

25 – 30 JUL 2022

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SUMMER SCHOOL

PIANO WEEK



FESTIVAL CONCERTS

DULWICH COLLEGE



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STEINWAY & SONS

A few words from the festival directors

It is with great pleasure that we welcome you to our first residency at *Dulwich College*, one of UK's most prestigious schools with rich history and distinctive architecture. As a touring piano festival and summer school with residencies in the UK, Italy and Japan, PIANO WEEK had to adapt to the ever-changing scene of international travel disruption and various waves of the Covid-19 pandemic. We did it with a lot of hard work and unwavering support and loyalty shown by our festival partners; *Steinway & Sons*, *G Henle Verlag*, *Schott Music* and *Pianist* magazine. It is, however, our participants and faculty members joining us from as far afield as Japan, Hong Kong, USA, Canada, Colombia, India and across Europe and the UK who we are most grateful for, making PIANO WEEK as far-reaching as it has ever been. Thank you for being with us!

Throughout the week, you will be able to enjoy superb recitals given by John Paul Ekins, David Malusà, Janneke Brits, Mihai Ritivoiu, Ed Rice and Caroline Oltmanns, who will perform a wonderful selection of solo works. We are delighted that Professor Leslie Howard is joining us again as a guest artist to give master classes and the penultimate concert in the beautiful Old Library.

We pride ourselves in offering top quality, bespoke tuition to participants of any age and ability who hail from all over the world, alongside producing professional concerts open to the general public. Whether you are returning to *PIANO WEEK* or joining us for the first time, we would love to see you again at any of our residencies next year!



Samantha Ward
Artistic Director & Founder



Maciej Raginia
Creative Director

John Paul Ekins in Recital

Fryderyk Chopin (1810 – 1849)

Nocturne in C sharp Minor No. 27 No.1

Claude Debussy (1862 – 1918)

Suite bergamasque L75
Clair de lune

Franz Liszt (1811 – 1886)

Liebesträume S 541
III. Poco Allegro, con affetto

Sergei Rachmaninoff (1873 – 1943)

Cinq Morceaux de fantaisie Op. 3
I. Elegie

Johannes Brahms (1833 – 1897) / Alfred Cortot (1877 – 1962)

5 Lieder Op. 49
IV. Wiegenlied

Ludwig van Beethoven (1770 – 1827)

Sonata No. 14 in C sharp Minor Op. 27 No. 2
I. Adagio sostenuto
II. Allegretto
III. Presto agitato

Duration

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

TICKETS £15/£10 concessions

FREE ENTRY for the festival's participants.

www.pianoweek.com/whats-on | IN COLLABORATION WITH STEINWAY & SONS

25 July 2022 | Old Library | 7pm



About

John Paul Ekins opens his recital with Chopin's first *Nocturne in C sharp minor* from *Opus 27*, a famously haunting and tempestuous work. Veering between the key of C sharp Major and minor, with bold use of *forte fortissimo* and complex chromatic lines in the middle section, the piece is underpinned by a sense of urgency and drama. Debussy's *Clair de lune*, written in the same key as the second nocturne from Chopin's *Op. 27*, offers the listeners an opportunity to catch their breath while soaking up the luscious harmonies. The final instalment of Liszt's *Liebesträume (No. 3 in A flat Major)* follows next, paired with Rachmaninoff's *Elegie* from *Cinq Morceaux de fantaisie Op. 3*. The latter seems to defy expectations, filled with sadness and melancholy it finishes on a major chord, almost uncovering the inner workings of human nature; never simply black and white. This constant state of flux of human emotions, something that Rachmaninoff very much believed in, finds its continuum in Alfred Cortot's arrangement of Brahms's *Wiegenlied*. Here, a wonderful calming memory of things past is mixed with a sense of gazing hopefully into the future; perhaps the closest soundscape to what motherly love sounds like. If there was one piece, which did not require any introduction, it would certainly be Beethoven's *Moonlight Sonata*, concluding tonight's performance.

John Paul Ekins

John Paul Ekins was born in London and began playing the piano at the age of five, many years later graduating from the Royal College of Music and as a scholar at the Guildhall School of Music & Drama with first class degrees, where he studied with John Barstow and Charles Owen respectively. A winner of nineteen prizes at international competitions, he has been presented to her Majesty the Queen and enjoyed a busy career of performing and teaching around the UK and internationally; highlights included recitals at the Wigmore Hall and concerto performances at The Royal Albert Hall. Then Covid19 happened. In response to the near obliteration of his busy concert schedule, he set up Cats, Chats & 88 Keys (www.youtube.com/CatsChats88Keys), an online concert series for maintaining a connection with audiences, which raised over £5,000 for the NHS in Spring 2020. With performances coming live from his music room in south-west London, the series is founded on a passionate belief that classical music is for everyone, fuelled by a desire to instil his love for music in others. He delivers informal yet enlightening introductions to welcome and inspire those who are new to classical music, while deepening the experience for those who are more familiar with the genre. He shares his home with five housemates and three quirky cats, who are never far from the music-making. You can find out more information about John Paul at www.jpekinspianist.com and buy his LIVE solo DVD here: www.jpekinspianist.com/video

David Malusà in Recital

26 July 2022 | Old Library | 12.15pm

Ludwig van Beethoven (1770 – 1827) / Franz Liszt (1811 – 1886)

Symphony No. 5 in C Minor Op. 67 (S 464)

- I. Allegro con brio*
- II. Andante con moto*
- III. Scherzo: Allegro*
- IV. Allegro - Presto*

Duration

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

TICKETS £15/£10 concessions

FREE ENTRY for the festival's participants.

www.pianoweek.com/whats-on | IN COLLABORATION WITH  **STEINWAY & SONS**

About

For his performance in London, David Malusà has chosen one of the most technically and musically demanding pieces written in solo piano literature; Liszt's transcription of Beethoven's *Symphony No. 5 in C Minor*. Perhaps the biggest praise for this work came from Vladimir Horowitz when he admitted: 'I deeply regret never having played Liszt's arrangements of the Beethoven symphonies in public – these are the greatest works for the piano – tremendous works – every note of the symphonies is in the Liszt works'. Nearly an entire century after their publication in 1865, there have only been a handful of contemporary pianists (our guest artist Professor Leslie Howard is one of them) who have recorded all nine symphonies, with Liszt's own students largely abstaining from performing or recording them. To use musicologist Alan Walker's words, Liszt's transcriptions 'are arguably the greatest work of transcription ever completed in the history of music'. Having met Beethoven in person and heard performances of the symphonies by many of his contemporaries, Liszt's perspective and detailed knowledge of these works makes his transcriptions the best Urtext edition we can ever hope for. The Fifth Symphony with its *Fate Motif* seeped into popular culture unlike any other piece of classical music, making it perhaps one of the most recognizable works around the globe.

David Malusà

The Italian pianist David Malusà has given recitals as a soloist and chamber musician across Europe, China and the USA. He is gathering acclaim as an accomplished interpreter of a wide range of styles, most notably late Classical and Romantic. Having obtained a Diploma in Pianoforte in Vicenza, he continued his studies at the Royal College of Music in London, with Niel Immelman and Vanessa Latache. David won the sixteenth Jaques Samuel Intercollegiate Piano Competition, and as a result of that, he made his debut recital at the Fazioli Concert Hall in Sacile as well as at the Wigmore Hall in London. A CD was released under S.W. Mitchell Capital records of his live Wigmore Hall recital. Much in demand as a soloist with orchestra, David has performed extensively throughout the UK and internationally, most notably Prokofiev Piano Concerto No. 1 with Orchestra Sinfonica Regional de Murcia (Victor Villegas Auditorium, Murcia), conducted by Beatriz Fernandez; and Chopin Andante Spianato et Grande Polonaise Brilliante Op. 22 with Orpheus Sinfonia, conducted by Thomas Carroll (St John's Smith Square, London). He has recorded the complete solo piano repertoire by the British composer Robert Mansell and a CD has been released in 2022 for Quartz Records. David is often invited to give lecture recitals, and to be a jury member for a number of UK music competitions. He is currently a visiting teacher at Wellington College, Berkshire.

Janneke Brits in Recital

26 July 2022 | Old Library | 7pm

Franz Schubert (1797 – 1828)

Sonata in A Major D959

I. Allegro

II. Andantino

III. Scherzo: Allegro vivace – Trio: Un poco piu lento

IV. Rondo: Allegretto – Presto

Duration

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

TICKETS £15/£10 concessions

FREE ENTRY for the festival's participants.

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About

Janneke Brits performs Schubert's penultimate *Sonata in A Major D959*. Alongside the neighbouring *D958* and *D960*, all completed only a few months before the composer's death in 1828, these works are often described by musicologists as examples of his late style. What characterises the sunny-natured *Sonata in A Major* are not just the life-affirming themes and the joyous feel throughout, in stark contrast to the composer's declining health, but also the intricate use and development of his compositional methods and tools. In order to sustain the musical and dramatic integrity of such a large-scale work, Schubert uses cyclic motifs and themes in most ingenious ways, with multiple reappearances weaved into all four movements. Most notably, we can hear the strong musical connection between the opening sequence of chords of the *Allegro* and the conclusion of the *Andantino* and, equally so, the final bars of the *Rondo* reintroducing the beginning of the first movement. If Schubert's song cycle *Winterreise D911* composed only one year earlier deals with unrelenting pain and sorrow, this piano sonata does exactly the opposite – it embraces life with its happiest and most heavenly moments. If we wanted to find an analogy, Beethoven's *Symphony No. 6* could serve as a perfect example; a pure affirmation of nature and life and as he originally put it himself: '*Recollections of Country Life*'.

Janneke Brits

Janneke Brits is a much sought-after teacher and pianist currently based in south-east London, where she is Head of Keyboard at Eltham College. She is a regular adjudicator for festivals and competitions and is dedicated to teaching students of all ages and abilities. Janenke studied at the Eastman School of Music in Rochester, New York, where she was awarded the Performer's Certificate in addition to her Bachelor's Degree. She completed her Master's Degree at the Guildhall School of Music, after which she also held a fellowship for two years there. She specialised in early keyboard music and as a result performed with the Academy Beckett Ensemble and on rare instruments at the Cobbe Collection at Hatchlands Park, Surrey. As chamber pianist, she has taken part in concert series and festivals in the US and throughout Europe, highlights of which include the International Masterclasses at Prussia Cove, the Blair Atholl Showcase in Scotland and an exchange to Gothenburg, Sweden. She has also been in ensembles premiering works by Hans Werner Henze, Tristan Murail, and Peter Eotvos in the Barbican Hall and LSO St Luke's, which were broadcast on BBC Radio 3. Together with her husband James Kreiling, and pianist Bobby Mitchell, she is Co-Artistic Director of *En Blanc et Noir*, a piano festival held in Lagrasse, France every July. She is also a regular teacher at *Music at Chateau d-Aix*, which takes place in The Lot, France, every August.

Mihai Ritivoiu in Recital

Robert Schumann (1810 – 1856)

Fantasiestücke Op. 12

Des Abends

Aufschwung

Warum?

Grillen

In der Nacht

Fabel

Traumes Wirren

Ende vom Lied

Claude Debussy (1862 – 1918)

Suite bergamasque L75

Prélude

Menuet

Clair de lune

Passepied

Gabriel Fauré (1845 – 1924)

Ballade Op. 19

Duration

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

TICKETS £15/£10 concessions

FREE ENTRY for the festival's participants.

www.pianoweek.com/whats-on | IN COLLABORATION WITH STEINWAY & SONS

27 July 2022 | Old Library | 7pm



About

Mihai Ritivoiu presents a recital featuring some of the most well-known and loved compositions in the solo piano repertoire. Schumann's *Fantasiestücke Op. 12*, a set of eight character pieces written when the composer was in his twenties, was inspired by writings of the German author E. T. A. Hoffmann. Schumann's dual personality permeates the music with his imaginary characters of introvert Eusebius and fiery Florestan taking turns in each movement. Debussy's *Suite bergamasque* which also has literary roots, the last three movements of which are inspired by poems of Paul Verlaine, is an example of the composer's early melodic style and one which he was unwilling to publish. It's hard to imagine that Debussy shelved *Claire de lune*, perhaps one of his most popular pieces, for fifteen years before it was presented to the public. Mihai ends his performance with Fauré's charming *Ballade Op. 19*, to quote Bryce Morrison 'a reminder of half-remembered summer days and bird-haunted forests'.

Mihai Ritivoiu

Born in Bucharest, Mihai Ritivoiu is a laureate of numerous national and international competitions, most notably the George Enescu International Competition. Mihai leads an international career performing in Europe and Asia, and has played concertos with the George Enescu Philharmonic Orchestra, Lausanne Chamber Orchestra, the English Chamber Orchestra and the MDR Leipzig Radio Orchestra and with conductors such as Joshua Weilerstein, Robert Trevino, Michael Collins, Cristian Mandeal, Christian Badea and Horia Andreescu. He has been invited to play at prestigious festivals, including Young Euro Classic in Berlin and the Enescu Festival in Bucharest, and has appeared on stages such as Cadogan Hall, Barbican Centre, Konzerthaus Berlin, Studio Ernest Ansermet Geneva and the Romanian Athenaeum in Bucharest. Regularly invited to play on BBC Radio 3's programme 'In Tune', his performances have been broadcast on Radio Romania Muzical, Radio Television Suisse and Medici TV. His debut album released under the label Genuin with solo works by Franck, Enescu and Liszt has been praised as 'beautifully recorded, handsomely played - a solo recital to cherish' (The Arts Desk). A graduate with the highest honours from the National University of Music in Bucharest and the Guildhall School of Music & Drama in London, Mihai studied with Professors Viniciu Moroianu and Joan Havill. In addition to his solo recitals and concerto appearances, Mihai has a rich chamber music activity, most notably as duo partner of the cellist Yoanna Prodanova. Their duo has performed in the United Kingdom, France and The Netherlands, and they have been invited to such festivals as Les Rencontres de Violoncelle de BÉlaye, Alderney International Chamber Music Festival, St Magnus International Festival and Buxton International Festival. Their first album as a duo, with works for piano and cello by Chopin, Fauré and Janacek has been recently released on the Linn Records.

Ed Rice in Recital

28 July 2022 | Old Library | 7pm

Antônio Carlos Jobim (1927 – 1994)

A Felicidade
Double Rainbow
O Grande Amor
Insensatez
Fotografia
Luiza
Ela é Carioca
Brigas Nunca Mais
Você vai Ver
Chega de Saudade

Duration

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

TICKETS £15/£10 concessions

FREE ENTRY for the festival's participants.

www.pianoweek.com/whats-on | IN COLLABORATION WITH STEINWAY & SONS



About

Ed Rice presents a recital of compositions all by the Brazilian composer Antônio Carlos Jobim. Inspired by a range of influential recordings and arrangements from Brazil and further afield, this recital aims to showcase the breadth of influences in Jobim's writing, including Brazilian bossa nova and samba, North American jazz and the western classical tradition. The recordings that have inspired this programme include the 1992 live album *Antônio Carlos Jobim and Friends*, which features performances by legendary jazz pianist Herbie Hancock of *A Felicidade* and *Ela é Carioca*, showcasing Hancock's harmonic inventiveness as well as the vitality of Brazilian samba rhythms. Jobim himself also performs *Luiza* on this album, which displays the influence of 19th Century romantic music on his writing. This recital also comprises some compositions first heard on João Gilberto's 1958 album *Chega de Saudade*, which is commonly thought to have spearheaded the bossa nova movement in Brazil.

Ed Rice

Ed Rice is a pianist, researcher and educator working primarily in jazz and related styles, based in London since 2015. In the past few years his research and creative work has focussed primarily on Brazilian music, particularly the melody and harmony of bossa nova and the rhythms of samba combined with the energy and improvisation of jazz. After graduating from Leeds University and the Guildhall School of Music and Drama, Ed returned to the Guildhall School in 2019 to begin his doctoral studies in bossa nova piano performance. In recent years Ed has performed with, among others, Norma Winstone, the National Youth Jazz Orchestra and the Swingle Singers. He has performed across London at the Pizza Express Live venues, Ronnie Scott's, Kansas Smitty's, the Vortex Jazz Bar and the 606 Club, having also appeared at jazz festivals in Cheltenham and Montreux, Switzerland. He is also active as a samba percussionist, having been training in a carnival samba ensemble since 2018. Performance highlights in this setting include playing at the London Marathon and the Jazz Café and a recent run of shows in the Maldives accompanying samba dance outfit *Brazilian Fantasy*. Having studied and retained an enthusiasm for a range of musical traditions from across the world including western classical, jazz and popular styles, Ed is working on developing a teaching and performance style which brings together elements from all these traditions. He is passionately committed to working with performers and educators across different disciplines to promote collaborative music-making among students and mutual appreciation for one other's creative work. A keen vocal accompanist in both performative and educational settings, Ed has also been the pianist for vocal workshops with many of the UK's finest jazz vocalists, including Lee Gibson, Tina May, Claire Martin, Anita Wardell, Jacqui Dankworth and Sara Colman.

Guest Artist Series: Leslie Howard

29 July 2022 | Old Library | 7pm

Ludwig van Beethoven (1770 – 1827)

Sonata No. 13 in E flat Major Op. 27 No. 1

I. Andante – Allegro – Andante

II. Allegro molto e vivace

III. Adagio con espressione

IV. Allegro vivace

Johann Sebastian Bach (1685 – 1750) / Franz Liszt (1811 – 1886)

Variations on a motif of Bach's cantata 'Weinen, Klagen' S180

Anton Rubinstein (1829 – 1894)

Sonata No. 1 in E minor Op. 12

I. Allegro appassionato

II. Andante largamente

III. Moderato

IV. Moderato con fuoco

Duration

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

TICKETS £20/£15 concessions

FREE ENTRY for the festival's participants.

www.pianoweek.com/whats-on | IN COLLABORATION WITH  STEINWAY & SONS

About

Beginning with Beethoven's *Sonata una quasi fantasia No. 13* where movements are played one after another without a break and with each one composed in extreme contrast to the next, Professor Howard highlights the composer's creative process, which started to break away from the typical structure of the classical sonata. Liszt's deeply personal *Variations on a motif of J S Bach's 'Weinen, Klagen, Sorgen, Zagen'* dedicated to Anton Rubinstein offer a true feast of pianistic mastery and compositional prowess. Written in the same year as the death of Liszt's daughter Blandine, the variations end with a quote from the Lutheran hymn '*Was Gott tut, das ist wohlgetan*' (What God Ordains Is Always Good). Having released the world première recordings of all four of Rubinstein's piano sonatas, Leslie Howard concludes his recital with *Sonata in e minor No. 1*, which to use his own words 'is the product of a teenager who must have been quite a pianist already, it is beyond criticism'.

Professor Leslie Howard

Leslie Howard has recorded 100 discs, extending the already unequalled accomplishment of the largest solo artist recording project in the history of classical music. This accomplishment has merited Leslie Howard's entry in the *Guinness Book of World Records*, six *Grands Prix du Disque*, the *Medal of St. Stephen*, the *Pro Cultura Hungarica* award and a mounted bronze cast of Liszt's hand. He has balanced his prodigious recording career with an international concert itinerary which has seen him performing throughout the world for more than half a century. He has appeared regularly with the world's finest orchestras and has also pursued a distinguished career as a chamber musician, partnering many of the greatest solo musicians and ensembles of our time. In addition to his solo Liszt recordings, Leslie Howard's CD discography contains many other important world première recordings, including the four piano sonatas of Rubinstein, the three piano sonatas of Tchaikovsky and a disc of Scandinavian piano sonatas. There are also the Piano Quartets of Rubinstein – world première recordings for Hyperion, 25 Etudes in Black and White – his own compositions recorded for ArtCorp, and a disc pairing the two Rakhmaninov piano sonatas for Melba Recordings. Melba has also released two CDs with Mattia Ometto, of the complete music of Reynaldo Hahn for two pianos and piano duet. Brilliant Classics issued three sets each of 3 CDs of Liszt's complete music for two pianos, again with Mattia Ometto – the first box contains all 12 of Liszt's own two-piano versions of his symphonic poems. Leslie Howard's latest solo release is of Beethoven's *Eroica Variations* and the complete *Creatures of Prometheus* in Beethoven's own version, for the Heritage label. As a renowned scholar, Professor Howard has produced 13 volumes of Liszt Society Publications for The Hardie Press, including the complete chamber music, 30 volumes of the Music Section of the Liszt Society Journal, and 7 volumes of the new Urtext Liszt scores for Edition Peters.

Caroline Oltmanns in Recital

Domenico Scarlatti (1685 - 1757)

Sonata in C Minor

Sonata in C Major

Ludwig van Beethoven (1770- 1827)

Sonata No. 21 in C Major Op. 53

I. Allegro con brio

Claude Debussy (1862 - 1918)

Preludes, Book I

No. 7 Ce qu'a vu le vent d'Ouest

James Wilding (1973 -)

Clouds (2021)

Franz Schubert (1797 - 1828)

Drei Klavierstücke D946

No. 2 in E flat Major

Fryderyk Chopin (1810 - 1849)

Scherzo No. 3 in C sharp Minor Op. 39

Duration

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

TICKETS £15/£10 concessions

FREE ENTRY for the festival's participants.

www.pianoweek.com/whats-on | IN COLLABORATION WITH  STEINWAY & SONS

30 July 2022 | Old Library | 7pm

About

Starting with two contrasting sonatas by Scarlatti, Caroline Oltmanns launches into the first movement of Beethoven's *Sonata in C Major Op. 53*. Fiendishly difficult to perform, the *Waldstein* is one of the first examples of piano compositions devised by Beethoven in the grand manner, alongside *Appassionata Op. 57* and *Les Adieux Op. 81a*. Debussy's *Ce qu'a vu le vent d'Ouest*, one of the most tumultuous and technically demanding preludes in Book 1 follows next, coupled with a contemporary piece called *Clouds* by James Wilding and premiered by Caroline during *PIANO WEEK 1st Online Edition* in 2020. Unearthed by Johannes Brahms and published forty years after Schubert's death, *Klavierstück D946 in E Flat Major* is a beautiful five-part rondo, which interspaces moments of calm and serenity with dramatic, haunting episodes. To end her recital, Caroline takes on Chopin's *Scherzo in C sharp Minor Op. 39* in a true display of pianistic brilliance.

Caroline Oltmanns

Caroline Oltmanns is a pianist, presenter and pedagogue and has recorded six solo CDs on the Filia Mundi label. Her newest concept album *WIND* was recorded in the Reitstadel in Germany and is scheduled for release later this year. Event highlights of the 2021/2022 season include concert appearances in the United States, in Switzerland, in China, and as classical artist on Queen Mary 2. Previous concert seasons have included concerto appearances with Youngstown Symphony Orchestra, Johnson City Symphony Orchestra, Harburger Orchester Academie and Cleveland Philharmonic Orchestra. Caroline Oltmanns presented recitals at Steinway Hall and Weill Recital Hall in New York City, Preston Bradley Hall in Chicago, and the Redlands Bowl and Leo Bing Theater in Los Angeles. Caroline Oltmanns has commissioned, premiered, and recorded numerous new works including concertos for piano and large ensemble by James Wilding, Till Mclvor Meyn, Edward Largent, Rainer Schmitz, Dave Morgan, and Tom Janson. Radio interviews in Germany have been broadcast on Bayern IV, Norddeutscher Rundfunk, Süddeutscher Rundfunk, Radio Bremen, Hessischer Rundfunk and Westdeutscher Rundfunk. Televised interviews and performances include Bayerisches Fernsehen, Channel 25 Chicago, and KVCR-TV San Bernadino. A Professor of Piano at Youngstown State University, Caroline Oltmanns has presented master classes and workshops in the United States, Switzerland, Germany, the UK, South Africa, Canada, and China. She serves as a screening member of the Cleveland International Piano Competition and as jury member of the Macao Piano Competition. Caroline Oltmanns has initiated and supported several philanthropic causes through regular benefit appearances to support scholarships for piano students. Caroline Oltmanns received her early pianistic training in her native Germany based on the Walter Giesecking and Karl Leimer traditions. She is a Fulbright Scholar, International Steinway Artist, a Steinway Spirio Recording Artist, and recipient of awards through the Annette-Kade-Stiftung and the Stiftung der deutschen Wirtschaft.

FIND

OUT

WHAT

WE DO



EXPLORE YOUR PASSION FOR MUSIC

Whether you are a parent of a child who is just starting out, a passionate amateur pianist wanting to hone your skills or venture into more demanding repertoire, or a conservatoire student looking for further performance experience and guidance, PIANO WEEK offers a bespoke programme tailored to your individual needs, delivered in the most inspiring and stimulating environment. By choosing our standard or intensive course, you will receive between 24 and 29 hours of tuition and advice from top professionals in the music industry.

PIANO WEEK OFFERS A BESPOKE PROGRAMME TAILORED TO YOUR INDIVIDUAL NEEDS, DELIVERED IN THE MOST INSPIRING AND STIMULATING ENVIRONMENT.

Our faculty are on hand to guide you through all aspects of piano playing relevant to your standard, supported by an array of classes developing your musicianship and technique. This holistic approach to instrumental training coupled with a multitude of performance opportunities available throughout the week gives our participants a chance to immerse themselves in music alongside like-minded people who share a common passion and enthusiasm for the piano.

During the week, you will study with some of the finest concert pianists of their generation, all of whom give one-to-one lessons, open master classes and group workshops on a variety of musical topics. Headhunted by us each year, PIANO WEEK's tutors offer superb guidance in all performance based aspects of piano playing such as how to practise and develop your technique, coping with stage fright, pedalling and memorisation among many others. We pride ourselves in combining the best-in-class musical tuition with producing professional festival concerts of the highest calibre, which are open to the general public and free to attend for our participants. Each of our resident artists, whose classes you will have attended during the day, will go on to give inspiring recitals in the evening.

**HEADHUNTED BY US EVERY YEAR, PIANO WEEK'S
TUTORS OFFER SUPERB GUIDANCE IN ALL PERFORMANCE
BASED ASPECTS OF PIANO PLAYING.**



PHOTOGRAPHY: DANIELE CIFERRI

LEARN FROM THE BEST



FEEL INSPIRED AND SUPPORTED

With an impressive roster of concert pianists and pedagogues at all of PIANO WEEK residencies, you will feel instantly motivated and musically enriched by our world-class faculty who are friendly, approachable and generous in spirit. We are proud to have created a unique environment in which music lovers, adult amateurs, aspiring young players, professional pianists and celebrated guest artists are all welcome.

WE HAVE MANAGED TO PROMOTE AN OVERWHELMING SENSE OF SUPPORT, CAMARADERIE, FUN AND PERSONAL ACHIEVEMENT AMONGST ALL THOSE INVOLVED.

Hailing from all over the world, many returning participants join us on tour to explore the festival's new locations where they can enjoy making music in the comfort of knowing that they are surrounded by the PIANO WEEK family. By opening the doors to players of any age and ability and introducing our signature tailor-made programme, we have managed to promote an overwhelming sense of support, camaraderie, fun and personal achievement amongst all those involved. Every participant concert serves as a reminder that joining PIANO WEEK can be a life-changing experience.

Throughout the week, whether you are a residential or non-residential participant, you will have a chance to attend spectacular evening recitals given by PIANO WEEK's in-house team of concert pianists, performing a wide range of solo, duo and chamber music repertoire. Since the inception of the festival and summer school in 2013, we have also welcomed world-renowned musicians such as Stephen Kovacevich, Leslie Howard, Leon McCawley, Chenyin Li and David Fung amongst our guest artists. In the summer of 2022, in partnership with Steinway & Sons UK, G Henle Verlag, Schott Music and Pianist magazine, PIANO WEEK is opening its doors internationally, to faculty and participants from around the globe, in Banbury, Rugby and London. Professor Leslie Howard joins the festival once again as a guest artist at Rugby School and Dulwich College in anticipation of PIANO WEEK's 10-year anniversary in 2023, boasting an impressive line-up of artists.

**WE HAVE WELCOMED WORLD-RENOWNED MUSICIANS
SUCH AS STEPHEN KOVACEVICH, LESLIE HOWARD, LEON
MCCAWLEY, CHENYIN LI AND DAVID FUNG.**



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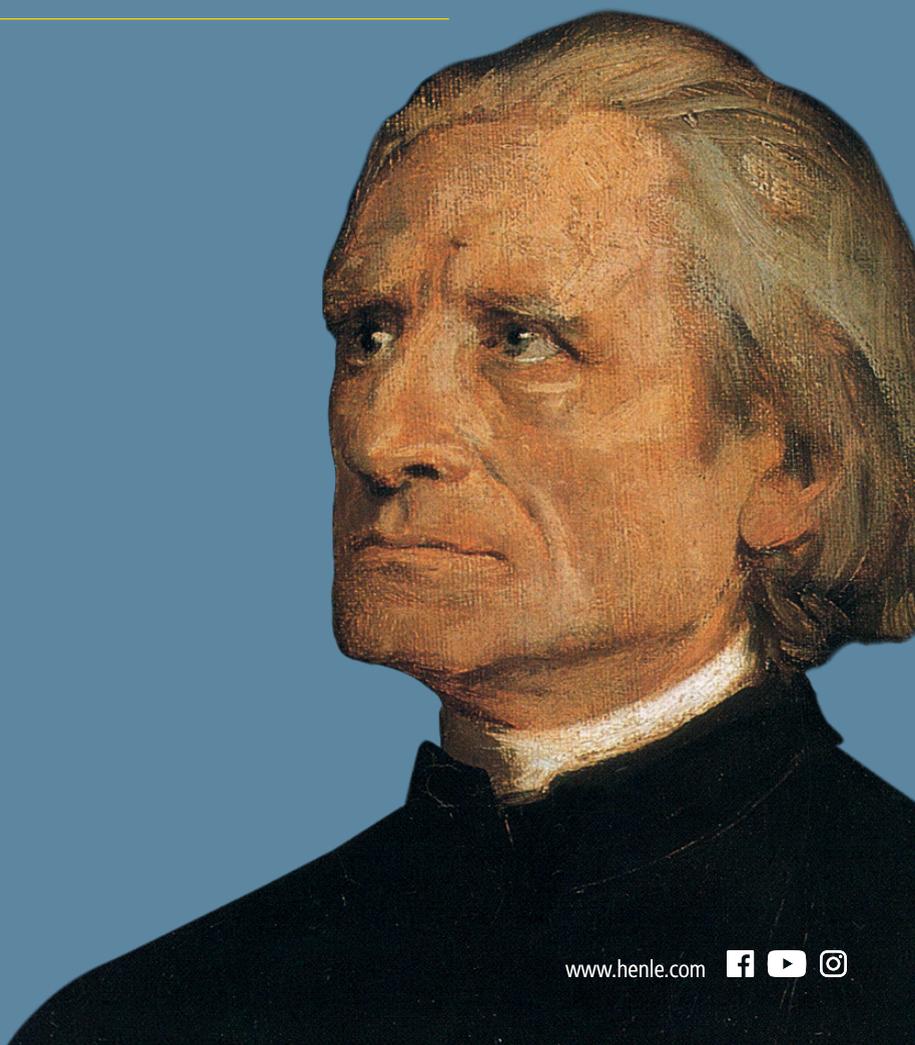
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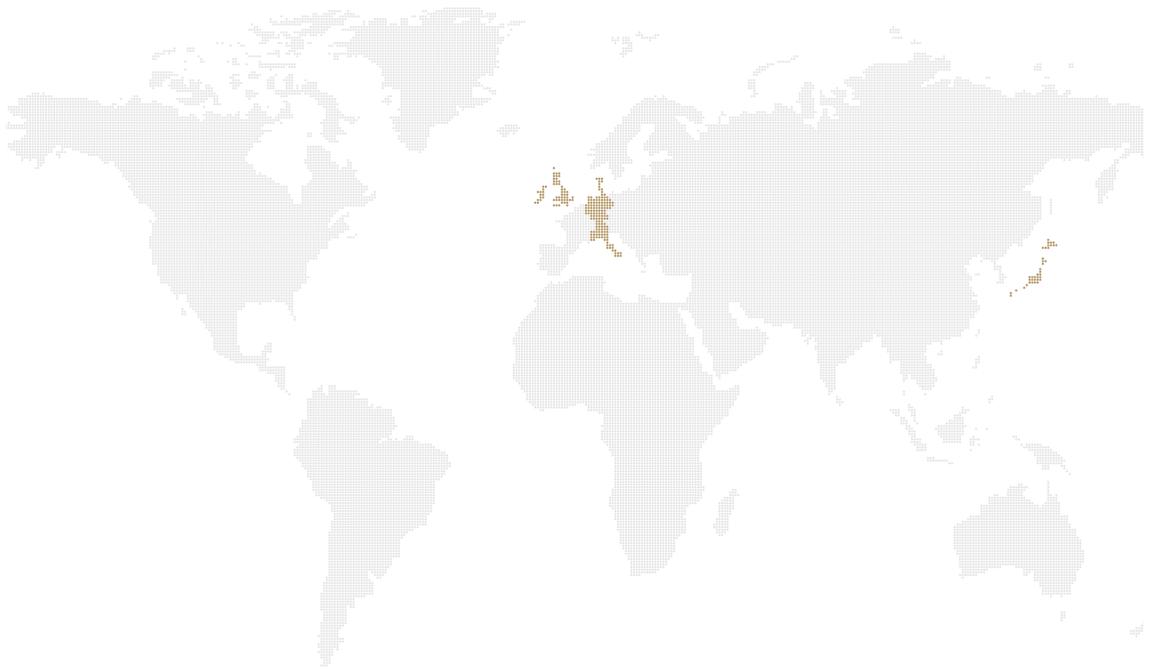
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