

SCHEDULE

Sunday, July 31 (Lincoln Hall, B-20)

8:00pm — Opening Ceremony

Monday, August 1 - Round 1, Day 1 (Sage Chapel)

10:00am–1:00pm — Session 1

4:00pm–7:00pm — Session 2

Tuesday, August 2 - Round 1, Day 2 (Sage Chapel)

10:00am–1:00pm — Session 3

4:00pm–7:00pm — Session 4

Wednesday, August 3 - Round 1, Day 3 (Sage Chapel)

10:00am–1:00pm — Session 5

4:00pm–7:00pm — Session 6

Thursday, August 4 - Round 2 (Sage Chapel)

9:30am–1:15pm — Session 7

4:00pm–7:45pm — Session 8

Saturday, August 6 - Final Round (Schwartz Center, Kiplinger Proscenium Theatre)

2:00pm–5:00pm — Session 9

7:00pm–9:00pm — Session 10

9:30pm — Announcement of Prizes, followed by the
Closing Reception

**In the first two rounds, the audience will kindly refrain from
applauding until the end of each competitor's performance.**

On behalf of Cornell University, welcome to the Westfield Center's first International Fortepiano Competition. I am especially proud to host this singular event celebrating the fortepiano and its repertoire because our music department has built a strong tradition around the synthesis of historic keyboard performance and scholarship. Through the exceptional talent and leadership of Malcolm Bilson, his students, and music faculty colleagues, Cornell continues to have a major influence on today's interpretation of early music. Over the next several days, we will experience many different aspects of fortepiano musicianship. We can look forward to the excitement of the competition and the pleasure of learning more about this influential instrument and the music written for it. Above all, we can expect great enjoyment.

G. PETER LEPAGE

**The Harold Tanner Dean
College of Arts and Sciences**

Music history is filled with anecdotes of dueling keyboardists: Mozart versus Clementi at the fortepiano on Christmas Eve, 1781 in Vienna, which was officially declared a tie; Handel and Scarlatti's 'contest in virtuosity' in Rome in 1708 or 1709, in which Handel is said to have prevailed at the organ, Scarlatti at the harpsichord. And then there is the famous story of the contest staged between J. S. Bach and the French organist Louis Marchand in Dresden in 1717, which retails how Marchand stole away after having been scared off by Bach's prowess.

Such tales emphasize the drama of the encounter, and the thrill of victory. But they quickly move from competition to cooperation as they describe the bonds between participants that endure once the excitement of the play-off has receded into history. Clementi was impressed by, and filled with respect for, Mozart, and Mozart later drew musically from his supposed opponent; Scarlatti is said to have followed Handel around Italy after their contest in order to learn from Handel's organ playing, while Handel would later express his admiration for Scarlatti's music from distant London.

With warm thanks to Cornell University, to the Andrew W. Mellon foundation, and to our friends and supporters in Ithaca and beyond, the Westfield Center is proud to be able to present its first international fortepiano competition. As we inaugurate an annual competition for performers on historically inspired keyboard instruments we hope that the diverse participants — gifted young musicians who have travelled to Ithaca from around the world — will cultivate long-lasting relationships with their colleagues, as well as with members of the jury and the Ithaca community. Long after the prizes have been awarded, we hope that all will have been glad to be a part of this historic event, and that the spirit of discovery and friendship born of these encounters will stay with us.

ANNETTE RICHARDS

Executive Director, The Westfield Center

Ich denke, daß die Instrumente aller Zeiten Klangfarben und Effecte hatten, die wir auf dem heutigen Clavier nicht wiedergeben können. — Daß die Compositionen je nach den vorhandenen Instrumenten gedacht wurden und nur auf diesen ihre vollgültige Wirkung ausüben können, also auf dem heutigen Clavier gespielt eher unvortheilhaft erklingen.

I think that instruments from every period have effects and colors that cannot be reproduced on today's pianos — that compositions were always conceived with the instruments of their time in mind, and only on those can they achieve their full effect; played on today's instruments they sound at a disadvantage.

Anton Rubinstein (1892)

Why play earlier repertoire on early pianos and, more importantly, why organize a competition to promote young players of these instruments?

It might be more apt to pose the question the other way round: Why play keyboard repertoire spanning three hundred years on a single model of piano, one conceived and built in the 1860s and 70s for the aesthetics of Franz Liszt and Anton Rubinstein?

Pianos, which came into their own during the last decades of the 18th century, changed and evolved across the first half of the 19th century, adapting to altering tastes and developing along various aesthetic paths. Beethoven, during whose lifetime they expanded considerably in size and range and more than doubled in weight, altered his style of piano writing perceptibly with each new model. Franz Liszt, considered by many the nineteenth century's greatest pianist, owned more than 20 pianos and endorsed about 60 — German pianos, French pianos, Russian pianos, Hungarian pianos, American pianos including, at the end of his life, both a Steinway and a Bechstein. Liszt would be astonished to see that 95% of today's piano concerts and recordings are on a single brand of a single model of piano.

In the last 40 years or so more and more of the world's most important orchestras have been returning partially (some almost completely) to the earlier models and playing styles, so that principles of bowing, articulation, balance between instruments, and so on, are in many quarters becoming virtually mainstream. Early pianos, on the other hand, are often still viewed as "interesting and quaint," inferior to the modern "perfected" instrument. And so one sees almost weekly another complete Beethoven Piano Sonata cycle on a Steinway-type piano (there must be over a hundred by now), a piano at the virtually opposite end of the spectrum of piano building from those Beethoven knew and for which he wrote his keyboard music.

The thirty young players who are attending this competition, from as far off as Moscow or Tokyo, represent a new generation of those who find this adventure stimulating and exciting. These are young players who don't accept at face value a performing tradition that has come down through the generations for more than a hundred years. They hope to forge new paths of expression based not only on the instruments, but on all sources of information that can lead to fresh realizations of these 200-year-old scores.

Westfield and Cornell have established this competition (and the harpsichord and organ competitions to follow in 2012 and 2013) to further the aspirations of these young people and help them in their careers. To this end we have put together a diverse jury, most of whom do not know each other, yet all of whom are devoted to these values. We encourage all the competitors to treat each performance like a genuine concert experience for the public, not as a test to get through to the next round. The common denominator binding all the judges we have invited is the hope of hearing genuinely beautiful and meaningful performances, by passionate players willing to take risks for expressions they deeply believe in.

We feel confident that there are rewarding and exciting musical days ahead. May everyone enjoy the week!

MALCOLM BILSON

President of the Competition

MONETARY PRIZES

First Prize — \$7,500

Second Prize — \$3,500

Third Prize — \$2,500 (Given by Ms. Percy Browning)

Herbert J. Carlin Audience Prize — \$1,000 *

* The audience will choose its favorite using ballots distributed at the final round for this purpose.

SOLO CONCERTS *

Boston Early Music Festival
(Boston, Massachusetts and New York City)

Kerrytown Concert House (Ann Arbor, Michigan)

Los Angeles County Museum (Los Angeles, California)

New York State Baroque (Ithaca and Syracuse, New York)

Raleigh Chamber Music Guild (Raleigh, North Carolina)

Smithsonian Institution (Washington, DC)

Utrecht Festival Oude Muziek (The Netherlands)

CONCERTO WITH ORCHESTRA

Orfeo Early Music Orchestra (Budapest)

* These engagements have been offered in principle by the organizations listed and are subject to final negotiation.

JURORS

Penelope Crawford
Pierre Goy
Christopher Hogwood
Tuija Hakkila
Robert Levin
György Vashegyi
Andrew Willis

ACADEMY INSTRUCTORS

David Breitman
Bart van Oort

ACADEMY PARTICIPANTS

Sophie Becker
Andrea Botticelli
Donna Baddeley
Alissa Duryee
Thomas Foster
Richard Fountain
Mai Goto
Shin Hwang
Mirna Lekic
Mercelo Lian
Ivana Elvira Lorenzin
Flore Merlin
Heather Pinkham
David Rosen
Karen Schmid
Stephanie Schmidt
Jolyn Tsai
Eri Uchida
Jian Woo
Yiming Zhang

CONTESTANTS

Olga Andryushchenko
Assen Boyadjiev
Urszula Danielewicz
Alissa Duryee
Richard Fountain
Mai Goto
Shin Hwang
Nicoleta Ion
Tae-Young Kim
David Kim
Mariko Koide
Alexandra Koreneva
Mike Cheng-Yu Lee
Gili Loftus
Tullia Melandri
Flore Merlin
Elizaveta Miller
Kae Ogawa
Anthony Romaniuk
Ksenia Semenova
Aleksey Shevchenko
Petra Somlai
Alexandra Snyder Dunbar
Megumi Tanno
Eri Uchida
Olga Witthauer
Jian Woo
Yi-Heng Yang
Yiming Zhang

MALCOLM BILSON PRESIDENT



Malcolm Bilson began his pioneering activity in the early 1970s as a performer of Haydn, Mozart, Beethoven and Schubert on late 18th- and early 19th-century pianos. Since then he has proven to be a key contributor to the restoration of the fortepiano

to the concert stage and to fresh recordings of the “mainstream” repertory.

Bilson has recorded the three most important complete cycles of works for piano by Mozart: the piano concertos with John Eliot Gardiner and the English Baroque Soloists for Deutsche Grammophon Archiv, the piano-violin Sonatas with Sergiu Luca for Nonesuch records, and the solo piano sonatas for Hungaroton. His traversal on period pianos of the Schubert piano sonatas (including the so-called incomplete sonatas), likewise on Hungaroton, was completed in 2003. In 2005 a single CD of Haydn sonatas appeared on the Claves label, and in 2008 his first recording on an English pianoforte of Haydn, Dussek and Cramer was released on Bridge Records.

Bilson, a member of the Cornell Music Faculty since 1968, is also Adjunct Professor at both the Eastman School of Music in Rochester, New York and the Franz Liszt Academy in Budapest, Hungary.

An educational video entitled “Knowing the Score” was released in 2005, in which Bilson discusses the question: Do we really know how to read the notation of the so-called ‘classical’ masters? (www.knowingthescore.com). He is currently preparing a second DVD titled “Performing the Score”, to be released next month. If we now know how to read notation, how can it be realized in sound? (www.performingthescore.com).

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

PENELOPE CRAWFORD JUROR



Penelope Crawford has appeared throughout the US and Canada as soloist with modern and period instrument orchestras and as a recitalist and chamber musician. From 1975 to 1990 she was harpsichordist and fortepianist with the Ars Music Baroque Orchestra, one of the first period instrument ensembles in North America. As a member of the Atlantis

Trio she has performed and recorded all the music of Franz Schubert for piano and strings and has completed a ten-year recording project for the Musica Omnia label of all the chamber music for piano and strings of Felix Mendelssohn. With baritone Max van Egmond she has also recorded Schubert's two major Lieder cycles, *Die schöne Müllerin* and *Winterreise*. Ms. Crawford served for twenty-five years on the artist faculty of the Oberlin Baroque Performance Institute, and presently teaches fortepiano at the University of Michigan.

PIERRE GOY JUROR



As a player, Pierre Goy seeks to match the music of each period with an appropriate instrument. In this spirit, he has recorded Liszt's *Années de Pèlerinage: Première année: Suisse, Chopin à Vienne* and *Claviers Mozartiens*. With Nicole Hostettler he explores the four-hand and two-instrument repertoire, with combinations of fortepiano, fortepiano and harpsichord or on two clavichords. As a chamber musician, he performs, amongst others, with members of "Il Giardino

Armonico", the "Mosaïques" string quartet, and the "Ensemble Baroque de Limoges". He teaches at the Hautes Ecole de Musique in Geneva, Lausanne and Fribourg. In 2002, Goy founded the "Rencontres Internationales harmoniques de Lausanne", a biennial event uniting musicians, instrument-makers and restorers, musicologists and museum curators in an exploration of early instruments.

TUIJA HAKKILA JUROR



Tuija Hakkila has performed around the world as a soloist, in chamber groups and as an accompanist, and has made broadcasts in several countries. Her discography includes the complete cycle of Mozart keyboard sonatas, for which she has won acclaim in the world press, a recital of 20th-century piano music and a world premiere recording of the early nineteenth-century Finnish Lithander brothers' music. She released a CD of Sibelius's piano

works in 2010. She also taught at the Royal Danish Conservatory in Copenhagen from 2005 through 2008. She has been the Artistic Director of the Early Music Festival in Hämeenlinna and the Sibelius Academy Concert Series. Ms. Hakkila currently holds a senior position in piano at the Sibelius Academy.

CHRISTOPHER HOGWOOD JUROR



Once described as “the von Karajan of early music,” Christopher Hogwood is universally acknowledged as one of the most influential exponents of the historically informed early music movement. He has worked with most leading symphony orchestras and opera houses in the world and his catalogue of over 200 recordings with the Academy of Ancient Music on Decca, which includes the complete Mozart and Beethoven symphonies, has received some of the

world’s most prestigious awards.

Christopher Hogwood’s conducting projects are closely connected to his research and editing work. He is in the process of completing a new edition of Mendelssohn’s orchestral works for Bärenreiter and is General Editor of the new Geminiani Opera Omnia (Ut Orpheus, Bologna). He also sits on the board of the C. P. E. Bach Complete Works Edition, and the Martinu Complete Edition. Mr. Hogwood is Emeritus Honorary Professor of Music at the University of Cambridge and Professor of Music at Gresham College, London.

ROBERT LEVIN JUROR



Robert Levin performs throughout the world as a soloist and in chamber concerts. His recordings include the complete Bach concertos with Helmuth Rilling as well as the English Suites and the Well-Tempered Clavier (on five keyboard instruments) for Hänssler's 172-CD Edition Bachakademie. Other recordings include a Beethoven concerto

cycle with Sir John Eliot Gardiner and the Orchestre Révolutionnaire et Romantique for Archiv, a Mozart concerto cycle with Christopher Hogwood and the Academy of Ancient Music for Decca/Oiseau-Lyre and the first volume of a Mozart sonata cycle for Deutsche Harmonia Mundi. After more than a quarter century as an artist faculty member at the Sarasota Music Festival he succeeded Paul Wolfe as Artistic Director in 2007. Robert Levin is renowned for his restoration of the Classical period practice of improvised embellishments and cadenzas; his Mozart and Beethoven performances have been hailed for their active mastery of the Classical musical language. A member of the Akademie für Mozartforschung and the American Academy of Arts and Sciences, his completions of Mozart fragments are published by Bärenreiter, Breitkopf & Härtel, Carus, Peters, and Wiener Urtext Edition, and have been recorded and performed throughout the world.

GYÖRGY VASHEGYI JUROR



György Vashegyi was born in Budapest in 1970 and graduated at the conducting faculty of Franz Liszt Music Academy. He has attended master classes given by John Eliot Gardiner and Helmuth Rilling and studied harpsichord and chamber music with John Toll and Simon Standage. In 1990 he formed his first ensemble, the Purcell Choir, and a year later the period instrument group Orfeo Orchestra. He also works with other early music groups and symphony

orchestras. Since 2011 he conducts regularly at the Hungarian State Opera of Budapest. He leads the Early Music Department at the Liszt Academy, Budapest.

ANDREW WILLIS JUROR



Andrew Willis performs in the United States and abroad on pianos of every period. His recording of Op. 106 for the first complete Beethoven sonata cycle on period instruments was hailed by *The New York Times* as “a ‘Hammerklavier’ of rare stature.” He has also recorded Schubert lieder and Rossini songs with soprano Julianne Baird and early Romantic song cycles with sopra-

no Georgine Resick. Willis has been a member of the keyboard faculty at the University of North Carolina at Greensboro since 1994.

Willis has appeared at many music festivals and has performed with the Atlanta Baroque Orchestra, the Apollo Ensemble, and the Philadelphia Classical Symphony. A past president of the Southeastern Historical Keyboard Society, he extends his investigation of historical performance practice into the Romantic era and into the Baroque. A graduate of Curtis, Temple and Cornell, his mentors included Mieczyslaw Horszowski, Lambert Orkis and Malcolm Bilson.

DAVID BREITMAN INSTRUCTOR



David Breitman is equally at home with the fortepiano and the modern piano. As the recital partner of bari-tone Sanford Sylvan since 1978, he has given several hundred recitals and recorded four CDs, ranging from Schubert's *Die schöne Müllerin*, to the premiere recording of *The Glass Hammer*, a song cycle by the Cuban-American

composer Jorge Martin. Along with Andrew Willis, he is one of seven fortepianists in a complete Beethoven piano sonata cycle recording on CLAVES. His recording of the Mozart violin sonata cycle with Jean-François Rivest is available on the Analekta label.

A Montreal native, he now teaches at the Oberlin Conservatory in Ohio, where he directs the Historical Performance program. He is at work on a book entitled *Time-Travel for Pianists: How today's players can learn from yesterday's instruments*.

BART VAN OORT INSTRUCTOR



Bart van Oort teaches fortepiano and is a lecturer in Historical Performance Practice at the Royal Conservatory in The Hague. He has performed and taught around the world. Since 1997 he has made more than fifty recordings of chamber music and solo repertory, including the prize-winning 4-CD box set *The Art of the Nocturne in the*

Nineteenth Century, the *Complete Haydn Piano Trios* with his ensemble the Van Swieten Society, with Malcolm Bilson and five other fortepianists the *Complete Beethoven Piano Sonatas* and, with four other fortepianists, the *Complete Haydn Piano Sonatas*. In 2006 Bart van Oort completed a ten-year, 14-CD recording project, the *Complete Works for Piano solo and Piano four-hands of Mozart*. With his ensemble he has recorded *Beethoven's Beethoven* (arrangements by Beethoven), chamber music by Carl Maria Von Weber and *The Young Genius* (early works by Felix Mendelssohn). Recent releases include *Musing on the Ocean* (Beethoven's Scottish Songs) with soprano Lynn Dawson and *Schubert and the Flute* with flutist Marieke Schneemann.

REPERTOIRE FOR COMPETITORS

First Round

1. C. P. E. Bach (1714–1788) — One fantasy from
Sechs Sammlungen für Kenner und Liebhaber,
or
Wolfgang Amadeus Mozart (1756–1791) — One set of variations
2. A sonata by:
Mozart
Joseph Haydn (1732–1809)
Ludwig van Beethoven (1770–1827) — Early
Muzio Clementi (1752–1832)
Jan Ladislav Dussek (1760–1812)

Second Round

1. Franz Schubert (1797–1828) — Any three *Moments Musicaux*
or
one Impromptu from D. 899 or D. 935
or
Beethoven — A set of four Bagatelles (in any order) from
op. 119 or 126
2. A sonata by:
Beethoven — Late
Carl Maria von Weber (1786–1826) — Op. 39 or 70
Johann Nepomuk Hummel (1778–1837) — Op. 81
Schubert
Additional work of candidate's choice, time permitting (optional)

Third Round

1. Any work of contestant's choice not heard in the first two rounds.
2. Beethoven: One of the three trios from op. 1

This list is a summary of the repertoire; for full details, see
<http://westfield.org/competition/repertoire/>

OLGA ANDRYUSHCHENKO (RUSSIA)



Olga Andryushchenko was born in Moscow and attended the Central Special Musical School. She studied with Alexei Lubimov at the Tchaikovsky State Conservatory, completing postgraduate study there also. She won a DAAD scholarship to attend the Hochschule für Musik in Cologne. She has won First Prize in the “Premio Vanna Spadafora” International Piano Competition in Italy (2004), Third Prize in the “Musica antique” International Fortepiano Competition in Belgium (2007) and First Prize in the “A. Scriabin” International Piano Competition in Paris (2008). She has performed as a soloist with the Moscow State Philharmonic Society, and currently performs on piano, organ, fortepiano and harpsichord, both as a soloist and in ensembles.

First Round

Mozart — Sonata in D major, K. 576

Mozart — Variations on “Ah, vous dirai-je maman” in C major, K. 265

Second Round

Beethoven — Bagatelles, op. 119, nos. 1, 2, 3 and 9

Schubert — Sonata in A major, D. 959

Third Round

Schubert — “Wandererfantasie” in C major, D. 760

Beethoven — Trio in C minor, op. 1, no. 3



ASSEN BOYADJIEV (BULGARIA)

Assen Boyadjiev was born 1980 in Sofia, Bulgaria. He studied with Anton Dikov at the National Music Academy “Pantcho Vladigerov” in Sofia, Martin Doerrie and Zvi Meniker at the Hannover University of Music, Drama and Media in

Germany and with Malcolm Bilson at Cornell University, USA. He received an award at the International Music Competition “J. S. Bach” in Leipzig in 2006 and won the First Prize and Grand Prix of the “Young Music Talents” Competition 1998 in Sofia. Currently he teaches at the Hannover University of Music, Drama and Media and is the artistic adviser of the International Music Festival “Katja Popova” in Pleven, Bulgaria and the International Music Festival in Goslar, Germany.

First Round

Haydn — Sonata in G major, Hob. XVI:27

Mozart — Variations on “Unser dummer Pöbel meint” in G Major, K. 455

Second Round

Beethoven — Six Bagatelles, op.126

Schubert — Sonata in A minor, D. 784

Third Round

Haydn — Sonata in A-flat major, Hob. XVI:46

Beethoven — Trio in C minor, op. 1, no. 3

URSZULA DANIELEWICZ (POLAND)



Urszula Danielewicz is a fortepiano and harpsichord player living in the Netherlands and is active as a recitalist, chamber musician and accompanist. She was a semifinalist in the 15th International J. S. Bach Wettbewerb in Leipzig in 2006. She

earned a Master's Degree at the Academy of Music in Wrocław studying with Marta Kaczmarek and received a scholarship to study with Elisabeth Joye at the Conservatoire Erik Satie in Paris. She has also studied at the Royal Conservatoire in The Hague with Jacques Ogg and at the Conservatoire in The Hague with Bart van Oort and Stanley Hoogland, and has attended master classes with Gustav Leonhardt, Nicholas Parle, Ketil Haugsand, Viviana Sofronitzky and Kristian Bezuidenhout.

First Round

C. P. E. Bach — Fantasy in A Major, Wq. 58/6
Mozart — Sonata in F Major, K. 533

Second Round

Beethoven — Sonata in A major, op. 101
Schubert — *Moments Musicaux*, D. 780, nos. 2, 3 and 4

Third Round

Dussek — Sonata in G minor, op. 10, no. 2
Fryderyk Chopin (1810–1849) — Nocturne in B major, op. 9, no. 3
Beethoven — Trio in E-flat major, op. 1, no. 1



ALISSA DURYEE (FRANCE/USA)

Alissa Duryee had early musical studies with Donaldo Garcia at the Manhattan School of Music Preparatory Division. She later moved to France to study with Gérard Frémy and Guigla Katsarava and received a degree

from the Ecole Normale Supérieure de Musique de Paris. She studied harpsichord with Olivier Baumont, Noëlle Spieth and Frédéric Michel and fortepiano with Patrick Cohen at the Conservatoire National de Région de Paris; she earned a “Diplôme Supérieur d’Études Musicales” in 2007. In 2010, she was the winner of the Concours Musique au Centre, which allowed a duo to complete a recording project retracing the history of cello and keyboard repertoire.

First Round

Mozart — Variations on “Ein Weib ist das herrlichste Ding” in F major, K. 613
Clementi — Sonata in B-flat major, op. 24, no. 2

Second Round

Schubert — *Three Moments Musicaux*, D. 780, nos. 4, 5 and 6
Beethoven — Sonata in E minor, op. 90
Beethoven — Fantasy in G minor, op. 77

Third Round

W. F. Bach (1710–1784) — Fantasy in A minor, Fk. 23
Weber — *Rondo brillante*, op. 62
Schubert — Klavierstück in E-flat major, D. 946, no. 2
Beethoven — Trio in G major, op. 1, no 2

RICHARD FOUNTAIN (USA)



Richard Fountain enjoys a career as a teacher, adjudicator, solo performer, choral, vocal and chamber collaborator and orchestral pianist. He is Assistant Professor of Collaborative Piano at Wayland Baptist University in Plainview, TX.

Fountain holds both DMA and MM degrees in piano performance from the University of Nebraska-Lincoln, studying under Paul Barnes, and a Bachelor of Music from Taylor University, studying under Leon Harshenin. He was a featured soloist with the Marion Philharmonic Orchestra, the UNL Symphony Orchestra and Lincoln's Symphony Orchestra and is Principal Keyboardist with both Lincoln's Symphony Orchestra and the Lubbock Symphony. He studied forte piano with Ann Chang at UNL and has studied with Malcolm Bilson, Bart van Oort, David Breitman and Andrew Willis.

First Round

Haydn — Sonata in B minor, Hob. XVI:32

Mozart — Variations on "Ah, vous dirai-je maman" in C major, K. 265

Second Round

Hummel — *Rondo brillant* in B minor, op. 109

Schubert — Impromptu in A-flat major, D. 935, no. 2

Beethoven — Sonata in E-flat major "Les adieux", op. 81a

Third Round

Beethoven — Trio in G major, op. 1, no. 2

C. P. E. Bach — Sonata in A major, Wq. 55/4



MAI GOTO (JAPAN)

Born in 1984 in Osaka, Japan, pianist Mai Goto received her undergraduate degree at Osaka University of Music studying with Atsuhiko Shimizu. She studied at the Liszt Academy of Music in Hungary with György Nador, and is currently

working on her Master's degree at the Grieg Academy, University of Bergen, Norway studying with Torleif Torgersen and Signe Bakke. She has received prizes in The Takatsiku Music Competition, Japan, the 19th International Young Musician Competition, Italy and the 24th International Music Competition Rovero d'Oro, Italy, where she won first prize. She has recently been chosen to play Mendelssohn's Piano Concerto No. 2 with the Bergen Philharmonic Orchestra.

First Round

C. P. E. Bach — Fantasy in F major, Wq. 59/5

Beethoven — Sonata No. 8 in C minor "Pathétique," op. 13

Second Round

Beethoven — Sonata in E minor, op. 90

Schubert — Impromptus, D. 899, nos. 1 and 3

Third Round

Ignaz Moscheles (1794–1870) — *Hommage Caractéristique à la mémoire de Madame Malibran de Berio en form de Fanatasie*, op. 94b

Schubert — Sonata in A major, D. 664

Beethoven — Trio in C minor, op. 1, no.3

SHIN HWANG (USA)



Shin Hwang is currently pursuing a dual master's degree in Piano Performance and Fortepiano at the University of Michigan, where he studies with Penelope Crawford and Arthur Greene. He made his public debut as a pianist performing Beethoven's Piano Concerto No. 3 with the Lafayette College Orchestra. He attended Edward Parmentier's harpsichord workshop, where he discovered his affinity for the harpsichord and early music. Since then he has performed both solo programs on the harpsichord and fortepiano and with various University of Michigan baroque ensembles. Recently, he was awarded a scholarship from Early Music America to study at the Oberlin Baroque Performance Institute and the Westfield Center Summer Academy.

First Round

C. P. E. Bach — Fantasy in C major, Wq. 61/6
Beethoven — Sonata in D minor "The Tempest", op. 31, no. 2

Second Round

Schubert — Impromptu in F minor, D. 935, no. 1
Beethoven — Sonata in E major, op. 109

Third Round

Schubert — Sonata in A minor, D. 845
Beethoven — Trio in G major, op. 1, no. 2



NICOLETA ION (ROMANIA)

Nicoleta Ion was born 1980 in Oradea, Romania. She studied at the Music University of Bucharest and at the Hochschule für Musik und Theater, Hannover in Germany with Gerrit Zitterbart (piano) and Zvi Meniker (fortepiano). She has won many national and international prizes including the Mozart-Competition of the Romanian Mozart Society and the International Carl Flesch Competition. In 2004 she received the Fourth Prize and the Public's Prize in the 8th Fortepiano Competition in Bruges (Belgium). Ms. Ion performs as a soloist, chamber musician and accompanist on the modern piano and fortepiano in Europe and the US. She has performed as a soloist with the Philharmonic Orchestra Oradea and in many festivals.

First Round

Haydn — Sonata in C major, Hob. XVI:48

Mozart — Variations on "Ein Weib ist das herrlichste Ding" in F Major, K. 613

Second Round

Schubert — Impromptu in C minor, D. 899, no. 1

Beethoven — Sonata in E minor, op. 90

Dussek — Sonata in F-sharp minor, op. 61

Third Round

George Frederick Pinto (1785–1806) — Sonata in
E-flat minor, op. 3, no. 1

Schubert — Impromptu in B-flat major, D. 935, no. 3

Beethoven — Trio in E-flat major, op. 1, no. 1

TAE-YOUNG KIM (SOUTH KOREA)



Fortepianist Tae-Young Kim was born in Seoul, South Korea. She first studied modern piano at the Music Hochschule Trossingen in Germany, then fortepiano with Eckart Sellheim. In 2006 she began the core period of her fortepiano study in The Hague with Bart van Oort. She has taken

fortepiano master classes with Malcolm Bilson, Bart van Oort, Zvi Meniker and Andreas Staier among others as well as an improvisation master class with Rudolf Lutz of Basel. She has visited and played on nearly every type of fortepiano in existence, including those at the collections of Cobbe, Finchcocks, Chris Maene, and the German National Museum. Since 2009 she has been a master's student in fortepiano with Richard Egarr at the Amsterdam Conservatory.

First Round

C. P. E. Bach — Fantasy in F major, Wq. 59/5
Dussek — Sonata in C major, op. 9, no. 2

Second Round

Beethoven — Sonata in E major, op. 109
Schubert — Impromptus, D. 899, nos. 2 and 3

Third Round

Beethoven — Trio in E-flat major, op. 1, no. 1
Clementi — Sonata in A major, op. 50, no. 1



DAVID HYUN-SU KIM (USA)

David Kim grew up in Upstate New York and studied at Cornell University as a Presidential Research Scholar majoring in chemistry. He later went on to pursue musical studies at Harvard, Yale, and in Germany as a Fulbright Scholar. He has performed internationally,

including appearances in Germany, Austria, the UK, Canada, South Korea and Australia, and performed at the prestigious Banff, Norfolk and PianoFest Austria music festivals. In 2010 he began his doctorate at the New England Conservatory, where he studies with Bruce Brubaker. His major musical influences include Malcolm Bilson, Robert Levin, Peter Frankl, James Webster and Christopher Hasty and his primary musical interests include performance practice, pedagogy, improvisation and performance studies.

First Round

Mozart — Variations on “Ein Weib ist das herrlichste Ding” in F major, K. 613
Beethoven — Sonata in C-sharp minor, op. 27, no. 2

Second Round

Beethoven — Bagatelles, op. 126, nos. 2 and 3, op. 119, nos. 8 and 6
Schubert — Sonata in C minor, D. 958

Third Round

Robert Schumann (1810–1856) — *Dauidsbündlertänze*, op. 6
Beethoven — Trio in G major, op. 1, no. 2

MARIKO KOIDE (JAPAN)



Ms. Koide studied at the Royal College of Music in London and graduated with a B.Mus. with Honors in 2001. The following year, she commenced her fortepiano studies with David Breitman at Oberlin Conservatory of Music in Ohio, USA and earned an Artist Diploma

in Historical Performance Practice in 2004. She received the Amadeus Fortepiano Prize at the RCM in 1999, the Dean's scholarship from Oberlin Conservatory of Music in 2002 and an Honorable Mention in the International Competition at the 41st Early Music Festival in Bruges, Belgium.

First Round

Haydn — Sonata in C minor, Hob. XVI:20

Mozart — Variations on "Ah, vous dirai-je maman" in C major, K.265

Second Round

Schubert — *Moments Musicaux*, D.780, nos. 4, 5 and 6

Beethoven — Sonata in A-flat major, op. 110

Third Round

Beethoven — Trio in G major, op. 1, no. 2

Beethoven — Sonata in C minor, op. 111



ALEXANDRA KORENEVA (RUSSIA)

Born in Moscow in 1983, Ms. Koreneva studied with Yury Martynov at the Conservatory “P. I. Tchaikovsky” in Moscow. She has taken masterclasses with A. Lubimov, B. Van Asperen, T. Pinnock, B. Van Oort, M. Haselboeck, C. Verhelst, W. Hazelzet, M. Leonhardt, Z. Meniker, and J. Joseph. In 2004 she won the First Prize and Special Prize of the Public at the International Competition of the Austrian Baroque academy in Gmunden. In 2007 she took third prize at the Fortepiano Competition “Musica Antiqua” in Bruges. She has played with Alexey Lubimov, James Galway, Yury Bashmet, Zvi Meniker, Yury Martynov, Oleg Khudyakov, Yana Ivanilova, Ruben Dubrovsky, Jeremy Joseph and Dmitry Sinkovsky.

First Round

Dussek — Sonata in C minor, op. 35, no. 3

Mozart — Variations on “Ah, vous dirai-je maman” in C Major, K.265

Second Round

Beethoven — Bagatelles, op. 119, nos. 1, 3, 4 and 5

Schubert — Sonata in A minor, D. 845

Third Round

Haydn — Sonata in B minor, Hob. XVI:32

Beethoven — Trio in E-flat major, op. 1, no. 1

Felix Mendelssohn (1809–1847) — Fantasy in F-sharp minor, op. 28

MIKE CHENG-YU LEE (NEW ZEALAND)



Pianist Mike Lee has performed in concert venues in the US, New Zealand and Taiwan, both as a soloist and recitalist. As an active chamber musician, he has participated in such festivals as Sarasota, Kneisel Hall and the Cliburn Institute. He has worked with world-renowned chamber musicians like Claude Frank, Peter Frankl and members of the Tokyo String Quartet. In addition to his performing activities, he has served as lecturer of music theory at Yale University and has given talks at the Society of Music Theory, the New England Conference of Music Theorists, as well as Yale, Indiana-Bloomington, and Cornell Universities. Mike Lee is a graduate of Yale and is currently a Ph.D. candidate at Cornell.

First Round

Mozart — Sonata in C minor, K. 457
C. P. E. Bach — Fantasy in C major, Wq. 61/6

Second Round

Beethoven — Bagatelles, op. 126, nos. 1–4
Schubert — Sonata in A minor, D. 845

Third Round

Beethoven — Trio in G major, op. 1, no. 2
J. S. Bach (1685–1750) — Partita in D major, BWV 828



GILI LOFTUS (ISRAEL/CANADA)

Gili Loftus began her musical studies in Mevaseret-Zion, Israel. She has received scholarships from the America-Israel Cultural Foundation for the Arts and the Max and Beatrice Wolfe Scholarship in Piano from the America-Israel Cultural Foundation.

She has played concerts across the Ukraine and New York with the Jewish Agency. She has studied with Murray Perahia, Dmitri Bashkirov, Richard Goode, Zvi Meniker, Bart van Oort and Alexey Lubimov, among others. She won the first prize at the McGill Classical Concerto Competition for 2010, and performed with the McGill Sinfonietta under Maestro Alexis Hauser. Ms. Loftus is currently a recipient of a scholarship for graduate studies at the Schulich School of Music at McGill University.

First Round

Mozart — Variations on “Unser dummer Pöbel meint” in G major, K. 455
Mozart — Sonata in A minor, K. 310

Second Round

Schubert — Impromptu in F minor, D. 935, no. 1
Beethoven — Sonata in A major, op. 101

Third Round

Haydn — Sonata in G major, Hob. XVI:40
Beethoven — Trio in C minor, op. 1, no. 3
Robert Schumann (1810–1856) — Sonata in G minor, op. 22

TULLIA MELANDRI (ITALY)



Tullia Melandri graduated in with a degree in piano from Rovigo's Conservatoire in 1998. She studied chamber music at Siena's Accademia Chigiana and at Imola's Pianistic International Academy with Pier Narciso Masi and has a master's degree in piano from Livorno's Conservatoire, where she studied with Daniel Rivera. Distinguished in several musical competitions in Italy both as a chamber musician and a soloist, she is active in chamber music in various formations, both at the modern piano as well as at the fortepiano. She has studied with Bart van Oort at the Royal Conservatoire in The Hague. She has performed for Ravenna's "Giovani in musica" Festival, Utrecht's "Oude Muziek" Fringe Festival, in the Villa Aldrovandi-Mazzacorati and the Teatro Manzoni in Bologna and the KorzoTheatre and the Dr. Anton Philipszaal in The Hague.

First Round

C. P. E. Bach — Fantasy in F major, Wq. 59/5
Beethoven — Sonata in E-flat major, "The Hunt," op. 31, no. 3

Second Round

Schubert — Impromptu in F minor, D. 935, no. 1
Hummel — Sonata in F-sharp major, op. 81

Third Round

Mozart — Prelude and Fugue in C major, K. 394
Felix Mendelssohn (1809–1847) — *Variations sérieuses* in D minor, op. 54
Beethoven — Trio in G major, op. 1, no. 2



FLORE MERLIN (FRANCE)

Flore Merlin graduated in 2010 from the Paris Conservatory in piano performance. She went on to continue her studies at Helsinki's Sibelius Academy, where she continues to study historical performance practices on harpsichord and fortepiano.

Passionate about chamber music, she continues to develop her artistic skills by playing piano in several orchestras, singing in a choir and accompanying other musicians. She regularly performs solo and chamber music recitals in France and elsewhere in Europe.

First Round

Mozart — Variations on "Salve tu, Domine" in F Major, K. 398
Haydn — Sonata in C minor, Hob. XVI:20

Second Round

Schubert — Sonata in A Major, D. 959
Beethoven — Bagatelles, op. 126, nos. 1, 3, 4 and 5

Third Round

Beethoven — Sonata in A-flat major, op. 110
Beethoven — Trio in E-flat major, op. 1, no. 3

ELIZAVETA MILLER (FRANCE/RUSSIA)



Elizaveta Miller has played historical instruments since studying at the Moscow State Conservatory under the tutorship of Alexey Lubimov. As a fortepianist, she has played in master classes for Malcolm Bilson, Bart van Oort, Wolfgang Brunner and Zvi Meniker and performed in Russia, Austria, Italy and the USA. Elizaveta graduated from the Moscow Conservatory in 2009 with a joint diploma in piano and historical keyboard instruments. She is also a holder of a Master of Music degree from the Yale School of Music (2011), where she is currently enrolled in an MMA program.

First Round

C. P. E. Bach — Fantasy in C major, Wq. 59/6
Beethoven — Sonata in C minor, op. 10, no. 1

Second Round

Beethoven — Sonata in E major, op. 109
Schubert — Impromptus, op. 90, nos. 2 and 4

Third Round

Beethoven — Trio in G major, op. 1, no. 2
Robert Schumann (1810–1856) — Sonata in G minor, op. 22



KAE OGAWA (JAPAN)

Kae Ogawa studied fortepiano at the Tokyo National University of Fine Arts and Music and continued her master's studies at the Royal Conservatory in The Hague with Stanley Hoogland. She has taken master classes with Malcolm Bilson, Bart van Oort, Zvi Meniker, Geoffrey

Govier, Piet Kuijken and Wolfgang Brunner. She has performed in several early music festivals such as Holland Festival Oude Muziek in Utrecht (2008–2009), Música Antiqua in Spain (2010), Festival de Saintes in France (2010) and Laus Polyphoniae in Antwerp (2010) with her ensemble "Den Haag Piano Quintet." Her ensemble was awarded the "Spotlight on young artists in 2010" accolade in the Festival de Saintes and the "IYAP (International Young Artists Presentation) Selected Promising Young Ensemble 2010" in Antwerp.

First Round

C. P. E. Bach — Fantasy in C major, Wq. 59/6
Beethoven — Sonata in D minor, op. 31, no. 2

Second Round

Schubert — Impromptu in E-flat major, D. 899, no. 2
Beethoven — Sonata in E minor, op. 90
Dussek — Sonata in F-sharp minor, "Elégie harmonique," op. 61

Third Round

C. P. E. Bach — Fantasy in F-sharp minor "C. P. E. Bach's
Empfindungen," Wq. 67
Mozart — Fantasy in C minor, K. 475
Beethoven — Trio in C minor, op. 1, no. 3

ANTHONY ROMANIUK (AUSTRALIA)



Anthony Romaniuk, a laureate of the 2010 International Musica Antiqua Fortepiano competition in Bruges, recently completed a master's degree at the Amsterdam Conservatory in the class of Richard Egarr. Mr. Romaniuk holds degrees from the Manhattan School of Music (2003, in modern piano) and the Koninklijk Conservatorium in The Hague (2009, in harpsichord and fortepiano). He is currently studying privately in Vienna with Sally Sargent and has worked closely with Jacques Ogg, Bart van Oort, Daniel Epstein and Michael Kieran Harvey.

First Round

Mozart — Variations on "Je suis Lindor" in E-flat major, K. 354
Dussek — Sonata in F-sharp minor "Elégie harmonique," op. 61

Second Round

Weber — Sonata in A-flat major, op. 39
Beethoven — Four bagatelles, op. 119, nos. 6, 7, 8 and 11

Third Round

Hummel — Variations on a "Chanson hollandaise" in B-flat major, op. 21
Beethoven — Trio in C minor, op. 1, no. 3
Fryderyk Chopin (1810–1849) — Ballade No. 1 in G minor, op. 23



KSENIA SEMENOVA (RUSSIA)

Ksenia Semenova was born in 1983 in Novosibirsk, Russia and began her musical studies at the Special Music School. In 2008 she graduated from Piano Faculty of Moscow State Conservatory with honors. During her piano studies with A. Nasedkin at Moscow State

Conservatory she became interested in historical performance and decided to continue her education in this field. Since 2008 she has been studying harpsichord with O. Filippova and pianoforte with A. Lubimov at the Faculty of Historical Performance, Moscow State Conservatory. Ksenia has participated in master classes given by Terence Charlston, Miklos Spanyi, Christine Schornsheim and Jory Vinikour.

First Round

Mozart — Variations on “Lison dormait” in C major, K. 264

Clementi — Sonata in E-flat major, op. 12, no. 4

Second Round

Hummel — Sonata in F-sharp major, op. 81

Schubert — Impromptu in G-flat major, D. 899, no. 3

Felix Mendelssohn (1809–1847) — Capriccio in F-sharp major, op. 5

Third Round

Beethoven — “Eroica” Variations in E-flat major, op. 35

Beethoven — Trio in G major, op. 1, no. 2

ALEKSEY SHEVCHENKO (RUSSIA)



Aleksey Shevchenko was born in 1977 and graduated from Moscow Tchaikovsky Conservatory as a pianist and historical keyboard instruments player, studying under Yury Martynov, and as an organist with Aleksey Parshin. He has taken part in masterclasses with M. Bilson, B. van Oort, A. Staier (fortepiano), A. Marcon and C. Stembridge (organ). He won first prize in the international organ competition at Mondaino, Italy. Together with Maria Uspenskaya (harpsichord, fortepiano) he took part in the international early music festivals in Utrecht, Sopron, Tallinn and St. Petersburg in a keyboard duet. Shevchenko teaches historical keyboard instruments and chamber music at the Moscow Tchaikovsky Conservatory in the department of historical and contemporary performance.

First Round

C. P. E. Bach — Fantasia in F major, Wq. 59/5
Clementi — Sonata in G minor “Didone abbandonata,” op. 50

Second Round

Schubert — Impromptu in G-flat major, D. 899, no. 3
Hummel — Sonata in F-sharp major, op. 81

Third Round

C. P. E. Bach — Rondo in C minor, Wq. 59/4
Beethoven — Trio in C minor, op. 1, no. 3
Ivan Pratch (c. 1750–1818) — Fandango in A minor, op. 2
John Field (1782–1837) — Nocturne No. 8 in E minor
Mikhail Glinka (1804–1857) — Variations on Alyabiev’s “The Nightingale” in E minor



PETRA SOMLAI (HUNGARY)

Hungarian-born Petra Somlai studied conducting and piano performance at the Béla Bartók Conservatory, Budapest and received her master's degree from the Franz Liszt Academy of Music, Budapest in 2007. She studied fortepiano and harpsichord with David Ward

and later at the Royal Conservatory of Amsterdam and The Hague with Fabio Bonizzoni, Menno van Delft and Bart van Oort. She finished "summa cum laude" in 2011. She has performed at festivals in Bodensee, Utrecht, Tartu, Bruges, Irsee and Esterháza and has given concerts all over Europe and in Japan. She has performed with Jaap ter Linden, Elizabeth Wallfisch and Paul Leenhouts, among others. In 2010 she won the first prize and the special public prize at the International Fortepiano Competition in Bruges, Belgium.

First Round

C. P. E. Bach — Fantasy in E-flat Major, Wq. 58/5
Mozart — Sonata in B-flat major, K. 333

Second Round

Beethoven — Bagatelles, op. 119, nos. 4, 9, 5 and 1
Schubert — Sonata in C minor, D. 958

Third Round

Beethoven — Sonata in C minor, op. 10, no. 1
Dussek — Sonata in G major, op. 39, no. 1
Beethoven — Trio in C minor, op. 1, no. 3

ALEXANDRA SNYDER DUNBAR (USA)



Alexandra Snyder Dunbar was born in Memphis, Tennessee. She studied piano performance at The Manhattan School of Music, and has her Master's of Music and Doctorate of Musical Arts degrees in harpsichord performance from The Juilliard School. She has taught music theory at the Literature and Materials department at Juilliard. Other teaching endeavors include the Morse Fellowship Program, the GO Project, as well the harpsichord faculty at The Brearley School, the Piano School of New York, and a private harpsichord and piano studio. She also performs with various ensembles as a part of Juilliard's Gluck Community Service Fellowship program, and is the harpsichordist in the Chamber Orchestra of New York and in the viola-harpsichord duo Allemagnetti.

First Round

Mozart — Variations on "Unser dummer Pöbel meint" in G major, K. 455
Haydn — Sonata in D major, Hob. XVI/19

Second Round

Schubert — Impromptu in E-flat major, D. 899, no. 2
Hummel — Sonata in F-sharp major, op. 81

Third Round

C. P. E. Bach — "Württemberg" Sonata No. 1 in A minor, Wq. 49/1
Beethoven — Trio in G major, op. 1, no. 2



MEGUMI TANNO (JAPAN)

Megumi Tanno is a Japanese historical keyboard player, performing around the world as a recitalist and a chamber musician. She studied musicology at the Tokyo National University of Fine Arts and Music and received a master's degree in fortepiano in 2007 from the Early

Music Department at the Royal Conservatory The Hague in The Netherlands, studying with Bart van Oort and Stanley Hoogland. She has taken master classes with Malcolm Bilson, Andrew Willis and David Breitman. Ms. Tanno has received many prizes, including Honorable Mention (fortepiano) at the Bruges International Early Music Competition in 2007, the Accompanist Prize at the John Kerr Award, UK in 2008 with Angelique Pourreyron, the First Prize at the Van Wassenaeer Concours Amsterdam, NL in 2009 and the Clementi Award UK, 2011.

First Round

C. P. E. Bach — Fantasy in C major, Wq. 59/6
Dussek — Sonata in E major, op. 10, no. 3

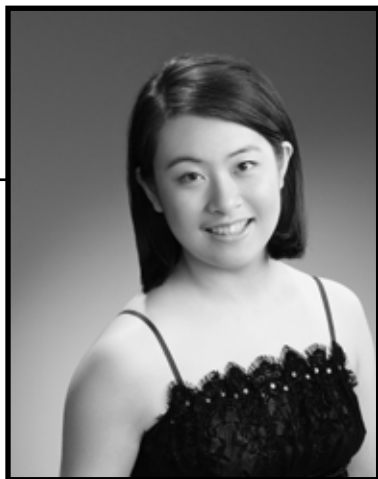
Second Round

Schubert — *Moments Musicaux*, op. 94, nos. 1, 2 and 4
Beethoven — Sonata in A major, op. 101

Third Round

Mozart — Variations on "Lison dort" in C major, K. 246
Beethoven — Trio in E-flat major, op. 1, no. 1
Schubert — Impromptu in C minor, op. 90, no. 1

ERI UCHIDA (JAPAN)



In 2009, Eri Uchida graduated from the Tokyo University of the Arts where she studied musicology. She went on to graduate study at the same university and is currently in her third year majoring in fortepiano. Ms. Uchida studies with Kikuko Ogura.

First Round

Mozart — Variations on “Unser dummer Pöbel meint” in G major, K. 455
Clementi — Sonata in B minor, op. 40, no. 2

Second Round

Beethoven — Bagatelles, op. 119, nos. 2, 3, 4 and 5
Schubert — Sonata in C minor, D. 958

Third Round

Schubert — Klavierstück in E-flat minor, D. 946, no. 1
Beethoven — Trio in C minor, op. 1, no. 3
Schubert — “Wandererfantasie” in C major, D. 760



OLGA WITTHAUER (GERMANY)

Olga Witthauer was born in Aachen where she received her early musical training. She studied piano at Cologne Music University with Karin Merle and graduated in 2009. She became fascinated with historical keyboard instruments and took additional courses in fortepiano and

harpsichord. In 2007 Ms. Witthauer moved to Helsinki and has since been studying fortepiano with Tuija Hakkila at the Sibelius Academy. There she also continued modern piano studies with Margit Rahkonen and harpsichord with Assi Karttunen. Olga actively performs as a soloist in various chamber music ensembles and has taken part in numerous master classes with Bart van Oort, Richard Egarr and Malcolm Bilson, among others.

First Round

Mozart — Variations on “Je suis Lindor” in E-flat major, K. 354

Dussek — Sonata in C minor, op. 35, no. 3

Second Round

Ignaz Moscheles (1794–1870) — “Sonate mélancolique” in F-sharp minor, op. 49

Schubert — Impromptu in C minor, D. 899, no. 1

Beethoven — Sonata in E major, op. 109

Third Round

Beethoven – Sonata in E-flat major, op. 27, no. 1

Fryderyk Chopin (1810–1849) — Two Nocturnes in C minor and F-sharp minor, op. 48

Beethoven — Trio in G major, op. 1, no. 2

JI AN WOO (SOUTH KOREA)



Ji An Woo was born in Seoul, South Korea and received her bachelor's and master's of music at Hanyang University, Seoul. While in Korea, she studied piano with Dong Jin Kim, a former student of Arturo Benedetti Michelangeli, and Hyung Kyu Kim. She was chosen to represent her university for several master classes and concerts, including Mozart's Piano Concerto No. 20 in D minor, K.466 with the Hanyang University Orchestra. Since matriculating at the Royal Academy of Music with the Nancy Dickinson Award in 2009, she has studied with Christopher Elton and Daniel-Ben Pienaar. She has recently completed a three-concert tour of Spain, invited by two conservatoires in Andequera and Badajos, and a museum in Hervás.

First Round

Mozart — Variations on "Unser dummer Pöbel meint" in G major, K.455
Mozart — Sonata in D major, K. 576

Second Round

Schubert — Impromptu in B-flat major, D. 935, no. 3
Beethoven — Sonata in A-flat major, op. 110

Third Round

Beethoven — Sonata in F minor "Appassionata," op. 57
Beethoven — Trio in C minor, op. 1, no. 3



YI-HENG YANG (USA)

A native of New Jersey, Yi-heng Yang received a Master's degree *summa cum laude* in fortepiano at the Amsterdam Conservatory studying under Stanley Hoogland and a doctorate in piano performance from The Juilliard School as a student of Robert McDonald. She

has recently performed at the Cobbe Collection UK, Trinity Lutheran Church NYC, Sirakawa Gallery Japan, the Yale Collection of Musical Instruments, the Metropolitan Museum of Art, the Utrecht Early Music Festival Fringe and the Apple Hill Music Festival. Ms. Yang was winner of the Juilliard School's Concerto Competition, the Haddonfield Symphony Concerto Competition and the Square Piano Competition during the "Amsterdam Virtuosi" Festival 2011.

First Round

Mozart — Variations on "Unser dummer Pöbel meint" in G major, K. 455

Beethoven — Sonata in E-flat major "Quasi una fantasia," op. 27, no. 1

Second Round

Beethoven — Bagatelles, op. 126, nos. 1, 2, 3 and 4

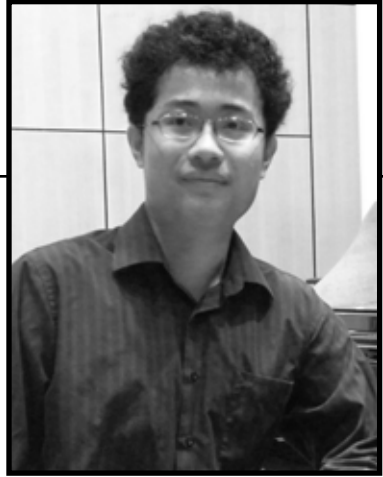
Schubert — Sonata in C minor, D. 958

Third Round

Beethoven — Trio in E-flat major, op. 1, no. 1

Robert Schumann (1810–1856) — *Novelletten*, op. 21, nos. 8 and 2

YIMING ZHANG (CHINA)



Yiming Zhang is currently pursuing his DMA degree in piano performance. His teachers there include Harvey Wedeen, Lambert Orkis and Joyce Lindorff. He regularly gives solo and chamber music recitals in Philadelphia, Chicago and China. In December

2008, he played a Beethoven piano sonata for WFMT, Chicago's classical music radio station, as part of the Beethoven festival. Mr. Zhang has translated several books from English to Chinese, including Carl Czerny's *On the Proper Performance of All Beethoven's Works for the Piano*. For the publisher Henle, he has also translated Beethoven's violin sonatas and Berg's piano sonata. He writes a monthly column in the Chinese music journal *Philharmonic*.

First Round

C. P. E. Bach — Fantasy in C major, Wq. 59/6
Mozart — Sonata in A minor, K. 310

Second Round

Beethoven — Sonata in E minor, op. 90
Clementi — Sonata in B minor, op. 40, no. 2
Schubert — Impromptu in F minor, D. 935, no. 1

Third Round

Clementi — "Preludio II alla Haydn" from *Musical Characteristics*, op. 19
Haydn — *Andante con Variazioni* in F minor, Hob. XVII:6
Beethoven — Trio in E-flat major, op. 1, no. 1
John Field (1782–1837) — *Polonaise en rondeau* in E-flat major, H. 29

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Interior of Sage Chapel



Image: Eflon

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