duties at Furman, Parsons serves as director of the Furman University Summer Keyboard Institute. He is best known in the Greenville area for his annual performance of Gershwin's *Rhapsody in Blue* at Furman's Concerts by the Lake Series.



Pianist **Lori Piitz** has been on the piano faculty at James Madison University since 2002. Prior to moving to Virginia, Dr. Piitz lived in Germany for nine years, where she participated in recitals for the Wagner Society, the New Music Association of Germany, the Philharmonic Matinee Recital Series in Augsburg, the International Flute Congress in Frankfurt, and in both the Schleswig-Holstein and Villa Musica festivals. Since moving to Virginia, she has been a guest at both the Music & Beyond festival and Festival of the Sound in Canada, The Schubert Club in Minnesota and Steinway Hall in New York City.

Piano four-hand recitals with pianist Gabriel Dobner have taken her to Canada, Europe and the United States, including the Kennedy Center in Washington, D.C. and performances commemorating the 250th anniversary of Mozart's birth in Augsburg, Germany. She has also been active in Virginia summer festivals, such as the Wintergreen Summer Music Festival, the Richmond and Staunton Chamber Music Festivals, and the Bach Festival at Eastern Mennonite University.

Dr. Piitz holds degrees in piano performance from Indiana University and the University of Ottawa (Canada), and is fortunate to have had amazing mentors such as Helgi Fatovic, Jean-Paul Sevilla, Leonard Hokanson and Menahem Pressler. Previous teaching engagements include the University of Ottawa, Eastern Mennonite University and the Augsburg/Nürnberg Hochschule für Musik.



Hungarian pianist **Éva Polgár**, a renowned performer of traditional and contemporary music, is currently pursuing a Doctor of Musical Arts degree in piano performance as a student of Adam Wodnicki at the University of North Texas, where she also holds a teaching fellowship in the keyboard department. Every year since 2011, the Hungarian State has awarded her the Eötvös Scholarship for postgraduate studies and research abroad to sponsor her education in the United States.

A graduate of the Franz Liszt University (Budapest, Hungary) and Sibelius Academy (Helsinki, Finland), Polgár has won top prizes in piano competitions across the world. In 2012, she was both the Budapest Concert winner and the Concerto winner in

the Los Angeles International Liszt Competition. She was awarded solo concerts in Budapest, London and Washington, D.C., as well as concerto appearances in Pasadena, California and at the Leipzig Gewandhaus.

She is active as a concert pianist, chamber musician and recording artist. She has performed concerts in Hungary, Austria, Finland, France, Italy, Colombia and the United States. In 2014, Polgár was recognized with UNT's prestigious Sherman/Barsanti Inspiration Award for her originality and dedication in her creative pursuits. Her previous mentors include Jenő Jandó and Hamsa Al-Wadi Juris.



**Dr. Dmitry Rachmanov** is a professor and chair of keyboard studies at California State University, Northridge. A sought-after master class clinician, adjudicator and lecturer, Rachmanov has served on the faculties of the Manhattan School of Music and Chicago College of Performing Arts at Roosevelt University, and has appeared as a guest artist at schools such as UCLA, Indiana University, University of Michigan, University of Washington, University of Iowa, Royal Northern College of Music (UK), Shanghai Conservatory, Shanghai Normal University and Beijing Central Music School.

Rachmanov has appeared at venues such as New York's Carnegie Hall, Washington, D.C.'s Kennedy Center, London's Barbican and South Bank Centres, and in major halls in Beijing, Guangzhou, Wuhan and Shenzhen in China; he has collaborated as a soloist with London Soloists Chamber Orchestra, Ukraine National Symphony, National Orchestra of Porto and Indianapolis Chamber Orchestra, among others. Rachmanov has recorded for Naxos, Parma, Master Musicians and Vista Vera labels. A strong proponent of the Russian repertoire, he gave the United States premiere of Boris Pasternak's Piano Sonata, broadcast nationwide by the NPR, and his recital *The Art of the 19th Century Russian Character Piece* was noted by *The New York Times* for the "considerable color and focus" he brought to each work.

Rachmanov is a graduate of The Juilliard School, and he holds the D.M.A. from the Manhattan School of Music. His teachers include Nadia Reisenberg, Arkady Aronov, Alexander Eydelman and Ada Traub. He is a prizewinner of international competitions, and has held a fellowship from the American Pianists Association.



**Luke Alexander Ratcliffe** is a home-schooled 11th-grader living in Sterling, Virginia, studying piano with Dr. Marjorie Lee. Ratcliffe has performed in numerous recitals in the Washington, D.C. area, receiving top honors in several international competitions and in Washington Music Teachers Association' and Northern Virginia Music Teachers

Association' recital competitions. For the last two years, he has been the First Place winner of the Virginia State MTNA Senior

Piano Competition, and this year he was named a 2014 YoungArts National Winner. In addition to solo performances, Ratcliffe has been active in chamber music performances and competitions, performing three times on the Kennedy Center Millennium Stage. He has been in master classes with artists such as Wu Han, the Emerson String Quartet and Lambert Orkis. When he is not involved in music, Ratcliffe enjoys reading, studying German, spending time with family and friends, and discussing philosophy, theology and current events.



**Nancy Roldán**, pianist, has concertized extensively as a recitalist, collaborative artist and soloist. Acclaimed an "excellent pianist" by New York critics and admired for her ability to "breathe life into the score," she has performed in international festivals in Italy, Brazil, the United States, Argentina and Canada, performing at the Kennedy Center, Weill - Carnegie Hall and Austria's Bösendorfer Saal, among other venues.

Special performances include *Homage to Casals*, Peabody's film *The Mind of Music*, and *The Golden Age of Tango* at the Library of Congress. Roldán plays traditional repertoire as well as music rarely heard, having premiered numerous works by her contemporaries, many dedicated to her, including Jorge Villavicencio-Grossman's *Angelus!* (2011). She has championed works by Argentine compatriot Carlos Guastavino throughout her career. Roldán's performances have been broadcast live by NPR-Argentina (WYPR, WQXR, WVIA, COPR, WETA), and by NYPR in the United States. She is founder/director of the Liszt-Garrison Festival and International Competition, serves on the board of the ALS, and presides its Baltimore-Washington Chapter.

Honors include performance prizes: Distinguished Alumnae Award; UNC/Argentina; and two Faculty Development Grants, Peabody Conservatory/JHU, where she taught full-time from 1976-2007.

In addition to her focus on Liszt, her 2013-2014 season included master classes, recitals and lecture-recitals at: FIU/Fla.; Ithaca/N.Y.; Towson University/Md.; and PS261 Arts' Day '14, Brooklyn/N.Y., highlighting performance practices and Argentine/Latin America music literature. Solo and ensemble recitals at several venues with violinist José Cueto included the premiere of her 2013 *Transcriptions* of Astor Piazzolla's *Four Buenos Aires Seasons* for violin/bassoon/piano trio (with Phillip Kolker, bassoonist) and for violin/piano duo. Her recordings include *Horizons* and *Music of the Americas* for Centaur Records, and ensemble/two-piano works for several labels.



**Eric Ruple** enjoys an active career as a soloist, chamber musician, and teacher as a Steinway Artist. He has performed several times at Steinway Hall in New York and the Kennedy Center in Washington D.C., including a solo concert of Beethoven's *Diabelli Variations*. He has been a pianist and keyboardist for the Richmond

Symphony and Virginia Symphony, including a 2012 recording of Mahler Symphony #8. Other recent engagements include performances at the 2012 American Liszt Society Convention, and overseas in the Philippines and Hong Kong. In addition to Beethoven, Ruple has a particular interest in 20th-century American piano music. He received music degrees from Arizona State University, the University of Cincinnati College-Conservatory of Music and the University of Michigan.

On the piano faculty at JMU since 1987, for many years Ruple also taught at the Virginia Governor's School summer program for the visual and performing arts. In 2011-2012, he served as the interim director of the School of Music at JMU.



After a "triumphant" performance at the New Jersey Performing Arts Center and a successful debut in Carnegie Hall's Weill Hall, **Kevin Sharpe** has been praised by critics and has enchanted audiences with his "precise touch" and "strong individual voice." In September 2005, Raoul Abdul of the *New York Amsterdam News* proclaimed that his performance at Merkin Recital

Hall was "magnificent." Sharpe was the top prizewinner of the 1991 Johann Sebastian Bach International Piano Competition in Washington, D.C., and his performances of Bach's *Goldberg Variations* won him acceptance from New York's critical elite: Bernard Holland of *The New York Times* declared, "Mr. Sharpe's rock-steady progress through this complex music reflected both understanding and command."

In his performance at the Kennedy Center's Terrace Theater, Sharpe was described as "a thoughtful performer with an attractive ear for nuance and detail." His performance of the great Bach work at Washington's Organization of American States was broadcast live throughout the Latin Americas. Joanne Sheehy Hoover of the *Albuquerque Journal* described Sharpe's playing: "Just a few measures into the music and one heard an extra little push on a small downward leap in the bass. It was the slightest of gestures, a delicious surprise that would be followed by a multitude of such delicacies over the hour's program."

International appearances have included concerts in Mexico, Iceland, Finland, Argentina, Hong Kong, Ireland, Warsaw, and the Czech Republic. Sharpe is a member of the Ritz Chamber Players, the premier chamber ensemble showcasing Afro-American musicians from all over the world. Recently, Sharpe joined the group for its New York debut in Carnegie Hall's Weill Hall in performances of Prokofiev, Brahms and a world premiere by composer Alvin Singleton. In May of 2006, Sharpe was awarded the distinction of a Fulbright

Scholarship to Dublin, Ireland, where he taught and performed at the Conservatory of Music in the Dublin Institute of Technology.



American singer **Nandani Maria Sinha** is a lyric coloratura mezzo-soprano of German and Indian descent. She currently resides in Los Angeles, where she has performed locally with LA Opera, Long Beach Opera, Repertory Opera Company, Celestial Opera, Opera Pasadena, Opera Nova and El Dorado Opera. Sinha is the 2012 winner of the Franz Liszt International

Competition, Los Angeles, Vocal Division. She has also won the Hollywood Opera Reading Club Vocal Scholarship Competition and is a scholarship recipient from the Opera Buffs, the CSULA Friends of Music, and Celestial Opera Vocal Competition. She has performed in London, Germany, Austria, France and New York. Sinha was honored to sing at the Millennium Festival of Music in Bad Arolsen, Germany in the summer of 2000, and has been a soloist at St. Patrick's Cathedral in New York City. In April of 2013, she sang in concerts and recitals in Southern Africa for the inaugural season of the No. 1 Ladies' Opera Festival.

Ms. Sinha's repertoire includes the roles of: Die Knusper Hexe in *Hänsel und Gretel*; La Voix in *Les Contes d'Hoffmann*; Alisa in *Lucia di Lammermoor*; Mrs. Ott in *Susannah*; Marcellina in Mozart's *Le Nozze di Figaro*; the Third Lady in *Die Zauberflöte*; Buttercup in *H.M.S. Pinafore*; Cornelia in *Giulio Cesare*; Marthe Schwerlein in *Faust*; Theodrine in *L'Isle du Tulipitan*; Dorabella in *Così fan tutte*; Sixth Daughter of Pharaoh in *Glass' Akhnaten*, the Third Witch Ernst Bloch's *Macbeth*; Niña in the West Coast Premiere of Osvaldo Golijov's *Ainadamar*; and in her youth, the role of the Third Spirit in *Die Zauberflöte* at l'Opéra de Bordeaux.

In 2007, Sinha suffered an airplane accident that broke her lower back and paralyzed her left leg. Additionally suffering severe trauma to her singing muscles, it was unclear whether she would be able to walk or sing again. After several years of intensive rehabilitation, Sinha successfully finished her Master of Music degree and currently studies with renowned baritone Vladimir Chernov. Past teachers have included Marlena Malas and the pioneer of voice therapy, the late Oren Lathrop Brown. Sinha has sung under the baton of Steven Osgood, Andreas Mitisek, Ben Makino, Steven Byess, Brian Farrell and Carmine Aufiero. She has studied voice at the Juilliard School of Music, Wells College, California State University - Los Angeles and Cornell University. Currently, Sinha is a Marc and Eva Stern Fellow at Songfest, where she will be seen in concerts, recitals and master classes.



**Paulo Steinberg** has performed as a soloist and as a collaborative pianist in Brazil, Canada, Iceland, and in the United States, including two solo recitals at the Kennedy Center. Recent engagements include performances at the international festival Experiencing Villa-Lobos and the Wintergreen Summer Music Festival - The Rhythms and Colors of South America.

He is associate professor of piano at James Madison University. Steinberg holds a bachelor's degree in piano from Universidade de São Paulo, a master's degree from Arizona State University, and a Doctor of Music degree from Indiana University. A winner of several national competitions in Brazil, he was also the recipient of a substantial scholarship from the Brazilian Government while pursuing his master's degree. He has studied with Brazilian pianists Gilberto Tinetti, Caio Pagano and Paulo Gori, and with Belgian pianist Ms. Evelyne Brancart. Steinberg initiated a partnership with Música no Museu, an organization in Rio de Janeiro, Brazil that co-sponsors a yearly competition, providing performance opportunities and scholarships for young musicians.

He often serves as an adjudicator in competitions, and offers master classes, lectures, workshops and performances in the United States and abroad. Besides his love for performing and teaching, Steinberg holds an administrative position as president of the Virginia Music Teachers Association. Two CD projects are underway: a solo recording on Brazilian music; and a CD for clarinet and piano, with Dr. Janice L. Minor, clarinet professor at James Madison University.



Pianist **Liza Stepanova** has performed in Zankel Recital Hall at Carnegie; Alice Tully and Steinway Halls in NYC; the Kennedy Center and the Smithsonian in Washington; and live on WQXR, WFMT and WETA. She was twice a soloist with the Juilliard Orchestra, led by James DePreist and Nicholas McGegan, and was a top prizewinner at the Juilliard Concerto,

Steinway, Ettlingen and the Liszt-Garrison International Competition, where she won a Despy-Karlas Prize in the solo division in 2009 and First Prize in the duo division in 2013, with soprano Laura Strickling.

Stepanova performed at Castleton, La Jolla, Music@Menlo, and Davos (Switzerland) festivals. She is a member of the Lysander Piano Trio, and winner of the 2012 Concert Artists Guild and 2011 Coleman competitions. This season, the Trio presents recitals at Carnegie Weill and Merkin Recital Halls in NYC, at Purdue University and UCLA, and is due to release a debut CD. Stepanova studied art song with Wolfram Rieger and was invited by Dietrich Fischer-Dieskau to the Hugo-Wolf-Tage Festival in Austria. From 2011-13, she curated and performed innovative programs with the SongFusion ensemble, including a recital dedicated to Liszt.

Since 2013, she has served as associate artistic director and director of the Young Artists Piano Program at SongFest at Colburn

in Los Angeles. Stepanova holds a M.M. and D.M.A. from The Juilliard School and a B.M. from the Hanns Eisler Academy in Berlin, Germany. She studied with George Sava, Jerome Lowenthal, Seymour Lipkin and Joseph Kalichstein. Stepanova is on the faculty at The Juilliard School and Smith College.



**Laura Strickling** has been praised by *The New York Times* for her "flexible voice, crystalline diction and warm presence." She has appeared at Carnegie Hall, Avery Fisher Hall, the Kennedy Center, Wigmore Hall, Trinity Church on Wall Street, the Washington National Cathedral, the Chicago Schubertiade, and the Afghanistan National Institute of Music. Strickling is an alumna of the Berkshire Opera Company Resident Artist Program; her operatic roles include Countess Almaviva (*Le nozze di Figaro*), Cleopatra (*Giulio Cesare*), Mimi (*La bohème*), Gretel (*Hänsel and Gretel*), Micaëla (*Carmen*) and Pamina (*Die Zauberflöte*).

Her recent competition honors include First Prize in the duo division of the Liszt-Garrison International Piano Competition along with her collaborative partner Liza Stepanova, where they also received an award for Best Interpretation of a Song by Liszt. Strickling has been a prizewinner in the Positively Poulenc Competition, the Liederkrantz Competition, the Bel Canto Chorus Competition, the Schubert Club Competition, the Washington International Competition, the Joy in Singing Competition and the Vocal Arts DC Discovery Competition.

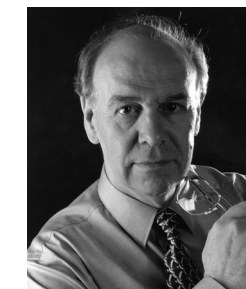
A Chicago native, Strickling holds degrees from the Peabody Institute of Johns Hopkins University (M.M. in voice) and the Moody Bible Institute (B.M. in sacred music). Strickling was a fellow at the Tanglewood Music Center in 2013, a resident artist at the Steans Music Institute at Ravinia in 2012, a recipient of the Marc and Eva Stern Fellowship at SongFest in 2011 and 2012, and performed in Weill Music Institute's 2012 Professional Training Program at Carnegie Hall.



Italian-American virtuoso **James Tocco** enjoys international renown as a recitalist, orchestral soloist, chamber musician and pedagogue. Born of Italian parents in Detroit, Tocco's love of music—especially opera—began in early childhood. He started studying piano at age six and made his orchestral debut at age 12, performing Beethoven's Second Concerto. He pursued

his later studies with Magda Tagliaferro in Paris and Claudio Arrau in New York. Tocco has performed with many of the world's greatest orchestras, including the Berlin Philharmonic, the London Symphony, The Concertgebouw and the NHK Symphony. In the United States, he has appeared with the orchestras of New York, Washington, Cleveland, Chicago, Cincinnati, Detroit, Pittsburgh, Houston and Los Angeles, among others.

Mr. Tocco is founder and artistic director of the Great Lakes Chamber Music Festival in Bloomfield Hills, Michigan. Since 1991, he has been eminent scholar/artist-in-residence at the University of Cincinnati College-Conservatory of Music.



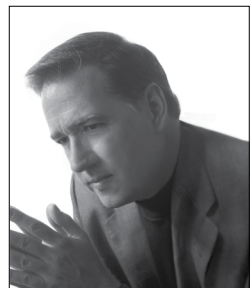
**Alan Walker** is professor emeritus of music at McMaster University, Canada. Before settling in North America, he was on the staff of the music division of the British Broadcasting Corporation in London. He has broadcast for the BBC, for the CBC, and for CJRT-FM (Toronto), and gives regular public lectures on the music of the Romantic era, a period in which he specializes. His 13 published books include *A Study in Musical Analysis*, *An Anatomy of Musical Criticism*, and symposia on Chopin, Schumann, and Liszt.

Walker's three-volume, prize-winning biography of Franz Liszt, published by Alfred A. Knopf (New York) and Faber & Faber (London), was a project that took him 25 years to complete, and for which the President of Hungary bestowed on him the Pro Cultura Hungarica medal. The biography also received the Royal Philharmonic Society Prize, presented by HRH The Duke of Kent in London. *Time* magazine hailed the biography as "a textured portrait of Liszt and his times without rival." *The Wall Street Journal* called it "the definitive work to which all subsequent Liszt biographies will aspire." *The Washington Post* selected it as a "Book of the Year."

The Liszt biography was followed by a detailed inquiry into Liszt's demise called *The Death of Franz Liszt* (Cornell University Press, Ithaca, N.Y.). It describes the last 10 days of the composer's life in Bayreuth. Based on eyewitness accounts and the unpublished diary of a pupil, Lina Schmalhausen, it tells a harrowing story of Liszt's final illness, of medical malpractice, of family neglect, and of a callous disregard for Liszt's final wishes.

Walker's latest book is titled *Reflections on Liszt* (Cornell University Press, Ithaca, 2005), which contains essays on Liszt's life and work, including his lifelong connection to the music of Beethoven, the Beethoven Symphony-transcriptions, the Schubert Song-transcriptions, the Sonata in B minor, Liszt as an editor of other composers' music, and Liszt as an author.

For his services to music, McMaster University bestowed on Walker the honorary degree of Doctor of Letters, honoris causa. During the Liszt bicentennial anniversary year (2011), the Government of Hungary inducted him into one of its highest honors: the Knight's Cross of Merit of the Republic of Hungary.



**William Wellborn** is a board member of the national ALS, the founding president of the San Francisco Bay Area Chapter of the American Liszt Society, and vice president of the San Francisco Council of the Chopin Foundation. He holds degrees from the New England Conservatory and the University of Texas, where his teachers included Gregory Allen, Patricia Zander and Nancy Garrett, and two leaders in the field of piano pedagogy, Amanda Vick Lethco and Martha Hilley. He has also received coaching from John Perry, Leon Fleisher, Karl-Heinz Kämmerling and Jerome Lowenthal.

Guest artist appearances include: the New Orleans Institute for the Performing Arts; the Paderewski Festival; the American Liszt Society; the Great Romantics Festival in Hamilton, Canada; the Chopin chez George Sand festival de piano in La Châtre, France; and the Très Séculos de Piano Series in Rio de Janeiro. Wellborn has given concerts, lectures and workshops for organizations such as the 2000 World Pedagogy Conference, the conservatories of Toronto and Paris, and numerous Music Teachers Associations across the United States. Recently, he was the convention artist for the Colorado MTA, and later this summer he co-directs the Mozart Tour 2014, which travels to Austria, Germany and Italy. A faculty member of the San Francisco Conservatory of Music since 1989, Wellborn teaches piano in the Pre-College Division and piano pedagogy in the Collegiate Division.

His students frequently win top prizes in numerous state, national and international piano competitions. Wellborn records for the Marco Polo and Cambria Master Recordings labels. For more information, please visit his website at [www.williamwellborn.com](http://www.williamwellborn.com).



The international career of pianist **David Witten** has included numerous concert tours in Ireland, Finland, Russia, Ukraine, Europe, Mexico, South America and China. As the recipient of a 1990 Fulbright Scholar Award, Witten spent five months teaching and concertizing throughout Brazil, and he is frequently invited back to give concerts and master classes. Closer to home, Witten's performances have included solo appearances with the Boston Pops Orchestra and the Pro Arte Chamber Orchestra.

With flutist Sue-Ellen Hershman-Tcherepnin, Witten formed Dúo Clásico; their recording, *Flute and Piano Music of Latin America*, was issued on the Musical Heritage Society label. Marco Polo Records released Witten's solo recording, *Piano Music of Manuel M. Ponce*. His most recent recordings, *Piano Music of Nikolai Tcherepnin*, and *Songs of Nikolai Tcherepnin* with soprano Elena Mindlina, were issued on the Toccata Classics label.

Witten's involvement in music has not been limited to performance. He is the editor of *Nineteenth-Century Piano Music:*

*Essays in Performance and Analysis* (Garland Publishing, 1997), which includes his landmark analytical study of the Chopin *Ballades*.

Born in Baltimore, Maryland, Witten received his early training at the Peabody Conservatory and at the Rubin Academy of Music in Jerusalem. His undergraduate studies at the Johns Hopkins University led to a degree in psychology. Later graduating with high honors from Boston University, he earned a D.M.A. in piano performance. His most influential teachers have been Tinka Knopf, Benjamin Oren, Reynaldo Reyes, Walter Hautzig, Leo Smit, Anthony di Bonaventura and Dorothy Taubman. After 20 years as an active pianist in the Boston area, Witten accepted a position at the Cali School of Music at Montclair State University, where he is currently coordinator of keyboard studies.



**Ophra Yerushalmi** is a graduate of the Jerusalem Academy of Music, and later a scholarship student of Claudio Arrau and composer Stefan Wolpe. She has performed throughout four continents, and premiered works of Israeli composers Paul Ben-Haim, Mordecai Seter and Joseph Tal. New York audiences have heard her at the 92nd Street "Y," Merkin Hall, The Miller

Theatre, Symphony Space, Lincoln Center, and The Music Festival of the Hamptons, directed by Lukas Foss, who also participated in her film, *Chopin's Afterlife*. *Liszt's Dance with the Devil* was selected for the 2011 celebrations and festivals in Paris, Budapest, Utrecht, Bologna, Rome, Columbia University, Ottawa, Baltimore, Oakland, and the Provincetown Playhouse of NYU. The Hungarian television screened the film in Hungarian. *Liszt's Dance with the Devil* was shown most recently in Tel Aviv, Israel. The *Ha-Aretz* music writer Haggai Hitron called it "a fascinating film, a portrait of a malignant wizard." *Liszt: A Chorus of Voices*, just published by Pendragon Press, includes an essay by Yerushalmi, "Benediction to Liszt in His Solitude."

Yerushalmi received an artist-in-residence fellowship for three months in 2013 from the Helene Wurlitzer Foundation in Taos, New Mexico, where she developed her new film project, *Preludes*. Being pianist/filmmaker, her *casita* included a grand piano. During her residency, *Liszt's Dance* was screened at the Harwood Museum of Taos. James M. Keller of *Pasatiempo*, Santa Fe wrote: "Yerushalmi clearly loves Liszt. It is surprising how much she was able to pack into so short a span without making the film seem rushed or overloaded."

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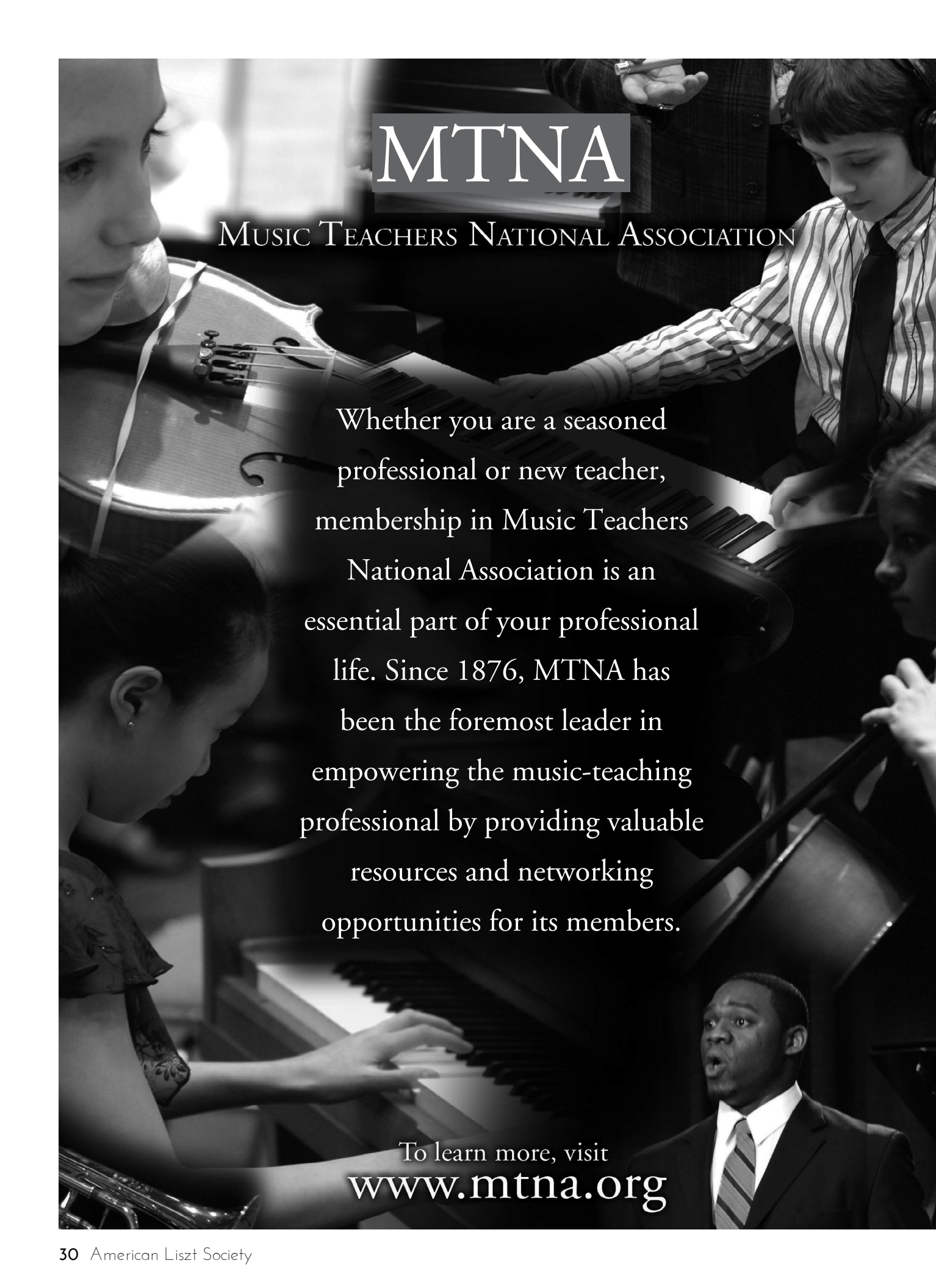
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