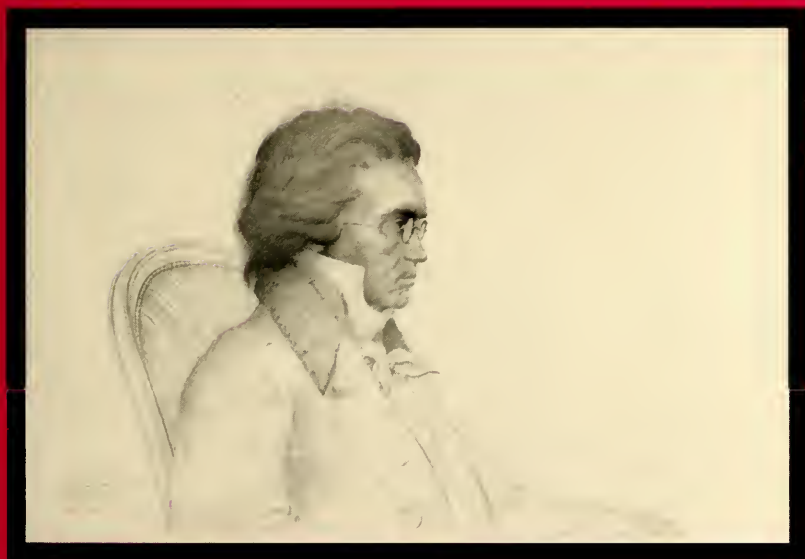


Focus on Piano Literature:
BEETHOVEN



June 6-8, 2002

School of Music
The University of North Carolina
at Greensboro



Acknowledgments



Community Foundation of Greater Greensboro

The Ira F. Brilliant Center for Beethoven Studies,
San José State University



North Carolina Humanities Council

Pencil drawing (cover) by Scott Gentling:
Beethoven listening to Dorothea von Ertmann
perform the Opus 101 Sonata
(courtesy Scott Gentling)

Photography:

Rita Badalamenti

Stacey Haines

Rafael Romo

Daniel Smith

Bert Vanderveen

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I take great pleasure in inviting you to UNCG for the 2002 Focus on Piano Literature symposium sponsored by the School of Music. This promises to be another exciting weekend in this spectacular series that brings together performers, teachers and their students, as well as music lovers from across the United States.

As in years past, Dr. John Salmon and his colleagues in the School of Music have planned a program featuring great performers and excellent teachers, which will entice and inform the music lovers who will gather at UNCG. This year's three-day symposium will feature the piano works of Ludwig van Beethoven, arguably the most famous of all classical composers. Guest performers will include renowned fortepianist Malcolm Bilson whose recital will include works played on authentic keyboards. In addition, William Meredith, director of the Ira F. Brilliant Center for Beethoven Studies at San José State University, will lecture and bring several Beethoven first editions and manuscripts for display.

The symposium, supported in part by funds from the Community Foundation of Greater Greensboro and the North Carolina Humanities Council, will definitely be an energetic celebration of the life and works of Beethoven. I am confident that you will enjoy a program filled with delightful musical offerings and stimulating conversation.

Please mark your calendar for June 6-8, 2002! I will look forward to welcoming you to the Focus on Piano Literature symposium at UNCG. I know you won't want to miss this weekend of special musical fare.

Patricia A. Sullivan
Chancellor



It is a pleasure to welcome you to The University of North Carolina at Greensboro and the 2002 Focus on Piano Literature symposium. This series, which began thirteen years ago, has continued to delight audiences because of the high quality of its guest artists and lectures. Participants are able to experience first-rate musical performances and have the opportunity to share information and ideas with colleagues from across the United States and beyond, all within an inviting environment. This year's symposium will focus on the piano music of Ludwig van Beethoven, one of the greatest composers of all time. Anyone who has experienced his music or who is knowledgeable about classical music appreciates Beethoven's brilliance and creativity. This symposium gets better every year and I look forward to experiencing it with you this summer.

Successful programs require careful planning and hard work by many individuals. The success experienced by the Focus on Piano Literature series is a tribute to John Salmon, director of the symposium, and his colleagues in the School of Music who each year go to great lengths to ensure that this effort is one of the premier events on campus. I greatly appreciate their time and talents and congratulate them on their accomplishments. UNCG is very fortunate to have a wonderful School of Music with superb faculty and students.

The entire University community joins me in extending a warm welcome to you as a symposium participant. Our campus and the city of Greensboro provide just the right environment for this special cultural offering. I know you will be pleased you attended the symposium!

Best Wishes!

A handwritten signature in cursive script that reads "A. Edward Upchurch".

A. Edward Upchurch
Provost



What does one say about Focus on Piano Literature? *Clavier* writers perhaps said it best in 1998: "...the three days spent at the Focus on Piano Literature put a fresh bloom on the musical scene. Classical music is definitely alive and well in Greensboro, North Carolina." As the new Dean of the School of Music at UNCG, my knowledge of this event is historical; but, what a rich history we have here in Focus! Now in its twelfth iteration, the 2002 Focus promises to be a grand and glorious affair under the capable leadership of Dr. John Salmon and the UNCG School of Music Piano Faculty.

As in years past, the 2002 Focus highlights the music of a single composer, none other than Ludwig van Beethoven. We are indeed fortunate and honored to welcome two esteemed guests to the 2002 Focus, known for their Beethovenian expertise: Malcolm Bilson, internationally acclaimed fortepianist; and William Meredith, Director of the Ira F. Brilliant Center for Beethoven Studies and Professor of Music at San José State University. Their presentations, together with those of our own fine faculty, promise enjoyment and stimulation.

Welcome to the UNCG School of Music, Greensboro, and the 12th Focus on Piano Literature. Along with our faculty and staff, I am thrilled that you have joined us to experience this multifaceted exploration of Beethoven's keyboard works. If this is your first visit to UNCG, we invite you to explore our beautiful facility and to learn more about the programs we offer. We're delighted you are here!

A stylized, handwritten signature in black ink, reading "John J. Deal".

John J. Deal
Dean, School of Music



What a magnificent opportunity to reflect anew on Beethoven's personality and enjoy his music! Malcolm Bilson's recital on authentic fortepianos, as well as his lecture and master class, will surely push us to a new consideration of Beethoven's musical language. William Meredith's lecture topics, on Opus 110 and on how "bizarre" Beethoven's music seemed (to some 19th-century critics anyway), already have me pondering the otherworldly aspects of the composer's sublime art.

Of extraordinary interest this year is the exhibit of Beethoven items on display during the symposium. We are especially grateful to William Meredith and the Ira F. Brilliant Center for Beethoven Studies for loaning these manuscripts, first editions, and famous lock of Beethoven's hair.

Andrew Willis opens the symposium with the powerful "Hammerklavier" Sonata, Opus 106, and thereafter will muse about Beethoven's fantasies. In this same vein of the fantastic and the unpredictable, I will offer a session on improvising in Beethoven, sure to cause controversy. (But ample opportunity is built into this symposium for you to rebut, challenge, or add to my theses!) Our traditional Saturday-morning videos will feature a rare performance by Myra Hess of the first movement of the "Appassionata" Sonata.

Add to this mix a fine banquet and convivial atmosphere, and you have the ingredients for a most rewarding weekend, whether you are a piano teacher, student, or casual music lover.

John Salmon

Director, Focus on Piano Literature

jcsalmon@uncg.edu • Telephone (336) 334-5431

P.S. Please note Dr. Willis's special fortepiano seminar on the 9th and 10th of June. Also note the three events during the symposium free and open to the public, courtesy of the North Carolina Humanities Council.

The UNCG School of Music

Music has been a central discipline at UNCG since the University's founding more than a century ago. Progressing from a Department of Vocal Music to a Department of Music to a professional School of Music by 1921, the School was the first institution in the South to offer a music education degree (1912). During the 1920s, the North Carolina High School Music Festival—the precursor of today's influential North Carolina Music Educators Association—arose on campus. The School's initial accreditation by the National Association of Schools of Music, now the longest continuous such accreditation in the state, dates from 1938.

UNCG currently offers the only comprehensive slate of performance and music education degrees from the baccalaureate through the doctorate in North Carolina. The music education doctorate was launched in 1968 while the performance doctorate began in 1984. Almost 600 majors (two-thirds undergraduate, one-third graduate) are taught by over 50 predominantly full-time faculty.

Unlike more specialized programs in conservatory-type institutions or more general curricula encountered in most departments of music, studies in the UNCG School of Music complement rigorous professional training with that broad liberal-arts education necessary for students to function as informed, responsible citizens and to communicate effectively as musicians.

The culturally thriving Piedmont Triad (Greensboro/Winston-Salem/High Point) affords the UNCG community regular opportunities to attend and perform in concerts sponsored by such organizations as the Greensboro Symphony Orchestra, the Greensboro Opera Company, and the Eastern Music Festival.



The School now occupies a new \$25.7 million state-of-the-art facility. Located as a prominent northeast “window” to the University at the corner of Market and McIver streets, the three-story, 130,000 square-foot facility is the costliest and largest academic structure completed on campus. In addition to rehearsal halls, practice rooms, studios, specialized laboratories, classrooms, offices, and a music library, the building houses a 350-seat recital hall and a 120-seat organ recital hall.

Undergraduate Study

Bachelor of Music in Performance

(with concentrations in voice or an instrument, jazz study, and composition)

Bachelor of Music in Music Education

Bachelor of Arts, Music Major

(with concentrations in general music and music history)

Music Minor

Graduate Study

Master of Music in Performance

Master of Music in Music Education

Master of Music in Music Theory

Master of Music in Composition

Doctor of Musical Arts in Performance

Doctor of Musical Arts in Conducting

Doctor of Philosophy in Music Education

Piano Study at UNCG

Piano study at the UNCG School of Music occurs at many levels, both for majors and minors in bachelor's, master's, and doctoral programs. The School of Music offers numerous undergraduate piano scholarships:

- The Patricia Haines Copley Scholarship
- Antoinette Loetsch Mock, Marianne Mock Dallas, and Louis Loetsch Birch Scholarship
- The Phillip and Inga Morgan Piano Scholarship
- The Dean's Award
- School of Music Scholarships

Additional keyboard study is offered in organ, harpsichord, fortepiano, and jazz piano. Master's and doctoral applicants may apply for a variety of graduate fellowships and assistantships.

Performers



Kelly Burke, Associate Professor of Clarinet, UNCG. DMA, University of Michigan. Member, Mallarmé Chamber Players, EastWind Trio d'Anches, Cascade Wind Quintet. Principal clarinetist, Greensboro Symphony Orchestra. Recordings for Centaur, Telarc, Arabesque labels. Performances throughout the U.S., Canada, Germany, New Zealand, Australia, Russia. Author, *Clarinet Warm-Ups*.



Joseph Di Piazza, Associate Professor of Piano, UNCG. DMA, University of Wisconsin. NDEA Fellowship. Performances at Orchestra Hall-Chicago, Cincinnati Arts Museum, Long Island Beethoven Festival. Clinics at Interlochen, Eastern Music Festival. College faculty chair, North Carolina Music Teachers Association. Recital on 1991 Horowitz Steinway tour. PBS television broadcast. Concerts and classes in United States and Europe.



Andrew Harley, Director of Accompanying/Vocal Coach, UNCG. DMA, University of Southern California. BA and MA, Oxford University. Artist Diploma, Royal Northern College of Music in Manchester, UK. Former faculty member, University of California at Santa Barbara, International Institute for Young Musicians, Music Academy of the West, and Utah Music Festival. Radio and television broadcasts.



George Kiorpes, Professor of Piano, UNCG. DMA, Boston University. Piano compositions published by Kjos, Willis, Ditson. Articles for *Piano Quarterly*, *Clavier*, *Journal of the American Liszt Society*. Editor, *North Carolina Music Teacher*, 1984-88. Concerts, lectures, and workshops throughout the United States and in the Far East. Concerto collaborations with Reginald Stewart, Arthur Fiedler.



John Salmon, Professor of Piano, UNCG. DMA, University of Texas at Austin. Recording of Dave Brubeck piano compositions (Phoenix). Author, *The Piano Sonatas of Carl Loewe* (Peter Lang). Board member for performance studies, College Music Society. Concerts and radio broadcasts throughout the United States and Europe. Articles in *Piano Today*, *Piano & Keyboard*, *American Music Teacher*.



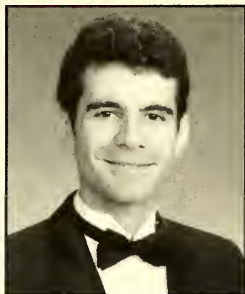
Paul Stewart, Associate Professor of Piano & Chair, Keyboard Division, UNCG. DM, Florida State University. Former Music Teachers National Association American music national program chair and MTNA Southern Division president. MTNA National Convention program chair, 2000-01. Current MTNA National Treasurer. Piano soloist, North Carolina Symphony. Numerous workshops throughout the Southeast.



Beth Vanderborgh. Principal cellist, Greensboro Symphony Orchestra. Co-principal, Carolina Chamber Symphony. Member, Chesapeake Trio. Degrees from Manhattan School of Music, Eastman, University of Maryland. Former US Information Service Artistic Ambassador with performances on four continents and at Smithsonian Institution, Kennedy Center, Phillips Collection. Faculty, Eastern Music Festival.



Andrew Willis, Associate Professor of Piano, UNCG. DMA, Cornell University. Recordings of Beethoven sonatas on period instruments (Claves), of Schubert with soprano Julianne Baird (Vox, Newport Classics). Performances at Merkin Hall, New York; Utrecht Festival, Holland; International Bartók Festival, Hungary; Italy. Soloist with Philadelphia Classical Symphony, Apollo Ensemble, Mozart Orchestra.

Student Performers:

Juan Pablo Andrade, DMA student of John Salmon at UNCG. Artist Diploma, Indiana University at South Bend. MM, Arizona State University. BM, University of Costa Rica. 2000 Premio Nacional de Música (CR). First prize, 1999 International “Art Livre” Piano Competition, Sao Paulo, Brazil. Teachers include Alexander Toradze, Robert Hamilton, Gerardo Duarte.



Elizabeth Loparits, DMA student of George Kiorpes at UNCG. MM, Illinois State University. Diploma from Teacher’s Training Institute of the Franz Liszt Academy in Pécs, Hungary. Second Prize, 1995 National Bartók Competition, Hungary. Soloist with North Carolina Symphony. Teachers include János Károly, George Forgó, Joseph Bánky, Géllert Módos.

Focus on Piano Literature is an annual two-and-a-half-day symposium sponsored by the UNCG School of Music, dedicated each year to one particular segment of the piano repertoire.

Previous symposia:

2000 Focus on Piano Literature: **New Works**

Commissioned Composers: Martin Amlin
James Curnow
Kenneth Frazelle
Henry Martin
Harold Schiffman
Lalo Schiffrin
Judith Lang Zaimont



1999 Focus on Piano Literature: **Chopin**

Guests: Abbey Simon, *pianist*
Jeffrey Kallberg, *lecturer*

1998 Focus on Piano Literature: **Haydn**

Guests: Andrew Willis, *harpsichordist, clavichordist, fortepianist*
Gretchen Wheelock, *lecturer*
Blaise Bryski, *lecturer*

1997 Focus on Piano Literature: **Brahms**

Guests: Joseph Kalichstein, *pianist*
Malcolm MacDonald, *lecturer*
Robert J. Silverman, *playwright*

1996 Focus on Piano Literature: **Clara Schumann & Fanny Hensel**

Guests: Sarah Rothenberg, *pianist & lecturer*
Camilla Cai, *lecturer*

1995 Focus on Piano Literature: **Bartók**

Guests: Imre Rohmann, *pianist*
Elliott Antokoletz, *lecturer*

1994 Focus on Piano Literature: **Debussy**

Guests: Daniel Ericourt, *pianist*
James Briscoe, *lecturer*

1993 Focus on Piano Literature: **Grieg**

Guests: Einar Steen-Nokleberg, *pianist & lecturer*
Knut Buen, *Hardanger fiddler*
Karin Brennesvik, *dancer*
Reidar Meinstad, *dancer*

1992 Focus on Piano Literature: **Spain**

Guests: Joaquín Achúcarro, *pianist*
Linton Powell, *lecturer & organist*
Carmen de Vicente, *castanetist & dancer*

1991 Focus on Piano Literature: **Mozart**

Guests: Malcolm Bilson, *fortepianist & lecturer*
Jane Perry-Camp, *lecturer*

1990 Focus on Piano Literature: **Schubert**

Guests: Robert McDonald, *pianist*
Karl Schleunes, *lecturer*

Special Guests

Malcolm Bilson



Fortepianist Malcolm Bilson has been in the forefront of the period instrument movement since the early 1970s. His performances of Haydn, Mozart, Beethoven, and Schubert on late 18th- and early 19th-century pianos have been a key contributor to the restoration of the fortepiano to the concert stage and to recordings of the “mainstream” repertory on these instruments.

He 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

(Deutsche Grammophon/Archiv), the solo piano sonatas (Hungaroton), and the piano-violin sonatas with Sergiu Luca (Nonesuch). He has toured extensively with the English Baroque Soloists with John Eliot Gardiner, the Academy of Ancient Music with Christopher Hogwood, the Philharmonia Baroque under Nicholas McGegan, Tafelmusik of Toronto, and, most recently, with Concerto Köln. He has also recorded the piano-cello sonatas of Beethoven with Anner Bylsma (Nonesuch) and the Schubert piano sonatas (Hungaroton).

In the fall of 1994 Bilson and six of his former artist-pupils, including UNCG professor Andrew Willis, presented the 32 piano sonatas of Beethoven in New York City, using period-authentic fortepianos, the first time these works had ever been given as a cycle on period instruments. The New York Times reported that “what emerged in these performances was an unusually clear sense of how revolutionary these works must have sounded in their time.” In 1996 the group recorded the series (Claves), and has since performed the cycle in Florence and Palermo, Italy.

Bilson is Frederick J. Whiton Professor of Music at Cornell University and Adjunct Professor at the Eastman School of Music. He has given workshops and master classes throughout the United States, at the Sibelius Academy in Helsinki, the Franz Liszt Academy in Budapest, and the music academies of Oslo, Stockholm, Tokyo, and Hong Kong. In 1991 he was awarded an honorary doctorate by Bard College, and is a Fellow of the American Academy of Arts and Sciences.



William Meredith

Since 1985, William Meredith has been the director of the Ira F. Brilliant Center for Beethoven Studies and Professor, School of Music and Dance, San José State University in California. He is also co-director of the Beethoven Bibliography Database, a comprehensive computer-based bibliography with over 15,000 entries for articles, books, reviews, and other materials related to Beethoven (www.sjsu.edu/depts/beethoven/).

As series editor for *North American Beethoven Studies* and founding editor of and regular contributor to *The Beethoven Journal* (for-

merly *The Beethoven Newsletter*), Meredith stands at the very epicenter of Beethoven research in the United States. He has also been active as a reviewer, translator, curator, consultant, panelist, and speaker, addressing a wide variety of Beethovenian topics. Meredith appears in the 1997 BBC documentary on Beethoven, for which he also served as consultant. He has authored monographs for the Pierpont Morgan Library in New York, the Historical Keyboard Society of Milwaukee, the Southeastern Historical Keyboard Society, the Los Angeles Times, and The Musical Times of London. He is the editor of a new critical publication of the piano trios of Beethoven (Beethoven-Haus, Bonn).

Meredith has provided many stimulating insights about Beethoven through such lectures as “The Fifth and Ninth Symphonies as Tools of Propaganda and Resistance in the Hands of the Allies, Axis, and Inmates of Concentration Camps from 1938-45” (Stanford University), “E Major is for ‘Laughing, Joy and Pleasure’: the Meaning of the Keys in Music of the Classical Period” (San Luis Obispo Mozart Festival), and “Pathos and Triumph: Beethoven in C Minor” (Hunter College).

Meredith received the Ph.D. in historical musicology from the University of North Carolina at Chapel Hill (1985) where his dissertation was *The Sources for Beethoven’s Piano Sonata in E Major, Opus 109*.

SCHEDULE

Thursday, June 6, 2002

5:30 pm – 8:00 pm

Registration
Lobby, Music Building

8:00 pm – 9:45 pm

Concert

Sonata No. 29 in B-flat Major, Opus 106
("Hammerklavier")

Andrew Willis

Bagatelle in E-flat Major, Opus 126 #3
Sonata No. 31 in A-flat Major, Opus 110

John Salmon

Friday, June 7, 2002

9:00 am – 10:15 am

Lecture: "Interpreting Beethoven: The Interconnection of Notation, Instruments, and Performance Traditions" (**Malcolm Bilson**)

10:15 am – 10:40 am

BREAK

10:40 am – 11:40 am

Lecture: "Beethoven's Sonata in A-flat Major, Opus 110: Music of Amiability, Longing, Exhaustion, and Revival" (**William Meredith**)

11:45 am – 12:05 pm

Performance of Beethoven's Trio in B-flat Major, Opus 11

Kelly Burke, clarinet

Andrew Harley, piano

Beth Vanderborgh, cello

12:05 pm – 1:30 pm

LUNCH (on your own)

1:30 pm – 2:30 pm

Lecture: "Improvising in Beethoven"
(**John Salmon**)

Friday, June 7, 2002*(continued)*

2:30 pm – 2:50 pm	BREAK
2:50 pm – 3:30 pm	Lecture: “The Structure of Freedom: Beethoven’s Paradoxical Fantasy, Opus 77” (Andrew Willis)
3:30 pm – 5:30 pm	BREAK
5:30 pm – 7:40 pm	BANQUET (reservations required) Second Floor, Music Building
8:00 pm – 10:00 pm	Recital: Malcolm Bilson , fortepiano Sonata No. 1 in F Minor, Opus 2 #1 Bagatelles, Opus 33 Sonata No. 19 in G Minor, Opus 49 #1 Sonata No. 28 in A Major, Opus 101

Saturday, June 8, 2002

9:00 am – 10:00 am	Lecture: “The Bizarreness of Beethoven’s Music (As Revealed in the Writings of Critics of His Day)” (William Meredith) <i>[free and open to the public, courtesy of the North Carolina Humanities Council]</i>
10:00 am – 10:30 am	BREAK
10:30 am – 12:00 noon	Movies
12:00 noon – 2:00 pm	LUNCHEON (reservations required) Second Floor, Main Dining Hall

(continued on page 16)

Saturday, June 8, 2002*(continued)*

2:15 pm – 3:30 pm

Master Class with **Malcolm Bilson**:
Two Students Play Movements
from Sonatas

Juan Pablo Andrade
Elizabeth Loparits

3:30 pm – 3:50 pm

BREAK

3:50 pm – 5:00 pm

Audience/Panel Discussion (Panelists:
Malcolm Bilson, William Meredith)
*[free and open to the public, courtesy of the
North Carolina Humanities Council]*

5:00 pm – 8:00 pm

BREAK

8:00 pm – 10:00 pm

Concert

Sonata No. 7 in D Major, Opus 10 # 3
Joseph Di Piazza

Rondo in C Major, Opus 51 #1
Sonata No. 17 in D Minor, Opus 31 #2
("Tempest")
George Kiorpes

Für Elise
Sonata No. 13 in E-flat Major, Opus 27 #1
Paul Stewart

SPECIAL EXHIBIT:

Concurrent with the symposium, a special exhibit of Beethoven items will be on display in Room 110 of the Music Building. The display is projected to include first editions of some of the pieces being performed during the symposium, manuscripts, and a lock of Beethoven's hair, all graciously donated for this exhibit by the Ira F. Brilliant Center for Beethoven Studies. The exhibit is free and open to the public, courtesy of the North Carolina Humanities Council.



1841 Bösendorfer grand (courtesy Andrew Willis)

Fortepiano Workshop with Andrew Willis

June 9-10, 2002



As an additional opportunity for pianists and teachers interested in the instruments of Beethoven's period, a special two-day extension of Focus is offered for the first time.

Enjoy two days of master classes, lessons, discussions, and performances on fortepianos similar to those Beethoven knew and played. Under the guidance of UNCG faculty member Andrew Willis, participants will explore how the pianos of Beethoven's era illuminate the composer's understanding of technique, notation, sonority, rhythm, and other elements of performance.

Schedule

Sunday, June 9

1:00	Welcoming meeting and lecture by Andrew Willis on Beethoven's fortepianos
1:45	Break
2:00	Master class (3 participants)
3:45	Break
4:00	Practice time and individual 30-minute lessons
5:30	Dinner Break (dinner on your own)
7:30	Recital by Andrew Willis

(continued on page 18)

Monday, June 10

10:00	Master class (3 participants)
11:45	Lunch Break (lunch on your own)
1:00	Practice time and individual 30-minute lessons
2:30	Break
3:00	Listening/discussion session: Recorded performances of Beethoven on fortepianos
4:00	Break
4:30	Recital by master class participants

Non-performing registrants may attend the opening lecture, the two master classes, the listening session, and the two recitals.

The number of playing participants in the master classes will be limited to six (6), without limitation as to age or professional status. Each playing participant will also receive one half-hour lesson with Prof. Willis and will have access to instruments for practice. Playing participants will be selected by audition. To audition, please send a short tape or CD (10-20 minutes) of your playing of representative repertoire, preferably including Beethoven. Selections may be played on modern piano or fortepiano. Please mail recorded auditions, postmarked by April 1, 2002, to:

Andrew Willis Fortepiano Workshop

UNCG School of Music

PO Box 26167

Greensboro NC 27402-6167

Telephone: (336) 334-5508

E-mail: aswillis@uncg.edu

Performing applicants will be notified of their status by May 1, 2002, and will be required to submit \$50.00 (to be received by May 30, 2002) in addition to the \$50 "Fortepiano Workshop Registration Fee" detailed on page 24 of this brochure.

2002 Friends of Focus

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Ms. Gay H. White	Greensboro, North Carolina
Dr. Len Wright	Greensboro, North Carolina

We are grateful to the Friends of Focus whose generous donations have helped sustain the Focus on Piano Literature symposium.

The University of North Carolina at Greensboro

At The University of North Carolina at Greensboro, an outstanding faculty, excellent library, accessible staff, and other facilities and resources combine to provide every student with first-rate education opportunities. These factors contribute to the intellectual excitement which is the hallmark of an outstanding university.

Established in 1891, the University has more than 13,500 students, approximately 2,800 of whom are at the graduate level. UNCG has taken its place among the top-notch universities in North Carolina. Known for groundbreaking research, community service, and high-quality education, the University equips students with the best resources for the future.

The UNCG faculty is composed of nearly 800 members dedicated to excellence in teaching and research. The campus is in the state's third largest city with a population of approximately 200,000. Nearly eighty buildings and a rich array of hardwood and flowering trees are spread among UNCG's green lawns and brick walls. Because of its compact nature—204 acres of gently rolling land—students can walk the campus end to end in ten to fifteen minutes.

Situated midway between Washington, DC, and Atlanta, Greensboro is only two hours from the mountains and four hours from the coast. Greensboro is a dynamic city, offering a splendid university setting.



Location

Most events of Focus on Piano Literature take place in the new music building, corner of Market and McIver streets on the UNCG campus. The Saturday luncheon takes place in the Main Dining Hall. Both buildings are wheelchair accessible. All registrants will be sent a map of these sites.

Parking

There are two options for parking:

(1) Park in the McIver Street parking deck adjacent to the music building. This is the more convenient of the two options. Price is \$5 per day, or 75 cents each hour or part thereof. Take a ticket from the dispenser upon entering the deck; redeem at the machine (before getting in your car) upon exiting.

(2) Park in an “A” or “C” parking lot on campus. The cost is \$2 per day (not needed on Saturday). While there is one such lot close to the music building, there is no guarantee that you will find any empty spaces there when you wish to park; you may need to park in an “A” or “C” lot further away. A map of the campus, with all lots indicated, will be sent to you after we receive your registration.

Airport

Several airlines serve the Piedmont Triad International Airport. Several hotels offer complimentary airport transportation for their guests; use the courtesy phone near baggage claim. Otherwise, registrants may take a shuttle (leaving every hour on the half hour, \$14-\$16 depending on the destination) or taxi (approximately \$19) into town.

Hotels

Five hotels are holding blocks of rooms for the duration of the symposium. Contact them directly for reservations, specifying that you are a registrant of Focus on Piano Literature.

O. Henry Hotel

624 Green Valley Road, Greensboro, NC 27408 (2.1 miles to UNCG).
Telephone (336) 854-2000 or (800) 965-8259. Fax (336) 854-2223.
\$134 (+ 12% tax). To ensure a room at this rate, contact the hotel
by May 7, 2002.

Troy-Bumpas Inn

114 South Mendenhall Street, Greensboro, NC 27403 (0.3 miles to UNCG).
Telephone (336) 370-1660 or (800) 370-9070. Fax (336) 370-1970.
\$85 (+ 12% tax). To ensure a room at this rate, contact the hotel
by May 6, 2002.

Greensboro Marriott

304 North Greene Street, Greensboro, NC 27401 (1.5 miles to UNCG).
Telephone (336) 379-8000 or (800) 228-9290. Fax (336) 275-2810.
\$82 (+ 12% tax). To ensure a room at this rate, contact the hotel
by May 14, 2002.

Park Lane Hotel

3005 High Point Road, Greensboro, NC 27403 (3.1 miles to UNCG).
Telephone (336) 294-4565 or (800) 942-6556. Fax (336) 294-0572.
\$73 (+ 12% tax). To ensure a room at this rate, contact the hotel
by May 16, 2002.

Biltmore Greensboro

111 West Washington Street, Greensboro, NC 27401 (1.2 miles to UNCG).
Telephone (336) 272-3474 or (800) 332-0303. Fax (336) 275-2523.
\$63-\$78 (+ 12% tax). To ensure a room at this rate, contact the hotel
by May 20, 2002.

*Additional visitor information may be obtained at
the Greensboro Convention & Visitors Bureau: 1 (800) 344-2282;
www.greensboronc.org/*

Registration

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Address _____

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Are you a student? Please circle Yes No

At what school? _____

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UNCG School of Music

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Greensboro, NC 27402-6167

Telephone (336) 334-5431

Fax (336) 334-5497

E-mail: jcsalmon@uncg.edu

Website: www.uncg.edu/mus/ [then click on "Community Outreach," then "Focus on Piano Literature"]

Friday Evening Banquet

Enjoy an elegant, seated dinner of fine cuisine featuring chilled melon soup, filet mignon in a rosemary demiglace, salmon in a dill cream sauce, vegetables julienne, and delicious pastries.

Friday, June 7, 2002, 5:30 pm – 7:40 pm

Second Floor, Music Building (adjacent to Organ Recital Hall)

Limited Seating: \$35 per person

Saturday Luncheon

Buffet of cold cuts, salads, breads, iced tea, and dessert.

Saturday, June 8, 2002, 12:00 noon – 2:00 pm

Spencer's, Second Floor, Main Dining Hall

Limited Seating: \$10 per person

Fees

Registration includes admission to all day sessions and the three evening concerts during the 2002 Focus on Piano Literature symposium.

(The Friday evening banquet and Saturday luncheon must be purchased separately.)

Regular	\$110 (if received by May 23, 2002)	_____
	\$120 (if received after May 23, 2002)	_____
Student	\$100 (if received by May 23, 2002)	_____
	\$110 (if received after May 23, 2002)	_____
Parking	“A” or “C” lot (please refer to parking description on page 21), \$2 per day, Thursday and Friday (not needed Saturday)	_____
Banquet	Friday, June 7, 5:30 pm, \$35 per person	_____
Luncheon	Saturday, June 8, 12:00 noon, \$10 per person	_____
Fortepiano Workshop	with Andrew Willis, \$50 (see page 17)	_____
TOTAL:		_____

Payment must be made by check to “UNCG School of Music.” In lower, left-hand corner of check, indicate “for FOPL.”

A limited number of tickets to the three evening concerts will be available for non-registrants after May 27, 2002. Call (336) 334-4849 between 12:00 noon and 5:00 pm (EST) M-F for ticket information.

No refunds after May 23, 2002, please; we will have already begun spending your money!



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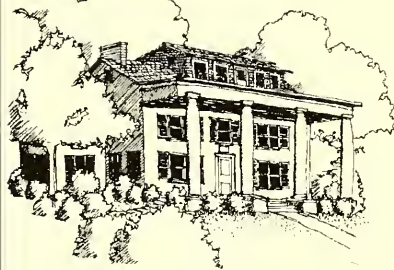
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