

PIANO WEEK
INTERNATIONAL
FESTIVAL
&
SUMMER SCHOOL



Moreton Hall School | Musgrave Theatre

DAILY FESTIVAL CONCERTS



24 July - 5 August 2017



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Welcome

It gives me great pleasure to present PIANO WEEK | Moreton Hall to you, one of the touring international festival and summer school's first UK residencies, which has not only proven to be a tremendous success amongst participants, but also forms an important hub for the festival in England and Wales. Earlier in the year PIANO WEEK had its inaugural appearances in China, Germany and Italy so far, with further extensions planned for 2018 both in the UK and abroad.

Our series of daily solo, duet and two piano recitals held throughout the fortnight are given by an acclaimed faculty of concert pianists who hail from all over the world. All artists performing during each week are highly experienced as pianists and pedagogues and they have all been giving master classes and lessons to our participants throughout the festival. This makes the summer school part of PIANO WEEK a truly unique experience for our participants and audience members alike.

I hope that you enjoy our series of concerts at Musgrave Theatre and that we will be able to welcome you back each year. Perhaps we might even see some of you apply as a participant too in the future!

A handwritten signature in black ink that reads "Samantha Ward". The signature is fluid and cursive, with the first name "Samantha" written in a larger, more prominent script than the last name "Ward".

Samantha Ward | *Artistic Director & Founder*

Fenella Humphreys and Samantha Ward play Beethoven & Brahms

Ludwig van Beethoven (1770-1827)

Sonata for violin and piano No. 5 in F Major Op. 24 'Spring'

Allegro

Adagio molto espressivo

Scherzo. Allegro molto – Trio

Rondo. Allegro ma non troppo

Johannes Brahms (1833-1897)

Sonata for violin and piano No. 1 in G major Op. 78

Vivace ma non troppo

Adagio

Allegro molto moderato

Duration

This concert will last approximately 60 minutes, with no interval.

TICKETS £6/£12

FREE ENTRY for the festival's participants.

www.pianoweek.com/concerts | box office: 01691 662753

24 July 2017 | Musgrave Theatre | 7.15pm

About

Artistic Director Samantha Ward joins forces with violinist Fenella Humphreys to open the first week of PIANO WEEK's residency in Moreton Hall with Beethoven's *Spring Sonata*. Published in 1801, this sunny and heartfelt piece instantly delights listeners with youthful energy and a lyrical opening melody. A mighty example of another young but more rebellious spirit follows in Brahms' *Sonata in G major Op. 78*. As with all chamber music, but particularly in Brahms, this monumental and hugely demanding work pushes both players to their utmost limits in each performance, with massive piano parts resembling solo piano works. Each of the three movements of this *Sonata* are connected by themes derived from two of Brahms' own songs, '*Regenlied*' and '*Nachklang*' Op. 59.

Samantha Ward

One of the leading British pianists of her generation, Samantha Ward has performed extensively around the UK, Asia and Europe, appearing on television and radio numerous times. She made her London debut at the Wigmore Hall in 2007 and has performed in major venues around the UK and abroad. She has won first prize in a number of competitions such as the Making Music Philip and Dorothy Green Award for Young Concert Artists, the Beethoven Society of Europe's Intercollegiate Piano Competition, The Hastings International Concerto Competition and the Worshipful Company of Musicians' Maisie Lewis Young Concert Artists Award. In August 2013 Samantha founded PIANO WEEK, her international festival and summer school. At PIANO WEEK 2015, 2016 and 2017 Samantha joined forces to close the festival with one of the most distinguished pianists in the world, Stephen Kovacevich, performing works for two pianos by Rachmaninoff and Debussy. In 2017, PIANO WEEK tours internationally for the first time, having twice been invited to China as well as to Italy and Germany whilst extending to three UK residencies at Moreton Hall and Rugby Schools. Aside from her performing career, Samantha is also a recording artist for Schott Music publishers as well as a published author and her recent 'Relax with...' anthologies for piano were released by Schott in the Spring of 2016. Samantha was also shortlisted for a 'Woman of the Future' Award in Arts and Culture in association with Shell and as a result, she was invited to give an interview for *Stylist Magazine* in March 2011. Samantha was awarded a fellowship from the Guildhall School of Music for the year 2007/8, where she studied under the Senior Professor Joan Havill. She previously studied with Leslie Riskowitz and at Chetham's School of Music in Manchester with Alicja Fiderkiewicz.



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Fenella Humphreys

Fenella Humphreys, one of the UK's leading violinists, has performed around the world in venues including the Wigmore Hall and the Southbank Centre. She has broadcast for the BBC, Classic FM, DeutschlandRadio Berlin, West-Deutsche-Rundfunk, ABC Classic FM (Australia) and Korean radio, and performed the Walton Concerto at the composer's home at the invitation of the Walton Trust in a performance that was recorded by Canadian TV. Fenella's first concerto recording, of Christopher Wright's Violin Concerto for Dutton Epoch with the Royal Scottish National Orchestra and Martin Yates, was released in 2012 to great critical acclaim and was selected as Orchestral CD of the Month in a 5 star review in BBC Music Magazine. During 2014/15 Fenella premiered Bach to the Future, a set of 6 new unaccompanied violin works by Cheryl Frances-Hoad, Gordon Crosse, Sally Beamish, Adrian Sutton, Piers Hellawell and Sir Peter Maxwell Davies. The project has so far seen performances at Aldeburgh, St. Magnus Festival, Presteigne Festival, Ryedale Festival, The Forge, Manchester University, Queen's University, Belfast etc. and is to be recorded over two CDs for Champs Hill Records. The first of these discs, released in August 2015, was picked by BBC Music Magazine as October's Instrumental disc of the month. The recently released second CD received the same accolade in January 2017's issue, and was Editor's Choice in Gramophone Magazine in February 2017. Fenella is a passionate chamber musician and is regularly invited by Steven Isserlis to take part in the prestigious Open Chamber Music at the International Musicians' Seminar, Prussia Cove. She is also Concertmaster of the Deutsche Kammerakademie. Fenella's teachers have included Sidney Griller CBE, Itzhak Rashkovsky, Ida Bieler and David Takeno. She plays a beautiful violin from the circle of Peter Guarneri of Venice, kindly on loan from Jonathan Sparey.

Samantha Ward & Yuki Negishi: works for two pianos

Claude Debussy (1862-1918)

Prélude à l'après-midi d'un faune (version for two pianos)

Sergei Rachmaninoff (1873-1943)

Symphonic Dances Op. 45 (version for two pianos)

Non allegro

Andante con moto (Tempo Di Valse)

Lento assai – Allegro vivace

Duration

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25 July 2017 | Musgrave Theatre | 7.15pm

About

The artistic director of the festival, Samantha Ward joins forces with Japanese pianist Yuki Negishi in a rarely performed programme of two piano works. Inspired by the poem *L'après-midi d'un faune* by Stéphane Mallarmé and originally written in 1894 as a symphonic poem for orchestra, Debussy's *Prélude* is considered to be the birth of modern music. While this version made its way back to literature in Thomas Mann's *The Magic Mountain* as Hans Castorp's favourite recording, the piano version has no less of the allure, colour or imagination to offer. Rachmaninoff's *Symphonic Dances*, his last composition, started its life as an orchestral suite in three movements. The piece is full of dark, grotesque harmonies and allowed Rachmaninoff to express his nostalgia for the homeland he had known and delve deeper into his fascination with religious chants of the Russian orthodox church.

Yuki Negishi

Blüthner artist Yuki Negishi is steadily establishing herself as an artist of rare poetry, passion and virtuosity with a vast repertoire and a charismatic stage personality. This season, she has performed in Beijing, Tokyo, at the Dumfries & Galloway International Arts Festival, and numerous other venues in the UK. Her past engagements with orchestra have included with the Scarborough Symphony Orchestra, the New London Sinfonia and the North London Sinfonia, the Worthing Symphony Orchestra, and the Ealing Symphony Orchestra. She has given recitals across the UK (Southbank Centre, Royal Opera House Linbury Studio, Leeds International Concert Series, St James's Piccadilly, Blackheath Halls, Steinway Hall, the Blüthner Lansdowne Club series,) the Netherlands (Concertgebouw), France, Germany, Italy, Romania, Japan and the USA. Her performances have been broadcast on BBC Radio 3, Channel 4, Dutch, Polish, Romanian and French television and radio. Born in Tokyo, Japan, Yuki Negishi started playing the piano at the age of 5 in New York City. At the age of 10, she was accepted to The Juilliard School Pre-College Division as an honorary scholarship student. Yuki has since worked with such eminent figures as the late Takahiro Sonoda, Christian Zacharias, the late Irina Zaritskaya, Dominique Merlet, Dr Peter Katin and Murray Perahia. At the age of 16, she was the youngest prize-winner at the Takahiro Sonoda Piano Competition and she was awarded the 2nd prize at the 2000 International Jeunesses Musicales Competition in Bucharest. Yuki is also a keen chamber musician, and has collaborated with members of the Royal Philharmonic Orchestra, Japan Philharmonic, the Tonhalle-Orchester Zürich, and the Royal Concertgebouw Orchestra. Yuki has released a solo CD, and also a DVD from Sound Techniques in conversation with BBC presenter Andrew Green.

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Samantha Ward

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Maiko Mori plays Beethoven, Mendelssohn & Liszt

Ludwig van Beethoven (1770-1827)

Sonata in c sharp minor Op. 27 No. 2 'Moonlight'
Adagio sostenuto
Allegretto
Presto agitato

Felix Mendelssohn (1809-1847)

Variation Sérieuses Op. 54

Franz Liszt (1811-1886)

Années de pèlerinage III S. 163
Les Jeux d'eaux à la Villa d'Este

Trois études de concert S. 144
La leggierezza
Un sospiro

Grandes études de Paganini S. 141
La campanella

Duration

This concert will last approximately 60 minutes, with no interval.

TICKETS £6/£12

FREE ENTRY for the festival's participants.

www.pianoweek.com/concerts | box office: 01691 662753

26 July 2017 | Musgrave Theatre | 7.15pm

About

Japanese pianist Maiko Mori begins her recital with one of Beethoven's best known masterpieces, Sonata Op. 27 No. 2, popularly known as 'Moonlight'. The musical journey continues with Mendelssohn's Variations *Sérieuses*, which demonstrate the height of the composer's creative powers, both in terms of the virtuosic and brilliant piano writing and the creativity with which he dissects his theme. Liszt's picturesque work, *Les Jeux d'eaux à la Villa d'Este* looks forward to the impressionism of Debussy in its aural representation of water and is a remarkable example of Liszt's use of colouristic effects. *La leggerezza* and *Un sospiro* are dominated by poetic ideas and tonal concepts. The concert concludes with his real showpiece, *La campanella*.

Maiko Mori

Maiko Mori came to prominence after winning first prize at the 23rd Robert William and Florence Amy Brant International Piano Competition in 2002. Maiko has been described as "clearly an exceptional artist, providing herself to be both a thrilling virtuoso and a fine poet of the keyboard..."(Musical Opinion). She was awarded a scholarship to study at the Royal College of Music, where she obtained her Bachelor and Master of Music both with distinction. There she also received various awards and scholarships such as the Gen Foundation Award (2000), Ian Fleming Charitable Trust Music Education Award (2004), Myra Hess Award (2005), Carnwath Scholarship (2005) and Hopkinson Gold Medal (2006). Maiko made her concerto debut in the UK with the RCM Symphony Orchestra conducted by Vasily Petrenko and went on to debut internationally with the Bombay Chamber Orchestra in Mumbai, India. Recently she has enjoyed acclaim at prestigious venues such as the Purcell Room, the Bridgewater Hall, Steinway Hall, West Road Hall, Kings Place, St James's Piccadilly and St Martin-in-the-Fields. Her teachers have included Dmitri Alexeev, Andrew Ball, Andrzej Esterhazy and Benjamin Kaplan. She has also pursued an interest in chamber music as a core member of the Aquilon ensemble and more recently, in a partnership with violinist Eulalie Charland. This latter partnership has resulted in broadcasts for BBC Radio 3 and Radio France. Maiko Mori is currently piano professor at the University of Chichester. She is also an official accompanist at Goldsmiths, University of London.

Yuki Negishi in Recital

Franz Schubert (1797-1828)

Drei Klavierstücke D946
No. 2 Allegretto in E flat Major
No. 3 Allegro in C Major

Claude Debussy (1862-1918)

Image (Book I)
Reflets dans l'eau
Hommage a Rameau
Movement

Frédéric Chopin (1810-1849)

Nocturne in B Major Op. 9 No. 3
Ballade No. 3 in A flat Major Op. 47
Polonaise in A flat Major Op. 53

Nikolai Kapustin (1937-)

Concert Etude Op. 40 No. 1

Duration

This concert will last approximately 60 minutes, with no interval.

TICKETS £6/£12

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www.pianoweek.com/concerts | box office: 01691 662753

27 July 2017 | Musgrave Theatre | 7.15pm

About

Japanese pianist Yuki Negishi opens her recital with two pieces from Schubert's *Drei Klavierstücke D. 946*, brought to light by Johannes Brahms and published for the first time forty years after the composer's death in 1828. These are followed by *Reflets dans l'eau*, one of the many pieces Debussy wrote about water and, in particular, light reflecting off its surface. *Hommage a Rameau*, a sarabande kept in the spirit of austerity and seriousness of intention, honours a memory of one of the most important French Baroque composers while Movement forms the most abstract designation of the pieces. Some of the best known and admired of Chopin's compositions come next, coupled by Nikolai Kapustin's Concert Etude. Combining a fascinating and distinctive blend of classical and jazz styles, Kapustin regards himself as a composer rather than a jazz musician, pointing out that all his improvisations are written out, taking away the sprit of free jam sessions.

Yuki Negishi

Blüthner artist Yuki Negishi is steadily establishing herself as an artist of rare poetry, passion and virtuosity with a vast repertoire and a charismatic stage personality. This season, she has performed in Beijing, Tokyo, at the Dumfries & Galloway International Arts Festival, and numerous other venues in the UK. Her past engagements with orchestra have included with the Scarborough Symphony Orchestra, the New London Sinfonia and the North London Sinfonia, the Worthing Symphony Orchestra, and the Ealing Symphony Orchestra. She has given recitals across the UK (Southbank Centre, Royal Opera House Linbury Studio, Leeds International Concert Series, St James's Piccadilly, Blackheath Halls, Steinway Hall, the Blüthner Lansdowne Club series,) the Netherlands (Concertgebouw), France, Germany, Italy, Romania, Japan and the USA. Her performances have been broadcast on BBC Radio 3, Channel 4, Dutch, Polish, Romanian and French television and radio. Born in Tokyo, Japan, Yuki Negishi started playing the piano at the age of 5 in New York City. At the age of 10, she was accepted to The Juilliard School Pre-College Division as an honorary scholarship student. Yuki has since worked with such eminent figures as the late Takahiro Sonoda, Christian Zacharias, the late Irina Zaritskaya, Dominique Merlet, Dr Peter Katin and Murray Perahia. At the age of 16, she was the youngest prize-winner at the Takahiro Sonoda Piano Competition and she was awarded the 2nd prize at the 2000 International Jeunesses Musicales Competition in Bucharest. Yuki is also a keen chamber musician, and has collaborated with members of the Royal Philharmonic Orchestra, Japan Philharmonic, the Tonhalle-Orchester Zürich, and the Royal Concertgebouw Orchestra. Yuki has released a solo CD, and also a DVD from Sound Techniques in conversation with BBC presenter Andrew Green.

Niel Du Preez in Recital

Johann Sebastian Bach (1685-1750)/
Ferruccio Busoni (1866-1924)

Choral Prelude 'Ich ruf zu dir, Herr' BWV 639

Ludwig van Beethoven (1770-1827)

Sonata No. 23 in f minor Op. 57 'Appassionata'
Allegro assai
Andante con moto
Allegro ma non troppo – Presto

Claude Debussy (1862-1918) &
Alexander Scriabin (1872-1915)

8 Preludes
Op. 11 No. 1
La cathédrale engloutie
Op. 11 No. 10
La sérénade interrompue
Op. 11 No. 21
La fille aux cheveux de lin
Op. 11 No. 6
Ce qu'a vu le vent d'Ouest

Franz Liszt (1811-1886)

Ballade No. 2 in b minor S. 171

Duration

This concert will last approximately 60 minutes, with no interval.

TICKETS £6/£12

FREE ENTRY for the festival's participants.

www.pianoweek.com/concerts | box office: 01691 662753

28 July 2017 | Musgrave Theatre | 7.15pm

About

Niel Du Preez opens his programme with Ferruccio Busoni's transcription of Bach's choral prelude '*Ich ruf zu dir, Herr*'. Rich in art, feeling and fantasy, these compositions were designed to enable music lovers to revisit a familiar repertory through the transcriber's art. One of the greatest and most technically challenging pieces Beethoven ever wrote, his *Appassionata*, follows next. After its thundery sound world, full of emotional upheavals, the South African pianist opens up new horizons with a carefully selected set of preludes by Debussy and Scriabin. Whilst Scriabin's 24 Preludes Op. 11 represent impressions of the various places at which he performed while on his frequent concert tours, Debussy's 24 preludes are the workings of a master of colour and expression, light and darkness, harmony and melody as well as texture and rhythm. Liszt's Ballade No. 2 written in 1853 during a time of personal turmoil brings the concert to a close.

Niel du Preez

Niel du Preez has inspired live and radio audiences in the UK, continental Europe and his native South Africa with his expressive and poetic solo playing, performances with leading orchestras and collaborations with chamber musicians. His most recent collaboration comes in the form of a duo with Paris-based clarinetist Myriam Carrier. Upcoming performances and master classes are scheduled for Beijing, China and in Perth, Australia. This follows recent recitals in Sonntags am Rhein and Frankfurt, Germany, master classes for the annual Piano Week Summer Festival at Bangor University in Wales, performances at Moreton Hall, Shropshire, St. Martin-in-the-Fields, St. John's Smith Square, and The Forge, London. Niel also gave a recital for the Blüthner Piano Concert Series and performed Schostakovich's Piano Concerto No. 2 in central London. Niel was awarded DAAD & SAMRO scholarships for overseas studies, and has won prizes at various national and international competitions, including the Oude Meester and FORTEmusic competitions in South Africa and the International Silvio Bengali Piano Competition in Italy. He trained at the Stellenbosch Conservatoire of Music, the Hochschule für Musik und Theater in Hannover and the Staatlichen Hochschule für Musik in Karlsruhe. Former teachers include Christopher Oakden, Peter Nelson, Kaya Han and Simone Kirsch, and over time he's engaged with various acclaimed pianists and teachers such as Ari Vardi, Karl-Heinz Kämmerling, Peter Feuchtwanger, Andrzej Jasinski, Peter Eicher, Martino Tirimo, Nelly-Ben Or, Melvyn Tan and Graham Fitch. Today Niel is a member of faculty at the St. Paul's Cathedral School in London where he teaches piano.

Maciej Raginia plays Chopin

Frédéric Chopin (1810-1849)

Nocturne in B Major Op. 62 No. 1
Nocturne in E Major Op. 62 No. 2
Mazurka in a minor Op. 59 No. 1
Mazurka in A flat Major Op. 59 No. 2
Mazurka in f sharp minor Op. 59 No. 3
Polonaise in f sharp minor Op. 44
Andante Spianato et Grande Polonaise Op. 22

Duration

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29 July 2017 | Musgrave Theatre | 7.15pm

About

The Romantic spirit blossoms in this all-Chopin recital opening with his late, mature works and then, rather interestingly, taking the listeners back to the final months spent in Warsaw when the young Fryderyk was occupied with the composition of his fiendishly difficult Grande Polonaise Brillante in 1830. This retrospective journey, veering through a series of closely related keys offers us a chance to hear how the complex, mysterious harmonies and textures of the *Nocturnes Op. 62* and the perfect marriage of rhythm and melodic material in the *Mazurkas Op. 59*, have developed in the space of only fifteen years of Chopin living in exile. The longing for his homeland, its political situation, deteriorating health and final separation from George Sand in 1846 left a lasting emotional imprint on Chopin's life, which directly influenced his musical language and compositional style.

Maciej Raginia

Polish pianist Maciej Raginia is in demand as a soloist around the UK and abroad and his performing career has taken him to many European countries. He has appeared on Polish television several times (TVP 1, TVP 2 & TV Polonia) and has won prizes in international piano competitions. Praised for his "strong artistic personality" (*Tydzien Polski*), "mastery of the piano" (*MarkischeAllgemeine*) and "subtle tonal colours" (*Potsdamer Neueste Nachrichten*) over the last decade, Maciej has toured Europe giving concerts in the Gewandhaus, Mendelssohn-Saal and the Mendelssohn-Haus (Leipzig), the Hochschule für Music und Theater and the Niedersächsischer Landtag (Hannover), the Schloss Glienicke (Potsdam), King's College (Cambridge), St. John's Smith Square, St Martin-in-the-Fields (London), the Auditorio (Zaragoza) and the Nuevo Casino Principal (Pamplona) amongst many others. In 2016 Maciej joined PIANO WEEK as the creative director, following in the footsteps of his pianist wife Samantha Ward, its founder & artistic director. Throughout 2017 he will be touring with the festival to all of its international residencies in the UK, Germany, Italy and China. Maciej is also a recording artist for Schott Music publishers. Recent performing engagements include recitals in the UK, Germany, Italy and Japan. Maciej received his first piano lessons from Aleksandra Walczak and Krystyna Filipowska in Poland, before he went on to continue his studies with the celebrated American pianist Kevin Kenner at the Royal College of Music in London. In 2008, supported by a City of London Corporation Scholarship Award, he gained a Masters Degree in Music Performance from the Guildhall School of Music and Drama under the tutelage of the Senior Professor Joan Havill. He has also trained in masterclasses with some of the world's legendary pianists such as Robert Levin, the late Halina Czerny-Stefanska, Alexey Orlovetsky and Elisabeth Leonskaja; a relationship which has continued to the present day.

Fenella Humphreys and Samantha Ward play Beethoven & Brahms

Ludwig van Beethoven (1770-1827)

Sonata for violin and piano No. 5 in F Major Op. 24 'Spring'

Allegro

Adagio molto espressivo

Scherzo. Allegro molto – Trio

Rondo. Allegro ma non troppo

Johannes Brahms (1833-1897)

Sonata for violin and piano No. 1 in G major Op. 78

Vivace ma non troppo

Adagio

Allegro molto moderato

Duration

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Artistic Director Samantha Ward joins forces with violinist Fenella Humphreys to open the second week of PIANO WEEK's residency in Moreton Hall with Beethoven's *Spring* Sonata. Published in 1801, this sunny and heartfelt piece instantly delights listeners with youthful energy and a lyrical opening melody. A mighty example of another young but more rebellious spirit follows in Brahms' Sonata in G major Op. 78. As with all chamber music, but particularly in Brahms, this monumental and hugely demanding work pushes both players to their utmost limits in each performance, with massive piano parts resembling solo piano works. Each of the three movements of this Sonata are connected by themes derived from two of Brahms' own songs, '*Regenlied*' and '*Nachklang*' Op. 59.

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31 July 2017 | Musgrave Theatre | 7.15pm

Fenella Humphreys

Fenella Humphreys, one of the UK's leading violinists, has performed around the world in venues including the Wigmore Hall and the Southbank Centre. She has broadcast for the BBC, Classic FM, DeutschlandRadio Berlin, West-Deutsche-Rundfunk, ABC Classic FM (Australia) and Korean radio, and performed the Walton Concerto at the composer's home at the invitation of the Walton Trust in a performance that was recorded by Canadian TV. Fenella's first concerto recording, of Christopher Wright's Violin Concerto for Dutton Epoch with the Royal Scottish National Orchestra and Martin Yates, was released in 2012 to great critical acclaim and was selected as Orchestral CD of the Month in a 5 star review in BBC Music Magazine. During 2014/15 Fenella premiered *Bach to the Future*, a set of 6 new unaccompanied violin works by Cheryl Frances-Hoad, Gordon Crosse, Sally Beamish, Adrian Sutton, Piers Hellawell and Sir Peter Maxwell Davies. The project has so far seen performances at Aldeburgh, St. Magnus Festival, Presteigne Festival, Ryedale Festival, The Forge, Manchester University, Queen's University, Belfast etc. and is to be recorded over two CDs for Champs Hill Records. The first of these discs, released in August 2015, was picked by BBC Music Magazine as October's Instrumental disc of the month. The recently released second CD received the same accolade in January 2017's issue, and was Editor's Choice in Gramophone Magazine in February 2017. Fenella is a passionate chamber musician and is regularly invited by Steven Isserlis to take part in the prestigious Open Chamber Music at the International Musicians' Seminar, Prussia Cove. She is also Concertmaster of the Deutsche Kammerakademie. Fenella's teachers have included Sidney Griller CBE, Itzhak Rashkovsky, Ida Bieler and David Takeno. She plays a beautiful violin from the circle of Peter Guarneri of Venice, kindly on loan from Jonathan Sparey.

Warren Mailley-Smith plays Chopin, Schubert & Liszt

Frédéric Chopin (1810-1849)

Grande Valse Brillante in E flat Major Op. 18

Franz Schubert (1797-1828)

Sonata No. 21 in B flat Major D960

Molto moderato

Andante sostenuto

Scherzo. Allegro vivace con delicatezza

Allegro ma non troppo

Franz Liszt (1811-1886)

Rigoletto Paraphrase S. 434

Duration

This concert will last approximately 60 minutes, with no interval.

TICKETS £6/£12

FREE ENTRY for the festival's participants.

www.pianoweek.com/concerts | box office: 01691 662753

1 August 2017 | Musgrave Theatre | 7.15pm

About

This evening's programme is headed by one of Chopin's best loved Waltzes, a work with youthful exuberance which encapsulates the melodic charm and glittering brilliance of his writing. The great Schubert Sonata in B flat Major stands as one of the towering achievements of the early romantic piano repertoire and of Schubert's own output. The very last sonata that he wrote, in the final year of his short life, this work soars with beauty and profundity in equal measure. The work is all the more remarkable in the light of the composer's frail physical state at the time of its composition. The Hungarian romantic, Liszt was a true showman of the piano, but the Rigoletto Paraphrase demonstrates his genius in fusing this hugely popular operatic aria with his trademark fireworks and virtuosity into a finely spun work of great originality.

Warren Mailley-Smith

In 2016 Warren Mailley-Smith became the first British pianist to perform Chopin's complete works for solo piano from memory in a series of 11 recitals at St John's Smith Square. Hailed by the critics as an "epic achievement", Mailley-Smith will repeat the series at several venues in 2017-18. He has given acclaimed solo recitals at the Wigmore Hall, Carnegie Hall and has performed for the British Royal Family on numerous occasions. One of the busiest concert pianists of his generation, he regularly gives over 60 solo performances a year. His career has taken him all over the world, with solo performances in Australia, Europe and most recently solo tours in China and the USA. He has nearly 30 piano concertos in his repertoire, having made his concerto debut with the Royal Philharmonic Orchestra. Warren's recordings have been featured by Classic FM as CD of the Week and his recordings are featured regularly on Classic FM and the BBC. He is currently recording the complete works of Chopin over a 3-year period for a 15-disc set on his own label. He is also an active chamber musician and is founder of the Piccadilly Chamber Music Series. Warren studied with leading pedagogues, including Peter Feuchtwanger, Ronald Smith and John Barstow at the Royal College Of Music. He teaches at the Royal College of Music and Trinity Junior Departments and tutors on a number of residential courses, including Pro Corda, Piano Week and Pianissimi, in addition to giving masterclasses and adjudications throughout the UK and further afield. He is also Head of Keyboard at Worth School. Warren has a keen interest in outreach work, collaborating with Live Music Now, Lost Chord and Music Hubs around the UK.

Samantha Ward & Maciej Raginia: works for four hands

Franz Schubert (1797-1828)

Fantasia in f minor D940
Allegro molto moderato
Largo
Scherzo. *Allegro vivace*
Finale. *Allegro molto moderato*

Maurice Ravel (1875-1937)

Ma mère l'Oye
Pavane de la Belle au bois dormant
Petit Poucet
Laideronnette, impératrice des pagodes
Les entretiens de la belle et de la bête
Le jardin féerique

Astor Piazzolla (1864-1956) arr. Roberto Russo (1966-)

Contrabajando

Duration

This concert will last approximately 60 minutes, with no interval.

TICKETS £6/£12

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www.pianoweek.com/concerts | box office: 01691 662753

2 August 2017 | Musgrave Theatre | 7.15pm

About

The evening of piano music for four hands opens with one of the most remarkable pieces in the entire repertoire – Schubert's Fantasia D 940. Written in the final year of his life and not far from such masterpieces as the *Winterreise* and *Schwanengesang* song cycles or last three piano sonatas, it delves deep into the existential uneasiness of the human spirit. This emotional quivering echoes even in the very form of the composition. The four interconnected movements performed attacca, similarly to *Wanderer Fantasy*, make a blurry line between the classical sonata form and a free tone-poem of the likes of Franz Liszt. This searching element continues, albeit on a lighter note, in Ravel's *Ma mère l'Oye* bringing the oriental feel to the fore and culminating in Roberto Russo's arrangement of Piazzolla's rhythmic *Contrabajando*.

Samantha Ward

One of the leading British pianists of her generation, Samantha Ward has performed extensively around the UK, Asia and Europe, appearing on television and radio numerous times. She made her London debut at the Wigmore Hall in 2007 and has performed in major venues around the UK and abroad. She has won first prize in a number of competitions such as the Making Music Philip and Dorothy Green Award for Young Concert Artists, the Beethoven Society of Europe's Intercollegiate Piano Competition, The Hastings International Concerto Competition and the Worshipful Company of Musicians' Maisie Lewis Young Concert Artists Award. In August 2013 Samantha founded PIANO WEEK, her international festival and summer school. At PIANO WEEK 2015, 2016 and 2017 Samantha joined forces to close the festival with one of the most distinguished pianists in the world, Stephen Kovacevich, performing works for two pianos by Rachmaninoff and Debussy. In 2017, PIANO WEEK tours internationally for the first time, having twice been invited to China as well as to Italy and Germany whilst extending to three UK residencies at Moreton Hall and Rugby Schools. Aside from her performing career, Samantha is also a recording artist for Schott Music publishers as well as a published author and her recent 'Relax with...' anthologies for piano were released by Schott in the Spring of 2016. Samantha was also shortlisted for a 'Woman of the Future' Award in Arts and Culture in association with Shell and as a result, she was invited to give an interview for Stylist Magazine in March 2011. Samantha was awarded a fellowship from the Guildhall School of Music for the year 2007/8, where she studied under the Senior Professor Joan Havill. She previously studied with Leslie Riskowitz and at Chetham's School of Music in Manchester with Alicja Fiderkiewicz.

Samantha Ward & Maciej Raginia: works for four hands

Franz Schubert (1797-1828)

Fantasia in f minor D940
Allegro molto moderato
Largo
Scherzo, Allegro vivace
Finale, Allegro molto moderato

Maurice Ravel (1875-1937)

Ma mère l'Oye
Pavane de la Belle au bois dormant
Petit Poucet
Laideronnette, impératrice des pagodes
Les entretiens de la belle et de la bête
Le jardin féerique

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2 August 2017 | Musgrave Theatre | 7.15pm

Maciej Raginia

Polish pianist Maciej Raginia is in demand as a soloist around the UK and abroad and his performing career has taken him to many European countries. He has appeared on Polish television several times (TVP 1, TVP 2 & TV Polonia) and has won prizes in international piano competitions. Praised for his “strong artistic personality” (Tydzien Polski), “mastery of the piano” (MarkischeAllgemeine) and “subtle tonal colours” (Potsdamer Neueste Nachrichten) over the last decade, Maciej has toured Europe giving concerts in the Gewandhaus, Mendelssohn-Saal and the Mendelssohn-Haus (Leipzig), the Hochschule für Music und Theater and the Niedersächsischer Landtag (Hannover), the Schloss Glienicke (Potsdam), King’s College (Cambridge), St. John’s Smith Square, St Martin-in-the-Fields (London), the Auditorio (Zaragoza) and the Nuevo Casino Principal (Pamplona) amongst many others. In 2016 Maciej joined PIANO WEEK as the creative director, following in the footsteps of his pianist wife Samantha Ward, its founder & artistic director. Throughout 2017 he will be touring with the festival to all of its international residencies in the UK, Germany, Italy and China. Maciej is also a recording artist for Schott Music publishers. Recent performing engagements include recitals in the UK, Germany, Italy and Japan. Maciej received his first piano lessons from Aleksandra Walczak and Krystyna Filipowska in Poland, before he went on to continue his studies with the celebrated American pianist Kevin Kenner at the Royal College of Music in London. In 2008, supported by a City of London Corporation Scholarship Award, he gained a Masters Degree in Music Performance from the Guildhall School of Music and Drama under the tutelage of the Senior Professor Joan Havill. He has also trained in masterclasses with some of the world’s legendary pianists such as Robert Levin, the late Halina Czerny-Stefanska, Alexey Orlowetsky and Elisabeth Leonskaja; a relationship which has continued to the present day.

Diana Ionescu in Recital

Domenico Cimarosa (1749-1801)

Sonata No. 1 in F Major Bogen 3/1

Johann Sebastian Bach (1685-1750)

French Suite No. 2 in c minor BWV 813

Allemande

Courante

Sarabande

Air

Menuet

Gigue

Wolfgang Amadeus Mozart (1756-1791)

Sonata in D Major KV 576

Allegro

Adagio

Allegretto

Sergei Rachmaninoff (1873-1943)

Prelude in g sharp minor Op. 32 No. 12

Moment musicaux Op. 16 No. 4

**Johann Sebastian Bach (1685-1750)/
Ferruccio Busoni (1866-1924)**

Chaconne in d minor BWV 1004

Duration

This concert will last approximately 60 minutes, with no interval.

TICKETS £6/£12

FREE ENTRY for the festival's participants.

www.pianoweek.com/concerts | box office: 01691 662753

3 August 2017 | Musgrave Theatre | 7.15pm

About

Romanian pianist Diana Ionescu presents this solo recital as a homage to Dinu Lipatti (1917-1950), one of the most prominent Romanian pianists and composers of the 20th century and a true legend among musicians. With his centenary celebrated worldwide this year, audiences are given a rare opportunity of a brief encounter with the mesmerising personality of this unique artistic figure. The music of Cimarosa opens the recital in a luminous F Major key, followed by Bach's *Suite of Dances* (1722) and Mozart's famous 'Hunt' Sonata (1789). Considered one of the most challenging piano sonatas due to its technical difficulties, it has received different nicknames due to its first movement, which evokes the sound of trumpets. Sergei Rachmaninoff's short pieces will bring a touch of pure Russian lyricism in the Prelude as well as fiery elements of virtuosity in the Moment Musicaux, whilst Busoni's transcription of Bach's *violin Chaconne in D minor* (1893) is the perfect ending of a recital, recalling the resonating architectural elements of a cathedral.

Diana Ionescu

Born in 1981 in Campina, Diana Ionescu started to take piano lessons at the age of 7 with the Romanian pianist Sanda Bobescu. After graduating from the 'George Enescu Highschool' and National University of Music Bucharest, she continued her musical education at the Guildhall School of Music and Drama London, with Joan Havill and Ronan O'Hora. She has been intensely supported and guided by Dan Grigore, Dinu Ciocan, Olga Szell, Martha Argerich, Alexis Weissenberg, Ion Marin and Richard Goode. Winner of the 'George Enescu Competition' in 2001, she has been awarded numerous prizes and distinctions as well as invitations to perform in the most important venues and festivals around the world. In 2015 she has become, together with the composer and violinist Vlad Maistorovici, co-founder and executive director of the vibrate! festival Brasov. The vibrate! festival is an International Festival for Chamber Music and Arts taking place in late June in the beautiful mountain setting of Brasov, which aims to bring classical music closer to audiences, through unconventional settings and events, comprising charitable as well as educational ones. Among other important projects, the pianist is presently involved in recording Ernst von Dohnany's works written for piano and ensembles.

Samantha Ward & Sam Armstrong: works for two pianos

Claude Debussy (1862-1918)

Prélude à l'après-midi d'un faune (version for two pianos)

Sergei Rachmaninoff (1873-1943)

Symphonic Dances Op. 45 (version for two pianos)

Non allegro

Andante con moto (Tempo Di Valse)

Lento assai - Allegro vivace

Duration

This concert will last approximately 60 minutes, with no interval.

TICKETS £6/£12

FREE ENTRY for the festival's participants.

www.pianoweek.com/concerts | box office: 01691 662753

4 August 2017 | Musgrave Theatre | 7.15pm

About

The artistic director of the festival, Samantha Ward joins forces with British pianist Sam Armstrong in a rarely performed programme of two piano works. Inspired by the poem *L'après-midi d'un faune* by Stéphane Mallarmé and originally written in 1894 as a symphonic poem for orchestra, Debussy's *Prélude* is considered to be the birth of modern music. While this version made its way back to literature in Thomas Mann's *The Magic Mountain* as Hans Castorp's favourite recording, the piano version has no less of the allure, colour or imagination to offer. Rachmaninoff's *Symphonic Dances*, his last composition, started its life as an orchestral suite in three movements. The piece is full of dark, grotesque harmonies and allowed Rachmaninoff to express his nostalgia for the homeland he had known and delve deeper into his fascination with religious chants of the Russian orthodox church.

Sam Armstrong

Hailed as 'a major new talent' (International Piano) and a 'pianist of splendid individuality' (The Arts Desk) British pianist Sam Armstrong has given solo debut recitals at the Wigmore Hall in London, the Concertgebouw Amsterdam Kleine Zaal and at Carnegie Hall's Weill Recital Hall in New York. He also made his South American debut as concerto soloist with the National Symphony of Ecuador. Equally dedicated to chamber music, he has appeared with musicians including Ralph Kirshbaum, William Bennett, Hannah Roberts, Ju-Young Baek and Philip Higham in festivals such as Aldeburgh, Cheltenham, Mecklenburg-Vorpommern, Ravinia and venues such as Seoul Arts Centre, Singapore's Esplanade, Manchester's Bridgewater Hall as well as the Wigmore Hall. He has been broadcast on BBC Radio 3, Radio Suisse-Romande/Espace 2, WQXR New York, WFMT Chicago and Radio New Zealand. He was a prize winner in the Porto International Piano Competition, the Brant International Piano Competition, Beethoven Society of Europe Competition, was laureate of the Epinal International Piano Competition in France, and was amongst the last six pianists in the prestigious Concours Clara Haskil in Switzerland. He has also received awards from the Philharmonia Orchestra/MMSF, MBF Music Education Fund, Wingate Foundation, Kirckman Concert Society and the Solti Foundation. He studied with Helen Krizos in Manchester at the Royal Northern College of Music and later with Richard Goode at Mannes College of Music in New York. He also worked in masterclasses with Leon Fleisher, Murray Perahia, Pierre-Laurent Aimard and Mitsuko Uchida.

Samantha Ward & Sam Armstrong: works for two pianos

4 August 2017 | Musgrave Theatre | 7.15pm

Claude Debussy (1862-1918)

Prélude à l'après-midi d'un faune (version for two pianos)

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Samantha Ward

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Maciej Raginia plays Chopin

5 August 2017 | Musgrave Theatre | 7.15pm

Frédéric Chopin (1810-1849)

Nocturne in B Major Op. 62 No. 1
Nocturne in E Major Op. 62 No. 2
Mazurka in a minor Op. 59 No. 1
Mazurka in A flat Major Op. 59 No. 2
Mazurka in f sharp minor Op. 59 No. 3
Polonaise in f sharp minor Op. 44
Andante Spianato et Grande Polonaise Op. 22

Duration

This concert will last approximately 60 minutes, with no interval.

TICKETS £6/£12

FREE ENTRY for the festival's participants.

www.pianoweek.com/concerts | box office: 01691 662753

About

The Romantic spirit blossoms in this all-Chopin recital opening with his late, mature works and then, rather interestingly, taking the listeners back to the final months spent in Warsaw when the young Fryderyk was occupied with the composition of his fiendishly difficult Grande Polonaise Brillante in 1830. This retrospective journey, veering through a series of closely related keys offers us a chance to hear how the complex, mysterious harmonies and textures of the *Nocturnes Op. 62* and the perfect marriage of rhythm and melodic material in the *Mazurkas Op. 59*, have developed in the space of only fifteen years of Chopin living in exile. The longing for his homeland, its political situation, deteriorating health and final separation from George Sand in 1846 left a lasting emotional imprint on Chopin's life, which directly influenced his musical language and compositional style.

Maciej Raginia

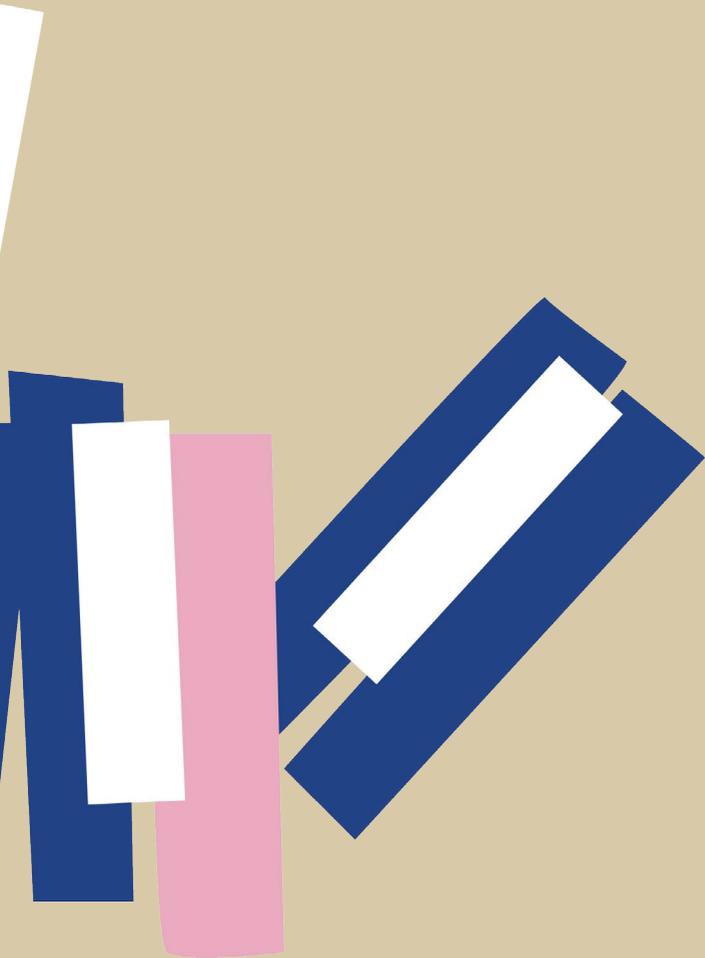
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Piece It All Together

PIANO WEEK does not receive any public funding and relies solely on its own takings and donations from private and corporate sponsors. With our rapid growth in the UK and abroad this year, we need substantial financial help in order to build on our current success and continue inviting major names in the industry to the festival. Become one of PIANO WEEK's friends and make a lasting contribution towards securing its future and further development. Talk to us to find out more about the benefits of supporting the festival.

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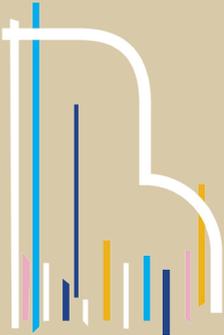


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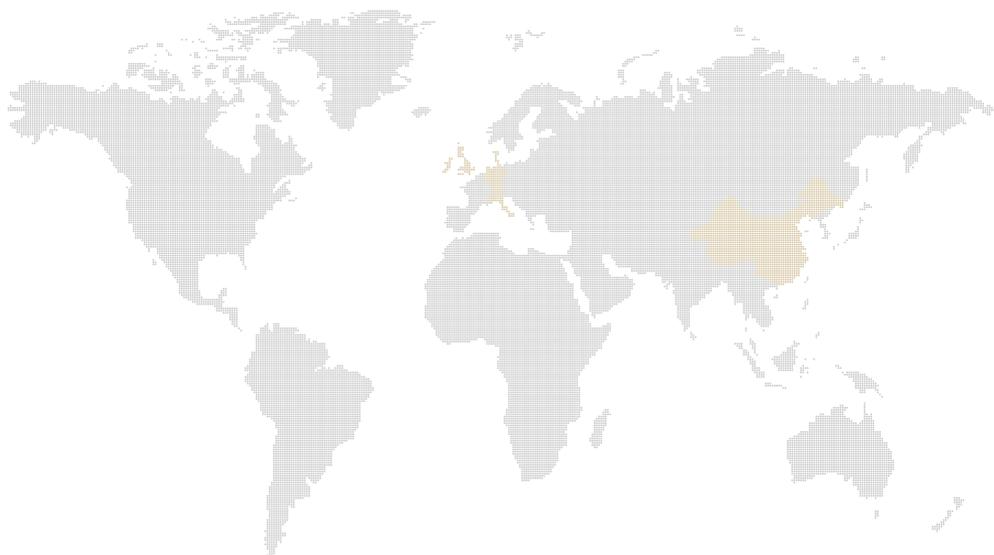
Scholarships

Make a difference to a child and help us say 'yes' to all young, talented pianists enquiring about their prospective studies at one of our international residencies. Your generosity will enable children, who would not normally have the chance to attend PIANO WEEK, to go away inspired after intensive training from our faculty of concert pianists. Get in touch with us to discuss establishing a scholarship in your name.

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