Experience the musical life of Fryderyk Chopin through his complete works for solo piano: from his earliest surviving work, a polonaise written at age 7, through his last mazurka penned in 1849. There will be nine recitals, including pre-concert talks given by musicology and theory students and faculty, and a symposium on April 14, with talks by Jeffrey Kallberg, Mark Clague, Nadine Hubbs, and Wayne Petty.

Complete Solo Piano Works of Chopin from the Piano Studio of Arthur Greene

March and April 2007

Britton Recital Hall
University of Michigan School of Music, Theatre & Dance
### Tuesday March 6, 7:30 pm

**Introductory Concert Conversation: Colin Roust**

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<td>Arthur Greene</td>
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<td>Polonaise in B-flat Major, 1817 (KK 1182-3)</td>
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<tr>
<td>Dmitri Vorobiev</td>
<td>Polonaise in A-flat Major, 1821 (KK 1184)</td>
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<td>Polonaise in G-sharp Minor, 184 (KK 1187-7)</td>
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<td>Christina Thayer</td>
<td>Polonaise in B-flat Minor, <em>La Gazza Ladra,</em> 1816</td>
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<td>Mazurka in B-flat Major, 1815-6 (KK 891-7)</td>
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<td>Rondo in C Minor, Op. 1, 1815</td>
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<td>C Minor</td>
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**INTERMISSION**

| Dmitri Vorobiev | Contredanse in G-flat Major, 1817 | 1817       | G-flat Major |           |
| Rajung Tang     | Waltz in A-flat Major, 1817 (KK 1109-11) | 1817       | A-flat Major |           |
| Jei-Tern Ryu    | Polonaise in D Minor, Op. 71 No. 1, 1827-8  | 1827-8     | D Minor |          |           |
| Polina Khatsko  | Polonaise in B-flat Major, Op. 71 No. 2, 1828 | 1828       | B-flat Major |          |           |
| Jei-Tern Ryu    | Polonaise in F Minor, Op. 71 No. 3, 1828  | 1828       | F Minor |          |           |
|                 | Rondo à la Mazur, Op. 5, 1826            | 1826       |         |          |           |
**Tuesday March 13, 7:30 PM**

 Introductory Concert Conversation: Kevin Korsyn

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**Arthur Greene**

Rondo in C Major, Op. 73, 1818

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**Rajung Tang**

Sonata No. 1 in C Minor, Op. 4, 1827-8

- Allegro maestoso
- Minuetto: Allegretto
- Larghetto
- Finale: Presto

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**Intermission**

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**Noel McRobbie**

Waltz in E Major, 1819 [KK 1207-08]
Waltz in E-flat Major, 1830 [KK 1212]

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**Jibun Cho**

Waltz in B Minor, Op. 69 No. 2

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**Olga Cleianchina**

Polonaise in G-flat Major, 1819 [KK 1197-1200]
Waltz in D-flat Major, Op. 70 No. 3, 1819
Marche funèbre, Op.71 No. 2, 1816
Nocturne in E Minor, Op.72 No. 1, 1817

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**Dmitri Vorobiev**

Variations in A Major “Souvenir de Paganini”, 1819 [KK 1103]

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**Christina Thayer**

Waltz in E Minor, 1830 [KK 1213-14]

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**Xiaofeng Wu**

Mazurka in A Minor, Op. 68 No. 2, 1827
Mazurka in C Major, Op. 68: No. 1, 1829
Mazurka in F Major, Op. 68: No. 3, 1829
Etude in C Major, Op. 10 No. 1, 1830
Etude in A Minor, Op. 10 No. 2, 1830

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**Kay Zavisilak**

*Andante spianato and Grande Polonaise brillante*, Op. 22, 1830-34
Tuesday March 20, 7:30 pm
Introductory Concert Conversation: Abby Anderton

Christina Thayer
Nocturne in C-sharp Minor, 1830

Arthur Greene
Four Mazurkas, Op. 6, 1830-32
- No. 1 in F-sharp Minor
- No. 2 in C-sharp Minor
- No. 3 in E Major
- No. 4 in E-flat Minor

Lynelle James
Nocturne in B-flat Minor, Op. 9 No. 1, 1831-2

Arthur Greene
Nocturne in E-flat Major, Op. 9 No. 2, 1831-2

Cathal Breslin
Nocturne in B Major, Op. 9 No. 3, 1831-2

Rebecca Choi
Five Mazurkas, Op. 7, 1831
- No. 1 in B-flat Major
- No. 2 in A Minor
- No. 3 in F Minor
- No. 4 in A-flat Major
- No. 5 in C Major

INTERMISSION

Xiaofeng Wu
Waltz in G-flat Major, Op. 70 No. 1, 1832
Introduction and Rondo in E-flat Major, Op. 16, 1832

Rebecca Choi
Etudes, Op. 10 No. 8 in F Major;
No. 9 in F Minor, 1830

Arthur Greene
Etudes, Op. 10 No. 10 in A-flat Major;
No. 11 in E-flat Major, 1830

Kay Zavislak
Etudes, Op. 10 No. 5 in G-flat Major;
No. 6 in E-flat Minor, 1830

Dmitri Vorobiev
Etudes, Op. 10 No. 12 in C Minor, 1831;
No. 7 in C Major, 1832

Jei-Yern Ryu
Etudes, Op. 10 No. 4 in C-sharp Minor;
No. 3 in E Major, 1832

Kay Zavislak
Variations Brilliantes, Op. 12, 1833
**The Performances**

*The Chopin Project*

**Jei-Yern Ryu**
Waltz in E-flat Major, Op. 18, 1831-2

**Noel McRobbie**
Mazurka in D Major, 1832 [KK 122.4]
Mazurka in B-flat Major, 1832 [KK 1223]
Mazurka in C Major, 1833 [KK 1223-6]

**Arthur Greene**
Nocturne in F Major, Op 15 No. 1, 1831

**Polina Khatsko**
Nocturne in F-sharp Major, Op. 15 No. 2, 1831

**Christina Thayer**
Nocturne in G Minor, Op 15 No. 3, 1833

**Xiaofeng Wu**
Introduction and Bolero in A Major, Op. 19, 1833

**Amie Ching-hsuan Chen**
Four Mazurkas, Op. 17, 1832-33
  *No. 1 in B-flat Major*
  *No. 2 in E Minor*
  *No. 3 in A-flat Major*
  *No. 4 in A Minor*

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**Polina Khatsko**
Waltz in A Minor, Op. 34 No. 2, 1834

**Noel McRobbie**
Cantabile in B-flat Major, 1834 [KK 1230]
Mazurka A-flat Major, 1834 [KK 1277-8]

**Arthur Greene**
Four Mazurkas, Op. 24, 1834-35
  *No. 1 in G Minor*
  *No. 2 in C Major*
  *No. 3 in A-flat Major*
  *No. 4 in B-flat Minor*

**Olga Cleianchina**
Prelude in A-flat Major, “Presto con legerezza,” 1834 [KK 1231-2]
Fantasie-Imromptu in C-sharp Minor, Op. 66, 1835

**Brian Sander**
Polonaise in C-sharp Minor, Op. 16 No. 1, 1834-5

**Xiaofeng Wu**
Polonaise in E-flat Minor, Op. 16 No. 2, 1834-5

**Svetlana Smolina**
Scherzo No. 1 in B Minor, 1831-2

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**Saturday March 24, 7:30 PM**

Introductory Concert Conversation: David Heetderks
### The Performances

**The Chopin Project**

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<td>Waltz in A-flat Major, L'Adieu, Op. 69 No. 1, 1835</td>
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<td>Nocturne in D-flat Major, Op. 7 No. 2, 1835</td>
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<td><strong>Cathal Breslin</strong></td>
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<td><strong>Olga Cleianchina</strong></td>
<td>Impromptu No. 1 in A-flat Major, Op. 29, 1837</td>
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<td><strong>Angela Wu</strong></td>
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<td><strong>Angela Wu</strong></td>
<td>Etudes, Op. 25, 1833-37</td>
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<td>No. 1 in A-flat Major</td>
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<td><strong>Jei-Tern Ryu</strong></td>
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<td>No. 6 in G-sharp Minor</td>
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<td><strong>Arthur Greene</strong></td>
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Saturday March 31, 7:30 pm

Introductory Concert Conversation: Jason Geary

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Arthur Greene

Variation No. 6 in E Major, for the Hexameron, 1837
Four Mazurkas, Op. 30, 1836-7
   No. 1 in C Minor
   No. 2 in B Minor
   No. 3 in D-flat Major
   No. 4 in C-sharp Minor

Xiaofeng Wu

Nocturne in G Minor, Op. 37 No. 1, 1838
Waltz in F Major, Op. 34 No. 3, 1838

Arthur Greene

Four Mazurkas, Op. 33, 1837-8
   No. 1 in G-sharp Minor
   No. 2 in C Major
   No. 3 in D Major
   No. 4 in B Minor

Dmitri Vorobiev

Two Polonaises, Op. 40, 1838-9
   No. 1 in A Major
   No. 2 in C Minor

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Jei-Tern Ryu

Scherzo No. 3 in C-sharp Minor, Op. 39, 1839

Svetlana Smolina

Twenty-four Preludes, Op. 28, 1838-9

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INTERMISSION
Saturday April 7, 7:30 PM

Introductory Concert Conversation: Wayne Petty

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Angela Wu

- Ballade No. 1 in F Major, Op. 38, 1839

Arthur Greene

- Four Mazurkas Op. 41, 1838-9
  - No. 1 in E Minor
  - No. 2 in B Major
  - No. 3 in A-flat Major
  - No. 4 in C-sharp Minor

Noel McRobbie

- Nocturne in G Major, Op. 37 No. 2, 1839
- Impromptu No. 1 in F-sharp Major, Op. 36, 1839

Christina Thayer

- Sonata No. 2 in B-flat Minor, Op. 35, 1839
  - Grave—Doppio movimento
  - Scherzo
  - Marche funèbre, 1837
  - Presto

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Xiaofeng Wu

- Trois Nouvelles Etudes, 1839-40 [KK 905-17]

Arthur Greene

- Waltz in A-flat Major, Op. 42, 1840
- Sostenuto (Waltz) in E-flat Major, 1840 [KK 1137]
- Valse mélancolique in F-sharp Minor, 1838
- Mazurka in A Minor, Notre Temps, 1840 [KK 919-14]
- Mazurka in A Minor, Emile Gaillard, 1840

Xiaofeng Wu

- Polonaise in F-sharp Minor, Op. 44, 1841

Dmitri Vorobiev

- Allegro de Concert, Op. 46, 1834-41

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INTERMISSION
Tuesday April 10, 7:30 PM

Introductory Concert Conversation: Daniel Stevens

Kay Zavislak
Ballade No. 3 in A-flat Major, Op. 47, 1841

Soyoung Park
Waltz in F Minor, Op. 70 No. 2, 1842

Dmitri Vorobiev
Tarantella in A-flat Major, Op. 43, 1841

Arthur Greene
Prelude in C-sharp Minor, Op. 45, 1841

Polina Khatsko
Two Nocturnes, Op. 48, 1841
  No. 1 in C Minor
  No. 2 in F-sharp Minor
Fantasy in F Minor, Op. 49, 1841

INTERMESSION

Noel McRobbie
Fugue in A Minor, 1841 [KK 1242]
Impromptu No. 3 in G-flat Major, Op. 51, 1842

Arthur Greene
Three Mazurkas, Op. 50, 1841-2
  No. 1 in G Major
  No. 2 in A-flat Major
  No. 3 C-sharp Minor

Dmitri Vorobiev
Ballade No. 4 in F Minor, Op. 52, 1842-3

Rajung Tang

Jei-Tern Ryu
Scherzo No. 4 in E Major, Op. 54, 1842-3
The Performances

Saturday April 14, 7:30 pm

Christina Thayer
Waltz in A Minor, 1843 [138-9]
Moderato in E Major, Albumblatt, 1843 [B151]

Rebecca Choi
Two Nocturnes, Op. 55, 1843
  No. 1 in F Minor
  No. 2 in E-flat Major

Olga Cleianchina
Three Mazurkas, Op. 56, 1843
  No. 1 in B Major
  No. 2 in C Major
  No. 3 in C Minor

Kay Zavislak
Berceuse in D-flat Major, Op. 57, 1843

Dmitri Vorobiev
Sonata No. 3 in B Minor, Op. 58, 1844
  Allegro maestoso
  Scherzo: Molto vivace
  Largo
  Finale: Presto non tanto

INTERMISSION

Dmitri Vorobiev
Galop Marquis in A-Flat Major

Arthur Greene
Three Mazurkas, Op. 59, 1845
  No. 1 in A Minor
  No. 2 in A-flat Major
  No. 3 in F-sharp Minor
  Barcarolle in F-sharp Major, Op. 60, 1845-6

Catbal Breslin
Polonaise-fantasy in A-flat Major, op. 61, 1846

Dmitri Vorobiev
Two Nocturnes Op. 62, 1846
  No. 1 in B Major
  No. 2 in E Major

Polina Khatsko
Three Mazurkas Op. 63, 1846
  No. 1 in B Major
  No. 2 in F Minor
  No. 3 in C-sharp Minor

Noel McRobbie
Mazurka in A Minor, Op. 67 No. 4, 1846
  Mazurka in F Minor, Op. 68 No. 4, 1846

Svetlana Smolina
Largo in E-flat Major, 1847
  Three Waltzes Op. 64, 1847
    No. 1 in D-flat Major
    No. 2 in C-sharp Minor
    No. 3 in A-flat Major

Arthur Greene
Nocturne in C Minor, 1847 [KK1233-5]
  Mazurka in G Minor, Op. 69 No. 2, 1848-9

KK = Kobylanska Katalog [used for works without opus numbers]
While Chopin’s 199 piano compositions, among the largest and most influential bodies of work ever composed for the instrument, easily merits a celebration such as the University of Michigan Chopin Project, Chopin himself likely would have avoided any such event. He apparently found publicity and public concerts distasteful. Rather, Chopin thrived as a performer in the rarefied and intimate salon culture of Europe’s cultural capitals, especially Paris—his primary residence from August 1819 until his death on October 17, 1849.

Chopin’s topsy-turvy biography helps define the very notion of the romantic composer, one who creates works of genius despite incessant waves of personal strife. Silenced after a long-term battle with pulmonary tuberculosis (then commonly known as “consumption”) at the early age of 39, Chopin’s chaotic life was characterized by personal indecision, intermittent depression, failed love affairs, and the traumas of revolutionary politics. In her autobiographical novel, *Lucrezia Florianii* [1847], Chopin’s one-time lover Georges Sand [1804–76], offered a post-mortem on their ten-year relationship [beg. 1838]. The novel’s main characters represent Sand [Lucrezia] and Chopin [Prince Karol]. Karol/Chopin is depicted alternately as a sickly patient and jealous madman. “He,” wrote Sand, “would be supercilious, haughty, precious, and distant. He would seem to nibble lightly enough, but would wound deeply, penetrating right to the soul. Or, if he lacked the courage to argue and mock, he would withdraw in lofty silence, sulking in a pathetic manner.” Chopin’s friends found Sand’s libelous portrayal a vengeful attack. Yet the novel captures the emotional volatility of these paradigmatic romantic artists—spirits of passion expressing details of their innermost life through their art.

Chopin’s musical talent was identified early, and he was celebrated in his native Poland as a child prodigy—a “second Mozart”—who performed brilliant virtuoso works for aristocratic audiences. Fryderyk Chopin was born in 1810 in Zelazowa Wola, some 45 km west of Warsaw, the second of four children of Tekla Justyna Kryzanowska and Mikolaj Chopin. Although Mikolaj was a teacher at the Lyceum who saw to it that his son received a musical education, Chopin was largely self-taught as a pianist—a fact that may help account for the individuality of his mature style. His first surviving works date from 1817 [when he was seven], and he grew up among the professional academic and aristocratic classes.

His compositional style changed following Poland’s *Cadet Revolution or November Uprising*. On November 19, 1830 conspirators from the Officers Training School in Warsaw attacked the Russian forces that controlled Poland. Despite broad support and local victories, the uprising was put down and Chopin, who was traveling in Vienna when the outbreak occurred, never returned to his homeland. While many of his supporters hoped that Chopin would write the first great Polish opera, it was only after the uprising, after being cut off from his home and family, that Chopin took up the nationalist project in earnest, transforming the polonaise, mazurka, étude, nocturne, and waltz from brilliant, but light genres into deeply felt essays often referencing his homeland.

Chopin moved to Paris in 1831 and, although he played a public debut concert, found he could make a good living as a teacher combined with his sheet music sales. Chopin had a fantastic reputation as a teacher and soon commanded high rates.] After his marriage proposal to the 17-year-old Maria Wodzinski was rejected, Chopin began his passionate and often turbulent relationship with Sand. In his later years, Chopin became more and more a perfectionist, composing longer works with renewed interest in counterpoint and writing more slowly.

As we experience all the works of Chopin for solo piano in the nine recitals that make up the project, listen in part for glimpses into the life of the composer to see if the romantic ideal of music as a window into the soul holds true for your own listening to Chopin. Conversely, do you hear Chopin the innovator of musical form and technique, one who stretched the boundaries of musical tradition to create a new vehicle for artistic expression?
Arthur Greene

Born in New York, Arthur Greene studied at Juilliard with Martin Canin. Mr. Greene was a Gold Medal winner in the William Kapell and Gina Bachauer International Piano Competitions, and a top laureate at the Busoni International Competition. He performed the complete solo piano works of Johannes Brahms in a series of six programs in Boston, and recorded the Complete Etudes of Alexander Scriabin for Supraphon. He has performed the 10 Sonata Cycle of Alexander Scriabin in Sofia, Kiev, Salt Lake City, and other venues. He has recorded together with his wife, the violinist Solo-mia Soroka, the Violin-Piano Sonatas of William Bolcom, and the Violin-Piano Sonatas of Nikolai Roslavets, both for Naxos. He gave the Ann Arbor premiere of John Corigliano's Piano Concerto with the University Symphony Orchestra, Kenneth Kiesler conducting, in 2006.

Orchestras Mr. Greene has performed with include the Philadelphia Orchestra, the San Francisco, Utah and National Symphonies, the Czech National Symphony, the Tokyo Symphony, the National Symphony of Ukraine. He has played recitals in Carnegie Hall, Kennedy Center, Moscow Rachmaninov Hall, Tokyo Bunka Kaikan, Lisbon Sao Paulo Opera House, Hong Kong City Hall and concert houses in Shanghai and Beijing, and Taiwan. He has toured Japan 12 times. He was an Artistic Ambassador to Serbia, Kosovo, and Bosnia for the United States Information Agency. His current students include prizewinners in international competitions, and his former students hold important teaching posts throughout the United States. Arthur Greene is represented exclusively by Frederick Slutsky Arts.

Abby Anderton graduated in 2006 from Bucknell University, with degrees in Music and English. Currently, she is completing her first year of the Musicology Ph.D. program.

Cathal Breslin was born in Northern Ireland. He has performed under such prestigious conductors as Vladimir Altschuler, Christian Gansch and Niklas Willen, and with the BBC and RTE Orchestras. His performances have been broadcast throughout the world by radio in over 50 countries. He is in his second year of doctoral studies at Michigan.

Born in 1984 in Taiwan, Amie Ching-hsuan Chen began piano studies at the age of four and studied with Gauo Chun-Kai and Zhu Da Ming. She will graduate with a Bachelor's degree in piano performance in 2008.

Jihun Cho started piano when she was four. In 1991 she won the Kumihiho Competition and Iwha Competition in South Korea. She studied at the University of Wisconsin with Myung-hee Chung. In 2001 she won the University of Wisconsin concerto competition playing the Rachmaninoff Second Piano Concerto. In 2000 and 2001 she attended the Bowdoin International Music Festival where she studied with Martin Canin. In 2003 she studied in Italy with Won-mi Kim. Currently she is working on her Master’s degree at the University of Michigan.

Rebecca Choi was born in Ann Arbor in 1985, and then lived in Seoul, Korea for ten years, returning to Ann Arbor in 1995. She will graduate from Michigan with a Bachelor’s degree in May.

Olga Cleianchina was born in Krasnoiarsk, Russia. She has bachelor degrees from St. Neaga College of Music, Kishinau, Moldova and from the Academy of Music Gh. Dima in Cluj-Napoca, Romania, and a Masters from Bowling Green State University where she studied with Maxim Mogilevsky. She is currently a DMA student at University of Michigan. She has won many awards and prizes including the 1997 National Piano Competition St. Neaga, the Nationals of the Concours Musical de France, the 2004 S. Toduta International Piano Competiti-
tion, and the 2007 Bradshaw and Buono International Piano Competition. She has played with orchestra and in recital in Moldova, Romania, Hungary, France, Greece and United States.

Jason Geary received his Ph.D. in musicology from Yale University. Trained as a pianist, he specializes in the music of Mendelssohn and is presently at work on a book that explores the influence of ancient Greece on German music of the nineteenth century. His work has appeared, among other places, in the Journal of Musicology, and he has also presented his research at conferences in the United States and abroad. He currently serves as Assistant Professor of Musicology at the University of Michigan.

Alan Gosman joined the faculty of the School of Music, Theatre & Dance at Michigan in 2006. His research has focused on contrapuntal techniques, history of theory, Beethoven’s sketches, and links between performance and analysis. He has published in the Journal of Music Theory and Music Theory Spectrum and has presented papers at various regional, national, and international conferences. Currently he is working on a project on Beethoven’s “Eroica” sketchbook with Lewis Lockwood. Prior to his position at the University of Michigan he taught at Michigan State University. He is also a pianist and conductor.

David Heetderks is a music theorist, composer, and violist. He grew up in Washington, D.C., studied music composition at the Yale School of Music, and is currently a second-year Ph.D. student in Music Theory at the University of Michigan. In addition to scholarly writing, he has written program notes for the Concordia Chamber Players and Detroit Symphony, and is a regular contributor to the online music journal Amsteg.org.

A native of Taiwan, Chih-Long Hu has won prizes in many international competitions, and has performed throughout Europe, Asia, and the United States. Before receiving his music degrees, he received a Bachelor’s degree in Civil Engineering from National Taiwan University. After receiving his D.M.A. from Michigan in 2006, Hu joined the piano faculty at East Tennessee State University.

Lynelle James grew up in New York City, and came from a family of professional pianists. She studied at the Manhattan School of Music Preparatory Division under Rosetta Goodkind for ten years, and is now an undergraduate senior at the University of Michigan. She will be graduating with Bachelor’s degrees in piano performance and in economics.

Polina Khatsko is a native of Belarus, where she studied at the Republican Music Lyceum and the Academy of Music with teachers Ariadna Guzhalovskaya and Vladimir Douloulov. She left Minsk in 1999 to attend University of Nebraska at Kearney, where she studied with Dr. James Cook. She is now completing a D.M.A. Degree in Piano Pedagogy and Performance at Michigan. She is an avid collaborator with soloists and chamber musicians throughout Southeast Michigan.

Kevin Korsyn, who is Professor of Music Theory at the University of Michigan, received a publication award from the Society for Music Theory for his article “Schenker and Kantian Epistemology” and the Distinguished Faculty Award from the Michigan Association of Governing Boards, and is a Senior Fellow in the University of Michigan Society of Fellows. His publications include a Decentering Music: A Critique of Contemporary Musical Research (Oxford University Press, 2003), as well as many articles. He is also a composer and pianist.

Born in Seoul, Korea, Jei-Yern Ryu has won prizes in many contests, including the World Piano Competition in 2004. She made her orchestral debut with the Seoul National University Orchestra in Seoul Arts Center. She received her D.M.A. from Michigan in 2006.

Brian Sander has studied piano since the age of six. In high school, he enrolled in the Manhattan School of Music pre-college division studying under Claudia Knafo. Brian has participated in Tanglewood, Bowdoin and Hartwick summer music festivals. He will receive his Bachelor’s in piano performance from the University of Michigan in April.

Svetlana Smolina won the Citta di Senigallia, Kingsville, Wideman and Murray Dranoff Piano Competitions. She has performed in many major halls throughout the world. Some of the orchestras Svetlana has performed with include Kirov, Rotterdam, Odessa, Saint Petersburg, National de France, New York Chamber. Svetlana recorded for NPR, BBC Radio, WDR and for Phillips/Netherland Radio. Prior to her D.M.A. studies at Michigan she studied with Virginia Marks, Alexander Toradze, Monique Dufil, and Evgeny Mogilevsky.

Daniel Stevens is a Ph.D. candidate in music theory at the University of Michigan. An accomplished pianist and cellist, Stevens’s current research interests
include the application of Schenkerian theory to the interpretation of song, Abby Whiteside’s bodily interpretation of phrase rhythm, and the musical representation of the sublime. He recently presented an academic paper to the Society for Music Theory and is currently writing a dissertation that examines the problem of genre in Brahms’s song collections.

Christina Thayer received her B.M. from Oberlin Conservatory in 2003, studying with Peter Takacs and Antonio Pompa-Baldi. She has since been studying at U of M, receiving her M.M. in 2007 and currently pursuing a D.M.A. in piano pedagogy and performance. She is originally from Belle Mead, New Jersey.

A native of Moscow, Dmitri Vorobiev has won many international competitions, including the Casagrande, Busoni, World Competition, Ibla Grand Prize, and A.M.A Calabria, UNISA International in Pretoria and New Orleans International. He has appeared in solo recitals and with orchestra throughout the United States, Israel, Russia, South Africa, and Ireland. He attended the School of Music and the Music College of the Moscow State Conservatory where he studied with Nina Levitzkaya and Victor Bunin. Since 1991 he has lived in the US, studying with Eric Larsen at the North Carolina School of the Arts and Marc Silverman at the Manhattan School of Music. He is currently working on his D.M.A. at Michigan.

Angela Yun-Yin Wu was born in Taiwan and started her music education at age 7. She received her Bachelor’s degree from National Taiwan Normal University, and both master and doctoral degrees from University of Michigan in piano performance, graduating in 2006. She is currently a freelance pianist, performing solo, chamber music in a contemporary ensemble, and collaborating with dance group.

Xiaofeng Wu was born in Shanghai, China and graduated from the Shanghai Conservatory. Among many other prizes, he won the Gold Medal at this summer’s Guerrero Foundation International Piano Competition in Madrid. He is in his second year of doctoral studies at Michigan.

Rajung Yang recently captured the top prize in the Ibla Grand Prize and Bartok-Kabalevsky-Prokofiev Competitions in Italy. Subsequent performances included debut recitals in Italy, New York [Carnegie Hall], Boston, Virginia, and Canada. In January 2007 she won the University of Michigan Concerto Competition. Upon completion of her M.M. at Michigan, Rajung entered the doctoral program where she is currently in her first year of study.

Born and raised in Japan, Kay Zavislak has resided in Michigan since 1996, where she currently works for the Piano Pedagogy Laboratory Program at the University of Michigan as a full-time faculty member and teaches as an adjunct professor at Albion College. She has M.M. and Doctoral degrees from Michigan, finishing her studies in 2005. She has performed in Florida, Illinois, Louisiana, New York, Ohio, Texas, the Czech Republic, Germany, Italy, Japan, and Poland.

Symposium Lecturers

Mark Clague Assistant Professor of Musicology, American Culture, and Afro-American Studies at the School of Music, Theatre & Dance also serves as Associate Director of the University’s American Music Institute as well as faculty advisor to the Arts Enterprise Club, a joint project with the Ross School of Business. His research interests include film music, city culture and musical institutions, music and architecture, patriotic song, living composers, African American classical music, music in the Caribbean, band music, and nineteenth-century culture. His articles appear in the journals American Music and Black Music Research and his first book Suite Virgin Isles: The Memoirs of Alton Augustus Adams, First Black Bandmaster of the United States Navy will appear with the University of Michigan Press in early 2008. His dissertation, “Chicago Counterpoint: The Auditorium Theatre Building and the Civic Imagination,” won the 2002 Wiley Housewright Prize from the Society for American Music. He has given talks at conferences of the American Musicological Society, Society for Ethnomusicology, Society for American Music, Center for Black Music Research, Feminism and Music Theory, American Studies Association, and National Association of Schools of Music as well as at the Peabody Institute, Bowling Green State University, and the University of Southern California.

Jeffrey Kallberg is a specialist in music of the 19th and 20th centuries, editorial theory, critical theory, and gender studies. Kallberg has published widely on the music and cultural contexts of Chopin, most notably in his book, Chopin at the Boundaries: Sex History, and Musical Genre [Harvard University Press]. Kallberg is also the author of the articles on “Gender” and “Sexuality” for The New Grove Dictionary of Music and Musicians, 2d ed., [London, Macmillan, 2001]. Kallberg was elected Vice President of the American Musicological Society for the term 2004-2006. He was the Review Editor of the Journal of American Musicological Society and is presently general editor of New Perspectives in Music History and Criticism [Cambridge University Press]. His awards for publications include the Alfred Einstein prize of the American Musicological Society [for best article by a younger...
Nadine Hubbs has served on various professional committees and boards at the national level and at Michigan is a founding co-director of the Lesbian-Gay-Queer Research Initiative and chair of the Graduate Certificate Program in LGBTQ Studies. Her current research focuses on country music and its workings with regard to gender, class, race, and sexuality.

Wayne Petty, Associate Professor in the Department of Music Theory, works primarily in the theory and analysis of tonal music. His research has explored the style and techniques of 18th-century keyboard music, especially in the keyboard sonatas of Carl Philipp Emanuel Bach, the history and practice of Schenkerian analysis, and the interpretation of multimovement works. His articles on these subjects have appeared in Music Analysis, Music Theory Spectrum, Nineteenth-Century Music, Schenker Studies, and elsewhere. His 1999 article “Chopin and the Ghost of Beethoven” explores Beethoven’s little-known influence on Chopin, using that influence as a key to discovering potential meanings in Chopin’s “Funeral March” Sonata. Prof. Petty is currently at work reconstructing and completing Schenker’s analysis of Beethoven’s “Hammerklavier” Sonata.

The complete project will be recorded and released on Block M Records www.blockmrecords.org
The project website is: http://www.music.umich.edu/departments/piano/studio/agreene/index.htm
We invite audience members, performers, and speakers to contribute thoughts to our ongoing discussion of the music and life of Fryderyk Chopin.

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