

2

Summer 2019

# Around the Globe

## Music Magazine

**New School of  
Modern Style:**  
*Inspirism*

**Advice for  
Performers:**  
*Stage Presentation*

**Interviews:**  
*Three minutes with  
Lindsey Berwin*



*And the presentation of numerous contemporary  
composers for early level and advanced pianists...*

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# Around the Globe Music Magazine

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## *Letter to Readers*

Dear Reader,



Thank you for taking an interest in the second issue of our annual music magazine. Besides our general topic in presenting works of contemporary classical and jazz piano composers suitable for pianists of any age and level, we have added other related subjects. These include articles on different piano methods, variety of music styles as well as enhancing the concert performance and musician's wellness, thus helping with a prevention of occupational injuries.

In this publication you can find exciting articles under our new headings including Advice for Performers, New School of Modern Style, Jazz Styles, Opinions, Interviews, Reviews and Musician's Health. In addition, we aspire to bring in more educational values to our publications. Our aim is to promote deeper knowledge, opening new horizons and widen an interest in diverse music fields of the present time. These topics are important contribution to the cultural development of all musicians, educators, students and everyone who has a love of music.

For the last year our non-profit organisation Around the Globe Music & Arts has been active in organising many events across London including concerts and a piano festival/competition. We are proud to establish our new Around the Globe Concert Series, presenting our

first concert the New Sounds and Classics on May 31st, 2019 at St John's Church, Waterloo, with great success and public acclaim. (Read more in Reviews).

Under the column In Retrospect you can find out about our popular Around the Globe Piano Music Festival - 5th Piano Competition and its Festival's Winners Recital. You can also read of the innovative music artists, LP Duo and their concert New Classics & Beyond for 2 Hybrid Pianos, which AGMA co-produced with 8010 in October 2018.

Further to our activities, we are planning to extend our AGPMF – 6th Piano Competition to 2 days in the late autumn 2019. In addition to our piano competition and its performances, we are expanding our exciting programme to include a variety of music sessions run by highly praised music professionals. These will include piano workshops, masterclasses and seminars on matters related to the AGPMF syllabus such as pianism, stage performance and modern classical piano styles.

We hope that you will find our magazine and other work, both inspiring and stimulating to explore new music and its diverse dimensions! ■

*Marina Petrov is a pianist, teacher, lecturer and AGMA Managing Director and Executive Editor of AGM Magazine.*

[www.marinapetrov.co.uk](http://www.marinapetrov.co.uk)



# Around the Globe

## Music & Arts

Non-profit company who aim to advance the development of contemporary music and to support other forms of art in the UK and beyond.

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Further info: [agpianomusicfestival.co.uk](http://agpianomusicfestival.co.uk)

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*Photographs by Aaron Bergmann, Djordje Milovanovic, Nenad Obradovic and Anna Winterstein*

# Advice for Performers

## *Stage Presentation: 10 tips*

Melanie Spanswick

This topic might, at first glance, appear frivolous, but it's important for many reasons, not least to illustrate how we should ideally conduct ourselves onstage. But it also helps various aspects of our piano playing, from choice programming to addressing that all-consuming issue; learning to focus whilst playing. These tips are reminders for anyone giving concerts, taking exams or diplomas, participating in music festivals, or just playing for family and friends.

**1** Before you play a note or even prepare to play a concert, some thought must be given to programming. What will you play? Your programme choice will reveal your personality, and for an audience, may or may not attract them to your recital. A balanced programme is a good idea, but it can be more adventurous to include some Contemporary music. This is especially true when programming for a diploma exam. For a 35-minute diploma recital, why not consider adding 10 minutes of new music. It doesn't have to be dissonant or atonal music; there are plenty of Contemporary composers who write in an essentially tonal style.

**2** When discussing your next performance, how do you feel? Excited? Fearful? Probably a mixture of the two. The best way to overcome fear is to keep exposing yourself to it; if you can perform regularly, it starts to take on an element of routine. Whilst routine shouldn't equate to boredom, repeated performances will help to extinguish nerves, and allow you to feel more in control on stage.

**3** Another way to alleviate any potentially negative psychological aspects of performing, is to really fall in love with the piece or pieces that you intend to play. This is why it is paramount that you connect with your chosen repertoire. Ask yourself the following: why do you want to play your piece? Do you love it? How does it make you feel? If you feel a strong attachment to your repertoire, then you will be keen to communicate this with your audience, which can detract from the worry and fear associated with performing.

**4** Should we address our audience on stage? Some performers prefer to walk on stage and just play, whereas others like to talk to their audience, establishing a connection and informing them about the repertoire. I played classical recitals on cruise ships for many years, and one facet which was crucial to the success of a performance was talking

to my audience. Even if you just briefly explain what you are going to play, it puts the audience at ease and, hopefully, brings them into your space.

**5** What will you wear to your concert? Attire is important, adding a sense of occasion. Comfort is crucial, and high heels may not be a good idea for all ladies! Aim to find a style which allows you to move freely, but without looking too casual. In my opinion, a concert is an event, therefore smart is the order of the day. Again, this is especially important if taking a diploma, as certain examination boards mention that suitable attire will be taken into consideration during the exam.

**6** When we walk to the piano to play our concert, how we approach the instrument might indicate our level of anxiety. If you can cultivate an assured sense of confidence before the concert begins, you will instigate that same confidence in your audience, and they, in turn, will relax and start to enjoy your presentation right from the outset. You don't need to stride – but rather stroll purposefully and with a certain conviction and realisation of the occasion.



*Marina Petrov at the piano.  
Photography by Anna Winterstein*

**7** Perfecting the bowing technique. A pianist must show gratitude to their audience, and this involves bowing conscientiously and with grace. This element will be highly visible to your audience, so aim to take time to bow with dignity and appreciation. It is probably a good idea to smile before you commence playing too, and try to appear relaxed and in no hurry to start.

**8** How we sit at the piano will determine our comfort level. Take your time to adjust the stool, ensuring the correct height. Rest your feet on the pedals, making sure you can play them easily, and relax your shoulders; if you can rest your hands on the keyboard whilst keeping your shoulders relaxed, then you have probably found the perfect height for your stool.

**9** Take a few moments to 'breathe' before you start. This might make the difference between a smooth, rhythmical opening to one with a few unexpected errors. Try not to rush into your piece; it can help to focus for at least ten seconds, and then, in order to establish the correct tempo, count a couple of bars (in your head) at the desired speed before you start to play. If you can do this, you will be able to exude polish and control.

**10** Some pianists tend to move too much at the keyboard. There must be a certain level of movement in hands, wrists and arms when playing, to help with flexibility and comfort when circumnavigating copious note patterns. However, it isn't strictly necessary to move the whole body as this can prove a distraction to your audience. Aim to keep movement to a minimum and try to minimise facial expressions too!

At the end of your performance, remember to acknowledge your audience. If you can learn to enjoy performing, this will bode well for all future endeavours and the improvement of your piano playing as a whole. ■

*Melanie Spanswick is a pianist, author, teacher, composer and adjudicator. She has adjudicated at the Around the Globe Piano Festival for the past two years, and her piano compositions are also featured on the Festival's repertoire lists.*

<https://melaniespanswick.com/>





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# Contemporary Composers for Early Level Pianists

Nailia Gailamova

**A** cycle of pieces for solo piano 'The Little Polyphonic Book' was written in 2003 as a helpful supplement for lessons in polyphony, but with the help of the project 'Children's Pieces by Lithuanian Composers' it was immediately included into the piano education programme. In 2015 it was published by the Lithuanian Music Information Centre.

The cycle consists of 6 pieces:

**Snowflakes Beyond the Window** and **In the Eyes of Toma the Teddy Bear** / imitation

**Your Turn to Catch** / canon

**Two Quarrelling Cyborgs** / two-part fughetta

**Three Japanese Dolls Greeting**, the black-key three-part fughetta

**How the Honey Cakes Disappear** / basso ostinato

**Lullaby** / ostinato

The programme of the cycle depicts a typical day in a child's life. This helps pupils easily understand common polyphonic techniques, forms, genres, and terminology disguised as familiar images, emotions, and games. Each piece has an additional subtitle which discloses the polyphonic method. As well as the purely pianistic tasks the cycle helps students to learn polyphonic texture and to develop the ability to hear in the language full of dissonance and previously unknown musical modes, the 12-tone row. This



also helps to improve coordination and imagination.

In 2018 the cycle was selected as one of the recommended works of the festival 'Music of the Century' and thus was discovered by piano teachers and young pianists beyond Lithuania such as the piano festival held in Costa Rica. ■

To listen go to:

[www.mic.lt/en/database/classical/composers/gailamova/](http://www.mic.lt/en/database/classical/composers/gailamova/)

<https://youtu.be/y97TImHCCIA>

You can purchase the book at:

[www.mic.lt/en/database/classical/published-scores/2116/](http://www.mic.lt/en/database/classical/published-scores/2116/)

[www.mic.lt/en/database/classical/published-scores/1359/](http://www.mic.lt/en/database/classical/published-scores/1359/)

## Focus on Nailia Gailamova

**N**ailia Gailamova is a composer, lecturer and teacher living in Lithuania.

Nailia graduated from the Moscow State P. Tchaikovsky Conservatory in 1984 with highest honours. She studied composition with Albert Leman, who was also the teacher of Sofia Gubaidulina. In 1987 Mrs. Gailamova moved to Lithuania, where she now actively collaborates with both soloists and orchestras.

Her works or arrangements have been performed by the Moscow State Symphony Orchestra, the Lithuanian State Symphony Orchestra, and the Lithuanian Chamber Orchestra amongst others. She also teaches composition, arrangement, polyphony, and music analysis at the National Mikalojus Konstantinas Čiurlionis School of Arts in Vilnius.



Her past students include renowned Lithuanian composers Gediminas Gelgotas, Justė Janulytė, Albertas Navickas, Titas Petrikis, and Rūta Vitkauskaitė.

Mrs Gailamova has written several large-scale instrumental compositions; recently however she has concentrated on creating piano music for children. Her usual practice is to choose traditional genres, moderate stylistics (displaying features of neo-classicism and minimalism) and tonal harmonic language. ■

## Hey Presto!

Marcel Zidani

### Piano Method for Beginners aged 11 upwards and Adults

The beauty of the music speaks for itself and is hugely appealing for children and adults. This Method is perfect for those aged 11 upwards and adult beginners. Hey Presto! is unique in that it teaches the use of pedal from the very first lesson which helps

to create an exquisite and engaging sound with immediate effect... Gradually pedal markings are introduced as the harmony and notation becomes more complex. The book also contains pieces that are written to be played without pedal and an emphasis on legato playing throughout.

All the pieces in the book are original compositions composed by Marcel, you will find there are many different styles of music covered including Classical, Easy Listening, Folk Music, Jazz, Improvisation and Popular. Marcel created this book to appeal to those who like the sound of beautiful music and with the aim of inspiring and motivating, particularly teenagers, to enjoy their practice. The book is complete with piano pedagogy for complete musical and technical



*Fall in Love with The Piano with Hey Presto!*

development including legato technique, wrist and hand flexibility, injury prevention, sustain pedal and much more.

This book is the only beginner book you will need, there is no book 2! You will really be set you up for a lifetime of enjoyment at the piano, as this book comes complete with YouTube and audio support. ■

Beginner to near grade 2 level method book.

You can buy Hey Presto! on the website below and on Amazon:

<https://www.marcelzidani.com/hey-presto-piano-method>

<https://www.amazon.co.uk/Presto-Adult-Method-BeginnersUpwards/dp/B06XPLP14G/>



*Focus on*  
**Marcel Zidani**

**M**arcel Zidani is a pianist and composer from the UK. He studied Piano, under the direction of Royal Academy Vice-Principal Mark Racz. In June 2017 Marcel won 2nd prize in the European Piano Teachers Composer Competition for his composition for piano - '*The Clock*' and in 2015 the famous pianist Leslie Howard nominated Marcel's composition *Butterflies* for the British Composer Awards, describing the music from his Life Cycle CD as, 'an excellent piece, beautifully written for the piano'. Marcel's music is played quite frequently on radio stations including BBC Radio Hereford and Worcester, Radio Bristol, Somerset, Wiltshire and more. Katie Derham on Radio 3 recently said of *Butterflies* - 'what a beautiful piece!' He has performed extensively at music festivals throughout the UK, as well as giving concerts locally and in the Midlands. In May 2018 Marcel performed and recorded his compositions live at Hay Festival in conjunction with BBC Hereford and Worcester. Presenting the show Andrew Marston said 'Outstanding, complex and beautiful – simply put, the most incredible piano player I've ever seen'.



Marcel is the author of *Hey Presto*, a unique and fully comprehensive piano method for older beginners and adults, that focuses on the use of the sustain pedal to achieve a rewarding sound straight away. Educational material is also available on Marcel's website below. Radio 3 described Marcel as a 'Musical Gem' and likened his compositional style to that of Chopin, Liszt and Satie.

You can listen to Marcel's recordings, read reviews and view performances on his website and on YouTube. ■

[www.marcelzidani.com](http://www.marcelzidani.com)

## No Words Necessary & Snapchats

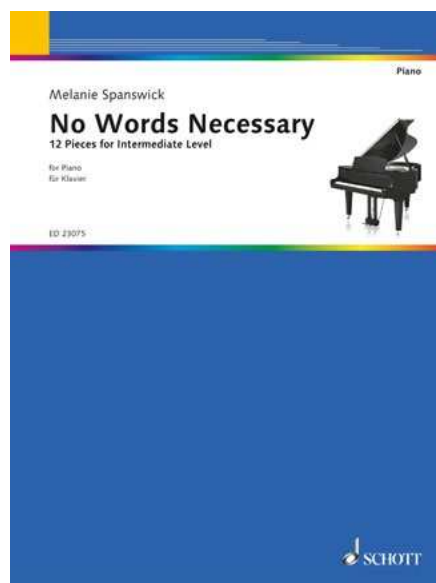
Melanie Spanswick

*"I wrote the pieces last year during my stay in Hong Kong, working as an adjudicator for the Hong Kong Schools Music Festival. Adjudicating is a demanding job, but I frequently enjoyed unusually long lunch breaks of around an hour and a half in length. Adjudicating sessions often took place in splendid theatres with lovely well-tuned grand pianos, so I decided to put this time to good use. Within a few weeks I had written all twelve, albeit scribbled on manuscript paper as opposed to using my Sibelius software!"*

**No Words Necessary** is a selection of twelve piano pieces for intermediate level, or for students of approximately Grades 3 – 6 standards (of ABRSM, Trinity College London or London College of Music exams). The titles are as follows: Lost in Thought; Inflections; Voices in My Head; Pendulum; Phantom Whisperer; Dancing Through the Daffodils; Walking in the Woods; Beneath; China Doll; Balletic; Tinged with Sadness and Spiralling.

The pieces are characteristically tonal, with a nod to Minimalism. The title, *No Words Necessary*, was inspired by German poet and writer Heinrich Heine (1797 – 1856): *'Where words leave off, music speaks'*

Each work is intended to evoke thoughts, emotions or images in the mind. Many are reflective in character, with melodious tunes and poignant harmonies, but there are also more energetic, lively pieces too, for those who want to get their fingers



moving. When composing for students, my aim is to write in a tuneful, expressive style, which I hope resonates with pianists of all ages, levels and abilities; these works are equally suited to younger or more mature players. Each one is comfortable to learn and rarely employs large chords or overly elaborate passagework, and they are intended as concert or festival pieces, examination pieces or simply to learn and play for pleasure.

Recorded at Moreton Hall School in Shropshire, and at Jaques Samuel Pianos in London at the beginning of August. You can hear each piece

on YouTube at: [www.youtube.com/watch?v=BQ2I39NlkoE&list=PLAu-WQIPgyxIT6Yv04zEek66W2xPtCMEJI](https://www.youtube.com/watch?v=BQ2I39NlkoE&list=PLAu-WQIPgyxIT6Yv04zEek66W2xPtCMEJI)

The book can be purchased as a hard copy or digital download (either the complete book or each piece separately) at: <https://en.schott-music.com/shop/no-words-necessary-no376136.html>

**Snapchats** are intended for students from late beginner standard to approximately Grade 4 (ABRSM level). There are 19 duets (four hands at one keyboard) and 4 trios (six hands at one keyboard) in this volume, and they are short, succinct pieces for those who want to explore the art of ensemble playing or simply improve sight-reading skills.

Broadly minimalist in style, these pieces are between 8 and 16 bars in length and they offer a wide selection of moods from expressive atmospheric works such as *Sutra*, *Andante*, *Shanti Shanti* and *Joyful*, to up-beat numbers like *Quick Chat*, *Hopscotch*, *Samsara* and *Take Three*. It was quite a challenge to write very short engaging pieces, but students and teachers routinely comment on how much they enjoy the brevity these pieces offer, and many choose to play a piece twice (some pieces do have repeat signs for this purpose). Both duets and trios become progressively more difficult throughout the book.

I wrote and use these duets and trios as the basis for my sight-reading classes. When I work with students (and teachers) in group classes, one element which they all enjoy and which can also be helpful, is to practice reading altogether; playing together is a wonderful way to share music

and the learning experience. In Malaysia last year I had a class of fifteen piano teachers simultaneously playing the same trio on five pianos!

You might choose to play *Snapchats* for fun with friends or perform them in a more formal setting at a music festival or recital, and I hope they offer a special and enjoyable experience.



You can purchase the score here: <https://80dayspublishing.com/featured/snapchats-by-melanie-spanswick-9crmd> ■

*Melanie Spanswick is a pianist, author, teacher, composer and adjudicator. She has adjudicated at the Around the Globe Piano Festival for the past two years, and her piano compositions are also featured on the Festival's repertoire lists.*

# Jazz Styles

## *Getting to Grips with Improvisation*

Tim Richards

It's now over 20 years since my first book 'Improvising Blues Piano' was published by Schott Music in 1997. The following year ABRSM launched their Jazz Piano syllabus, in which they commissioned many British jazz composers to write pieces for their Grades 1-5 books. As it happened, two pieces from my book were selected for inclusion – 'On-Off Boogie' (grade 2) and 'Barrelhouse Blues' (grade 3), and the syllabus is still in force today. All the pieces in the ABRSM jazz syllabus involve passages of improvisation, an important departure from the classical syllabus. After playing the melody, there is normally a 'solo' section in which the player improvises over the harmonic structure of the piece, indicated by chord symbols, perhaps with only the left-hand part given. In fact, the 'safest' method of improvising over these passages is to choose notes of the chords themselves, which is why a working knowledge of chord symbols is an advantage to anyone wishing to enter the world of jazz, blues, and many other forms of popular music.

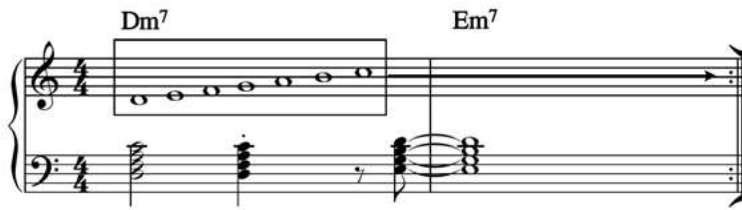
Both the ABRSM pieces and the pieces in my books also use a system of improvisation 'boxes' to give the player a selection of notes for the right hand to choose from. The notes in the box will often be a scale or arpeggio, the notes of which can be played in *any order*, in *any rhythm*, and in *any register*. Here's a typical example, suggesting a MAJOR PENTATONIC scale on F:

The slashes in the 2nd bar indicate that the scale can be continued over the Gm7 and C7 chords too. It is important to point out that these note choices are merely a suggestion or starting point, and the candidate is free to make their own choices instead – as long as they sound good!

Most improvisers 'pre-hear' phrases just before playing them. To facilitate this, play and sing the notes of the pentatonic scale in fig 1 until you have the sound of it in your head. Then sing a short phrase using only those notes – maximum 2 bars... and try to find it on the piano. Alternating singing and playing will strengthen this connection between mind and fingers. Keep the chords going in the left hand and maintain a steady pulse throughout.



In 'Improvising Blues Piano' and the sequels 'Exploring Jazz Piano' and 'Exploring Latin Piano' I used an arrow in place of the slashes, and whole notes in the box. The following example, taken from the tune *Drifting* in EJP1, shows how a DORIAN scale on D can be played over alternating Dm7 and Em7 chords in the left hand:



Twenty years later, with many students and jazz exams under the bridge, I'm trying out an alternative method for introducing pianists to improvisation, following the suggestion of my editor at Schott. In my two recent books 'Blues, Boogie & Gospel Collection' and 'Jazz, Latin & Modern Collection' I abandon the improvisation boxes and give examples of possible solos instead.

The solo sections are therefore fully notated, with occasional explanations in small type for those interested in how I arrived at these note choices. Most of these passages are enclosed by repeat signs, with the indication 'repeat ad-lib' – to encourage the player to have a go at inventing their own solos before recapping the melody. Here's an example from the end of the solo in *Three Cats* from the JLM book:



On the recordings that accompany the books you can hear extra 'choruses' where I improvise more spontaneously, sometimes over several repeats of the same chord sequence.

It is my hope that this new approach will inspire pianists to be more creative at the keyboard. But it also has the advantage that you can play the piece as given (with the written solo) and it will still sound complete, even if you don't wish to include any improvised repeats. ■

*Tim Richards runs an annual short course for classical pianists wishing to include jazz in their teaching: **ABRSM Jazz Piano Syllabus**.  
No previous jazz experience is necessary. The next courses are:*

Benslow Music, Hitchin, Herts: **2-5 August 2019** (single weekend)

[www.benslowmusic.org/index.asp?PageID=2350](http://www.benslowmusic.org/index.asp?PageID=2350)

The City Lit, Covent Garden, London: **3, 10, 17, 24 November 2019** (4 Sundays)

[www.citylit.ac.uk/courses/abrs-jazz-piano-syllabus/me841-1920](http://www.citylit.ac.uk/courses/abrs-jazz-piano-syllabus/me841-1920)

*Focus on***Tim Richards**

**T**im Richards is a jazz pianist, composer, educator and jazz examiner from the UK.

His first encounter with a piano was at the age of 8 in a dentist's waiting room, after which he took classical piano lessons with EPTA founder Carola Grindea. From the age of 14 he began to teach himself jazz and blues, inspired both by seeing Thelonious Monk on TV and by his father's collection of 78 records by Duke Ellington, Django Reinhardt and Louis Armstrong.

In 1979 Tim formed the modern jazz quartet SPIRIT LEVEL, performing at jazz clubs and festivals across Europe, broadcasting on BBC Radio, Radio France, WDR Köln, and recording several acclaimed albums on vinyl and CD. In 1999 he expanded the band to a ninepiece and renamed it GREAT SPIRIT. After receiving a PRS Foundation Award for New Music, the band toured the UK several times with some of Britain's top jazz musicians such as Pete King, Ed Jones, Jason Yarde, Seb Rochford, Tony Kofi, Gilad Atzmon and many others.

In 2008 Tim received Masters in Composition from Trinity College of Music. As well as recording and performing his compositions as a bandleader, many of them are featured in his educational publications, dating back to *'Improvising Blues Piano'*, published by Schott Music in 1997 and widely acclaimed as setting new standard in music education. Since then Schott have published *'Exploring Jazz Piano'* (vols 1 & 2), which won the prestigious MIA Award for 'Best Pop Publication' in 2006 and *'Exploring Latin Piano'*, a collaboration with fellow-pianist John Crawford.

Tim also works for ABRSM as a jazz examiner, contributing pieces to their jazz piano syllabus as well as running short courses for classical piano teachers wishing to teach it. His latest publications are collections of piano pieces, *'Blues, Boogie & Gospel Collection'* and *'Jazz, Latin & Modern Collection'*. He currently teaches jazz piano privately, and at Morley College and The City Lit in London.



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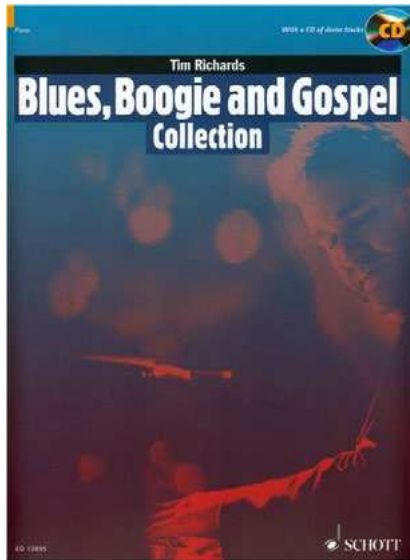
# Contemporary Composers for Jazz Pianists

## Recent Books

Tim Richards

### Blues, Boogie & Gospel Collection

15 pieces for solo piano



From the best-selling author of *Improvising Blues Piano*, *Exploring Jazz Piano* and *Exploring Latin Piano* comes a collection of repertoires for solo piano. The collection is ideal for pianists looking to explore these styles in more depth. Chord symbols are provided for each tune to aid improvisation and the book comes with a recording of all the pieces, played by Tim. Each piece is accompanied by notes on interpretation, technique, theory and performance. Suitable for intermediate to

advanced players.

Schott Edition ED 13895 – with CD

*“A really informative and great fun book showing students how to explore these ever-popular styles.”*

EPTA Piano Journal

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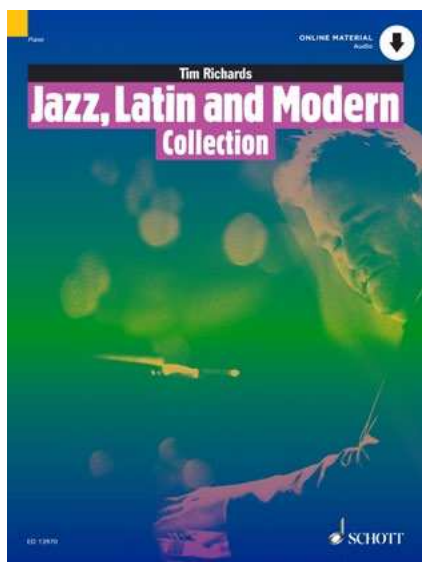
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American Music Teacher (MTNA) magazine ■

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Book 2 builds upon the foundations formed in the previous levels, and students now move around the keys, encountering octave leaps, arpeggio preparation and crossing hands. In addition, they will acquire other important technical skills such as balancing melody and accompaniment, voicing chords and legato pedalling. ■



You can buy these books online at:

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*Lindsey Berwin is a British piano composer and teacher. She is an author of FunKey! a series of books designed to improve piano students sight-reading skills using jazz-based material, and Jazz Keys, its counterpart for the flute. She also published All the Fun of the Fun Fair, which is a contemporary classical piano suite suitable for Intermediate to Advanced level. Her most recent published works include Jazzagility! as well as Vignettes for highly advanced pianists.*

[lindseyberwin.com/](http://lindseyberwin.com/)

# New School of Modern Style

## *Inspirism*

Vladimir & Svetlana Titov

*Inspirism* is a new style in academic music for the 21st century, which has been created by me and my wife, Vladimir and Svetlana Titov.

Creativity reveals itself in each and every human intention, action, deed and thought. For this to flourish there must be an awareness of unity, singularity and the greatest value awarded to every successive moment of life experience. As Konstantin Balmont said, *'In every fleeting vision I see whole worlds. They change endlessly, flashing in playful rainbow colours'*.

Nowadays the sphere of art and culture undoubtedly opens up boundless opportunities for the realization of individual personality. Works of art, being the finest endeavor of the human soul, embraces innovation and tradition, unexpected discoveries and the re-birth of ancient spiritual cultures, now enriched with contemporary accents. It is clear that the manifestation of individual opportunities through artistic genres is highly diverse, especially now, in today's complicated social and cultural processes.

The notion of 'Inspirism' contains numerous overtones and tints which are harmoniously united. One can recall and cognate the semantically comparable words - 'spirit' (soul, mood), 'to inspirit' (to inspire, to animate), 'inspiring'



(invigorating, incentive, spirit-turning), and finally 'to enspirit' (to animate, to enliven). Therefore, the aesthetic message of the style is a transmission of a positive attitude towards the world associated with inspiration, animation, enthusiasm, love for life and a striving for the true creative experience. The dominant theme of *Inspirism* aesthetics is a category of 'LOVE' in its broadest sense, as an embodiment of the most beautiful and eternal in the Universe. One of the main ideas of *Inspirism*, in our understanding, is a true reflection of the category of the 'beautiful' in our creativity, which corresponds to the genuine purpose of all arts, including music.

Despite having common characteristics with some other styles including

Romanticism, Impressionism and Jazz, *Inspirism* is a fundamentally innovative approach to creativity and composition. Unlike Romanticism, *Inspirism* does not reflect a conflict between personality and reality, neither is it an emotionally charged art like Impressionism; it is also not characterised with improvisation or swing, which are fundamental features of Jazz.

Concept of Inspirism: originality of ideas, bright and appealing images, enlightened world perception, positivism, passion, expression, strong energy, zesty joy, freedom, fascination, euphoria.

Musical language: expressive, refined and

graceful melody; clear, rich, colorful and radiant harmony infused with overtones; peculiar juxtaposition of chords and tonalities; sophisticated tremulous rhythm; transparent, airy texture; clear and laconic form, elegance and precision in every detail of a work.

Within *Inspirism*, all these elements of musical language are transformed and combined in a unique way to form a completely new contemporary sound, resonating with fine vibrations of space and nature. *Inspirism* becomes a new spiral turn in the evolution of musical language. ■

INSPIRISM IS ONE OF THE POSSIBLE WAYS TOWARDS “ENSPIRING”  
THE RENAISSANCE OF MUSIC AS HIGH ART!



VLADIMIR  
TITOV

PIANO PIECES

*Vladimir Titov is a pianist, composer, winner of International composition competitions*

*Svetlana Titova is a musicologist, composer, winner of International composition competitions*

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## Composers' Association of Serbia

Udruženje kompozitora Srbije

The **Composers' Association of Serbia** was founded in 1945 in Belgrade. It has continuously worked as one of the most renowned and most important institutions in Serbia ever since it was founded by the Serbian Ministry of Culture. Members of the Association are composers (contemporary and popular music) and music writers.

The principal activities of the Association are promotion of pieces by Serbian composers both at home and abroad, taking care of composers and their material and social status, stimulating musicians to participate in contemporary music performance, publishing scores and audio editions as well as musicological studies dedicated to the music of Serbian composers.

In 1994 the Association established the *Mokranjac Prize* for an outstanding composition performed for the first time during the previous year. Since 1992 it organizes the festival of contemporary music *International Review of Composers*. The Composers Association of Serbia is a member of ISCM (International Society of Contemporary Music), ECPNM (European Conference of Promoters of New Music) and ECSA (European Composers and Songwriters Alliance).

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# Contemporary Composers for Advanced Pianists

## *Vignettes*

Lindsey Berwin

**V**ignettes is a varied collection of pieces suitable for advanced pianists, ranging from around Grade 8 upwards. Each has its own distinct style and sound world, whilst always seeking to consolidate the performer's technique and musicality.

**1** *Enigma*. As its title suggests, *Enigma* conjures up a somewhat mystifying and unsettled atmosphere. This is created by the use of different tonalities, and sections of contrasting tempi.

**2** *Etude no. 1 in C minor*. The particular aspect of technique emphasised in this study is octave playing, combined with wide leaps.

**3** *Etude no. 2 in B minor*. In this study, the principle aim is to improve finger agility, including part-playing.

**4** *Introspection*. This piece is concerned with tone production and musicality. Performers are invited to "look inward" and create their own interpretation.

**5** *Toccata and Fugue in G minor*. The *Toccata*, as its title suggests, is virtuosic in style, and its form is ternary. The *Fugue* consists of three voices, and whilst its construction is traditional, its tonality frequently contains dissonant elements.

**6** *Tunnel Vision*. Through the use of much dissonance and chromaticism, this piece depicts a painful emotional journey. However, after a cadenza-like passage which brings the music to a

fortissimo climax, the voyage ultimately ends peacefully, with a more consonant final chord.

**7** *Chromatic Fantasy*. The two most distinctive features of this piece are its use of chromaticism and of three staves. It begins and ends with a *Largo* section featuring octaves and tritones, and the central *Allegro Agitato* consists of chromatic semiquavers. ■



Listen to extracts:

<https://soundcloud.com/lindsey-berwin/sets/vignettes-extracts>

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## Presto

Ivan Brkljačić

Originally, this piano piece was written as the final movement of the piano suite *Impromptu*. After almost twenty years, renowned Serbian pianist Vladimir Gligorić rediscovered this impressive work and included it in his regular repertoire, resulting in a studio recording released as a CD. From that moment on, the movements of the suite gained a new energy and confirmed its ability to be independently performed as individual piece.

Pianist Gligorić says about this piece, among other things: “*Presto, like a perpetuum mobile, is a devastating outburst, similar to the finale of the Seventh Piano Sonata by Sergei Prokofiev. It is characterised*

*by discontinuous melodic lines and the repetition of motifs, never symmetrical and almost always abbreviated, with unexpected accents in the irregular metrics causing excitement in the listener.*” ■



Listen: [https://www.youtube.com/watch?v=06h60eR\\_sZI](https://www.youtube.com/watch?v=06h60eR_sZI)

To obtain the music score FREE of charge go to AGMA website [www.agpianomusicfestival.co.uk](http://www.agpianomusicfestival.co.uk) or contact the organiser [agmusicandarts@gmail.com](mailto:agmusicandarts@gmail.com)

### Presto

za klavir solo

Ivan Brkljačić  
Beograd, 1995.

Piano

*Presto*  $\text{♩} = 88$

*ff*

## Focus on Ivan Brkljačić

**D**r Ivan Brkljačić was born in 1977 in Belgrade, Serbia. Graduating in 2001 from the Faculty of Music, Department of Composition and Orchestration under Professor Srđan Hofman, he later obtained a master's degree in composition at the same faculty in 2005, in the class of Professor Zoran Erić. Furthermore, he successfully completed his doctorate art project entitled '*Istar*' - the Cycle of Nascent Music Caricatures for Performing in a Theatre Scenery (2012), mentored by Prof. Srdjan Hofman.



He has been commissioned to create many pieces of work for the Belgrade Philharmonic Orchestra, the choir Collegium Musicum, the European project MUSMA as well as BEMUS and BELEF festivals, which music have been performed at most prestigious music venues in Belgrade and around Serbia. He has also composed music for numerous theatre plays including the film music for the feature Serbian movie *Redemption Street* ('Ustanička Ulica'), directed by Miroslav Terzić.

Ivan Brkljačić compositions have been performed worldwide in countries such as Belgium, the Netherlands, Canada, Sweden, Brazil, the Czech Republic, Italy, Austria, Slovenia, Bosnia and Herzegovina, Poland, Germany, Croatia, F.Y.R. Macedonia, France, England, Romania, Hungary, Lithuania, Japan and Hong Kong. In 2010 the composition *Jinx* was performed by Australian Modern Music Ensemble, conducted by Daryl Pratt, which opened *The New Music Days* in Sydney, Australia. He cooperated with many international ensembles such as *Ostravská Banda* from the Czech Republic, *Blindman* from Belgium, *L'Ensemble Portmanto* from Canada.

From 1999 he was employed as a teacher with an expertise in the Music Form Analysis at the *Stevan Mokranjac* specialist secondary music school in Belgrade and from 2005 he has been working at the Belgrade University, Faculty of Music at the Music Theory Department. Furthermore, he acted as the artistic selector of the programme for the 16th-24th International Review of Composers from 2007 till 2015. ■

[www.ivanbrkljajic.com](http://www.ivanbrkljajic.com)

# Significantus

Lola Perrin

## A keyboard conversation about climate change

For piano, guest speaker and a conversation with the audience

*Significant*: sufficiently great or important to be worthy of attention (Oxford Dictionaries)

*Cantus*: chant (Latin)

**Part 1**: We are the crew of a large spaceship for 9 billions

**Part 2**: The Cusp

**Part 3**: Internal, external

**Part 4**: If we were on a smaller spacecraft it would be unthinkable to interfere with the systems that provide us with air, water, food and climate

**Part 5**: Collective Compulsion

**Part 6**: Do not disturb, sleepwalk in process

**Part 7**: We are playing with fire, a reckless mode of behaviour we are likely to come to regret unless we get a grip on the situation

**Part 8**: For guest speaker and a conversation with the audience (See insert)

**Part 9**: Imagine better, create



Durations: Parts 1 - 7 (30 mins); Part 8 (35 mins); Part 9 (2 mins)

*Editorial assistance: Marina Petrov, Mikael Petterson  
With grateful support from Ivan Ilic Kisbolijubac and family  
Published by Lola Perrin Sheet Music*

[lolaperrinsheetmusic.com](http://lolaperrinsheetmusic.com)

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**Significantus** is inspired by writings about climate change and features a talk by an expert guest speaker and a conversation with the audience.

*“Currently the target set by the Paris Agreement to keep the temperature rise to under two*



degrees will not be met because the rate at which we are reducing greenhouse gas emissions is too slow. I created *Significantus*, a keyboard conversation about climate change, because I want to stimulate more people to talk about how we can increase our ambition to deal with global warming. *Significantus* features thirty minutes of solo piano music followed by a talk delivered by a guest speaker. Ecological economists, scientists, artists and other thinkers respond, as I have in music, to the notion that “talking about a world that has risen to the challenge of climate change is an exciting opportunity” (Paul Allen, Centre for Alternative Technology).

A conversation with the audience follows, creating an opportunity for audience members to talk with each other about what they’ve just heard. Questions audience members have are answered by others in the audience. Comments, thoughts and responses are shared in the discussion facilitated by the guest speaker.

After the conversation, a final piano piece is performed. And thus, the conversation is symbolically placed at the heart of the music performance; symbolic because “I believe talking about climate change needs to move into the centre of everything we’re doing.” (Lola

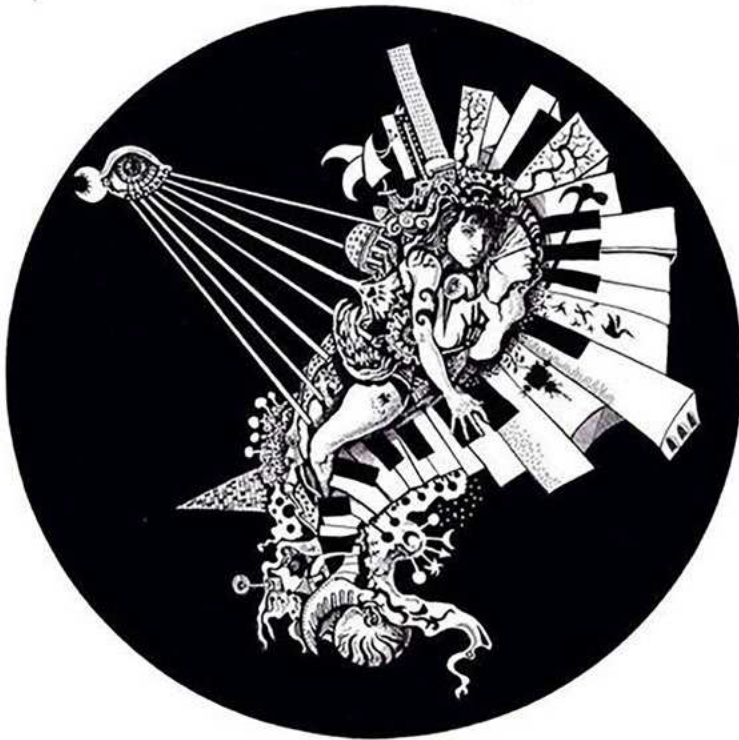


Illustration by John Kennedy

Perrin 2016).

### Three texts stimulated the composition:

*“We are on the cusp of a new philosophical era reversing 500 years of science telling us how insignificant we are.”* (Professor Mark Maslin, University College London)

*“We are the crew of a large spaceship for 9 billion. If we were on a smaller spacecraft it would be unthinkable to interfere with the systems that provide us with air, water, food and climate. We are playing with fire, a reckless mode of behaviour we are likely to come to regret unless we get a grip on the situation.”* (Professor Chris Rapley, University College London)

*“As more and more people across global society piece together the internal and external layers of this alarming big picture; this collective, compulsive human violation of our planetary life-support system becomes one of the deepest and most pervasive sources of anxiety in our time. Society has created taboos against the public expression of such emotion and anguish, so we struggle to realise that so many of us feel the same. We are held fast, sleepwalking through the shopping malls, distracted, paralysed and overloaded in a continuous barrage of information. Over recent decades such collective fear and disempowerment have transformed the way we think about the future; from that exciting 1960s world of excitement, progress and anticipation - to a dark and uncertain world of fear. But if we only talk in terms of fear, chaos, collapse and devastation, we aren't going to equip, empower and enable people - if we are unable to imagine a positive future, we won't create it.”* (Paul Allen, Zero Carbon Britain)

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Note to pianist: When the composer performs *Significantus*, the guest speaker, or a volunteer, is asked to read the titles aloud before each piece is played. The sharing of titles as spoken words sets up a mood consistent with the spoken sections that follow later on. (It also removes the need for a printed programme.) ■

[significantus.com](http://significantus.com)

*Lola Perrin is a composer, pianist, publisher, composer in residence at Markson Pianos and founder of ClimateKeys.*

[lolaperrin.com](http://lolaperrin.com) & [climatekeys.com](http://climatekeys.com)



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## *Music to End Climate Chaos*

Rob La Frenais

“We don’t need angry music” was the response of one climate activist on hearing one part of composer pianist Lola Perrin’s ‘Significantus’ suite where her rhythmic syncopations escalate into a climax of thundering keyboard actions. On the contrary, the recent work by Perrin, which had another outing in her ‘End Climate Chaos’ tour [www.climatekeys.com/](http://www.climatekeys.com/), structurally integrates into audience responses to a situation that should make us very, very angry – the refusal of governments and corporations to act on the IPCC report published October 2018, endorsed by the Secretary General of the United Nations Antonio Guterres, that calls for radical immediate change to halve carbon emissions by 2030 in order to keep global heating to under two degrees. Perrin’s ClimateKeys concerts with their mix of music, audience participation and expert witnesses show that her music is not about illustrating or popularising the climate debate but is actively stating the ideas in sonic form. Perrin, speaking about ‘Significantus’ (a made-up portmanteau word combining Significant with Cantus), reflects in a contemporary way the ideas of Buckminster Fuller who introduced the concept of ‘Spaceship Earth’ in the ‘60s. “When I wrote this work, I was triggered by this idea that our significance on this planet is extremely powerful...by this thought that our planet is essentially a spaceship for nine billion

people. If this actually was a spaceship, we wouldn’t tamper with the air. In some of this work I try to make the audience feel they’re billions of miles away but experiencing us drifting through space...Significantus is to use our voices to propagate this idea that we are revoking 500 years of philosophical thought, in which we were told we were insignificant.” The ClimateKeys tour, partly organised in collaboration with Extinction Rebellion, collects voices from over the UK about the next steps we need to take to address the climate emergency in the form of Citizens’ Assemblies.

The End Climate Chaos tour (inspired by activist Gina Miller’s “End the Chaos” slogan on Brexit) took Perrin’s suite as a framework for a nationwide discussion on what a Citizens’ Assembly might look like. A Citizen’s Assembly is a further layer of democracy, a randomly chosen but representative group of people appointed to make decision about how to enact actual responses to the climate emergency, such as proposing laws. Comments made by audiences in Liverpool, Manchester, Carlisle, Huddersfield and Hebden Bridge were posted live of the ClimateKeys website and included suggestions such as “put Climate Breakdown into education as a compulsory subject”, “there needs to be ‘honour’ attached to being on the Assembly”, “the Assembly needs to be hyper-local, literally street-to-street, helping residents organise how to source their need locally. People need



to know who is growing which vegetables, so a neighbourhood has a variety of produce to share out”.

Talking about the Liverpool leg of the End Climate Chaos tour on Radio City Perrin says why a ClimateKeys concert is a more attractive option than a political meeting about climate. “There’s going to be music, there’s going to be a conversation about this thing that’s going on between our ears- the big problem we’re all worrying about – let’s go and hear some music then let’s all get together and talk about it as a community – it raises engagement in communities when it’s in the framework of the arts.”

Hearing Perrin playing at the Sheffield Festival of debate in May one is struck by how her fierce, almost demonic performance in the sixth section of ‘Significantus’ amplifies the crisis facing us all. Greta Thunberg’s stark

statement “Our house is on fire” is mirrored in the accompanying statement, read out by a member of the audience. “We are playing with fire, a reckless mode of behaviour we are likely to regret, unless we get a grip on the situation” ■

Listen to an extract here:  
<https://www.youtube.com/watch?v=urVMppCI3bQ&feature=youtu.be>

*Dr Rob La Frenais is an independent curator, writer and lecturer.*  
[www.rob Lafrenais.info](http://www.rob Lafrenais.info)



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# Interview

## *Three minutes with... Lindsey Berwin*

Marina Petrov

**MP:** You are a piano composer of different styles and have written several works in the last few years including a contemporary classical suite *All the Fun of the Fair* (2017) as well as *Jazzquilty!* and *Vignettes* (2019) for advanced pianists, which pieces are introduced in the AGPMF 2019 syllabus. What is the mind process behind when choosing a style of the piece(s) that you wish to compose?

**LB:** The process varies very much depending on the type of music I am composing. When I write for a particular pedagogical purpose, as for example my two sight-reading series *FunKey* and *JazzKeys*, and my piano technique books *Jazzagility*, my approach is mostly a practical one. When composing repertoire such as the suite *All the Fun of The Fair*, the music is clearly intended to be descriptive, allowing me freer reign with my imagination. In putting together, the collection *Vignettes*, I have included some pieces which, during the compositional process, seem to emanate from deep within.

What was the inspiration behind *Vignettes* and its collection of pieces?

I wanted to compile a collection of advanced pieces which I hoped would appeal to pianists looking for a variety of styles.

Your *Vignettes* consist of seven pieces that are written in diverse music styles. Why did you choose a baroque music forms to compose certain pieces including *Toccata and Fugue* and *Chromatic Fantasy* within the opus?

My desire was to write in a baroque form, but in combination with my own style. In

particular I enjoyed the cerebral challenge of fugal writing.

Do you have a favourite piece from the *Vignettes* collection?

Please can I choose 2?! The first is the *Toccata and Fugue*, for the reasons given to the previous question. The second is *Introspection*, an example of a piece which I feel comes from my soul.

Does the choice of titles of your published books come at the beginning, middle or end of the creative process?

I start considering options at the start of the process, but mostly I have made the final choice towards the end.

Do you have a favourite key? If yes, which one?

No, although I tend to favour minor over major tonality.

Colour can affect mood. Does colour influence your artistic output? If yes, which one?

Yes, I would say green because of its association with nature. The variations in weather and light certainly affect my composing.

At what age did you decide to make music your career?

I would say around the age of 17.

You are stranded on a deserted island – what is your one chosen recording? And luxury item?

My chosen recording is Glenn Gould's *Goldberg Variations*, and my luxury is filter coffee! ■

# Musicians' Health

## *How to Prevent Neck, Shoulder and Arm Pain in Pianists*

Gavin Burt

Don't think I've met many pianists who at some point in their careers haven't suffered from a pain in their neck, shoulders, arms or hands. It seems to go with the territory. But why should it? Surely there's a way of preventing these common musical ailments. To try to find a way to help we need to firstly understand what actually happens to the body of a pianist to create pain in these areas.

The secret is in the spine, which is a clever and complex structure of bones, discs, joints, ligaments, tendons and muscles that provides the scaffolding that keeps us upright all day. Sadly, the spine comes under immense stress when sitting at a piano on account of our arms creating a lever that pulls our shoulders and head forward. Without a strong, stable and flexible back, we can succumb to these stresses in particular ways that bring about pain. If our back muscles are weak and our heads fall forward, as is so often the case (just look at most people who work at desks), then there is an inordinate amount of pressure on the 'discs' that sit between the vertebrae of the spine. The worst-case scenario is that a disc 'slips' and compresses a nerve, giving us pain in the neck, shoulders, arms and sometimes pain tingling and numbness in the hands. But a stressed disc can also just inflame and

create aching in the neck and shoulders. Weak muscles in the back also result in a dull and sometimes burning pain, that is created by the muscles in the back trying so hard to keep the head upright and, failing!

There is also a scenario where we try so hard to keep up straight, to hold perfect posture, that we end up compressing and inflaming the joints at the back of our spines. Again, resulting in pain in the neck and shoulders. The ideal is to have a situation where there is a balance between the forward and backward pressures in the spine, where we can exert good control that relieves pressure from both the discs at the front of the spine and the joints at the back of the spine.

The way to do this is to:

- 1** have enough flexibility in the spine so that all movements are unrestricted and stress free, and then.....
- 2** have enough power and strength in the muscles of the neck and back to be able to control all the movements we need to do, without allowing the spine to contort into stressful positions, and then.....
- 3** have good balance that allows us to make best use of our newfound strength and flexibility.

## Flexibility

The most important part of the neck, in my experience, that needs to remain flexible is the junction between where the neck ends and the upper back starts. It's called the cervicodorsal junction (CDJ for short), and it gets really stuck in pianists!

If you do already have some pain, you should visit an osteopath or physiotherapist who can help improve things before doing these exercises. Here are two exercises that you should do on a daily basis to help keep the CDJ moving.

**1** Stand with your arms horizontally out to your side. Make a fist with both hands and turn your hands so that the thumb of one is pointing up and the thumb of the other is pointing down. Turn your head as far round as possible towards the thumb that is pointing up. Hold for a second, then change so that the thumb that was up is now pointing down, and the thumb that was down is now pointing up and turn your head as far round as possible to the thumb that is pointing up. Hold for a second, and then repeat this whole exercise about 10 times on each side. To be done twice a day at least.



**2** Roll up a towel and place it on the floor, or even better use a foam roller as in the picture. Lie on your back with the towel across the upper back, and your arms over your head. This should feel like a great stretch and is super for taking pressure off the CDJ.

## Strength

Simply put, any exercise that requires some pulling (rather than pushing) helps to strengthen the upper back muscles and helps to stabilise the CDJ. So, I would recommend, in the gym, going on the rowing machine, and doing what they call 'lat pull downs' and 'chin ups' (ask your friendly gym instructor for more information, or email me!). Also, swimming backstroke is really good for the strength of the CDJ, as is climbing on a climbing wall (also good for finger strength, of course!)



## Balance

The following exercise is fantastic for taking your newfound strength and flexibility and creating a good stable CDJ. Stand on one leg with two or 3 hardback books on your head. Stand tall. When you feel ready to do so, close your eyes and see how long you can keep your balance. We should be able to stand for 30 seconds like this. You may not last more than a second or two, but don't worry, your balance will definitely improve with practice, and with that will come greater control of the spine, and greater comfort at the piano.



Lastly, I would urge all pianists to have regular deep tissue massage at least once every 3-4 months to help keep the muscles healthy, and an osteopathic "MOT" once every 6 months to a year, to keep the joints of the spine healthy. ■

*Gavin Burt D. O. is an osteopath, the founder and clinic director of Backs & Beyond Ltd, [www.backsandbeyond.co.uk](http://www.backsandbeyond.co.uk) which he established in 2006 in Dartmouth Park in North London. He has a team of experienced osteopaths, sports massage therapists, and a nutritionist. Gavin is proud to be part of AGMA team as their Occupational Health Director.*

## Around the Globe Piano Music Festival 6th Piano Competition

AGPMF is a piano festival/competition open to all ages and levels with an exciting and unique syllabus of worldwide classical contemporary and jazz piano as well as traditional music styles.

We are expanding our programme from 1 to 2 days by including workshops and masterclasses on modern styles and pianism.

**Saturday 23rd Nov 2019**, from 10am-6pm / **Sunday 24th Nov 2019**, from 2-6pm

The Study Society Colet House, 151 Talgarth Road, London W14 9DA

<http://agpianomusicfestival.co.uk/agpmf.php>

# In Retrospect

## *Another Inspiring Year for AGMA*

Marina Petrov

Since the launch of Around the Globe Music & Arts in February 2018, our newly opened non-profit company had a very busy time working on various projects with great enthusiasm. Through its organised events including concerts and the piano festival as well as its many publications, the organisation has promoted wholeheartedly many music artists including creators and performers from UK and abroad. In summer 2018, AGMA was thrilled to establish an annual *Around the Globe Music Magazine* and to set up the *Around the Globe Concert Series*. The launch of its first concert *New Sound and Classics* was greeted with a standing ovation at St John's Waterloo, London, in May 2019.

In addition to last year's popular *Around the Globe Piano Music Festival – 5th Piano Competition and the Winners Piano Recital*, we also co-produced with a great success the UK debut recital of tantalising LP Duo, the acclaimed Serbian pianists Sonja Loncar and Andrija Pavlovic, in London in October 2018. After their debut at Carnegie Hall

in New York, LP Duo came to London to present specially designed hybrid pianos (UK premiere). The instruments came as a result of a collaboration between LP Duo and quantum physicists from Oxford and Singapore. Hybrids are connecting acoustic pianos with retro-synthesizers and sounds from the quantum laboratories. Music by Adams, Helweg, Perrin, Raickovich, Bozicevic, Meijering and Correa illustrated the journey of XXI century music where the borders between chamber ensemble and rock band are being erased.



*Arseniy Guschn, one of the junior winners of the festival  
Photography by Nenad Obradovic*



*LP Duo - Photography by Aaron Bergmann*

All our ventures have received appreciative support from performers, colleagues, music lovers and various communities including Serbian diaspora from the UK as well as organisations and sponsors such as Composers' Association of Serbia, Global Media Publishing, Fine Art Escape, Sun Recordings, Markson Pianos, Kensington Chimes and Brittens music shops.

The key event in our annual programme *Around the Globe Piano Music Festival*

2018 – 5th Piano Competition was held on 2nd December at our regular venue The Study Society in West Kensington, London. We were encouraged by both the number of entrants - over 50, and the range of classes that they entered. Our promotion of classical contemporary music as well as Jazz had a great response, as many of our winners combined their programme with traditional classical styles in the Junior and Adult Categories. It was exciting to hear the works of composers from different parts of the world including Vera Milanković, John Kember, Lola Perrin, Kwangmin Kim and many others. In addition, AGPMF syllabus 2018 invited amateur pianists to perform their own compositions very successfully including Aidan Mōdica (junior pianist) who won the Around the Globe Trophy as well as Gavin Littaur (adult pianist) performing *Five Miniatures to my Mother*.



Maya Jordan, Melanie Spanswick and Ilo Esalomi, winner of the Composers' Association of Serbia Prize  
Photography by Nenad Obradovic

Special mention must go to the Junior medal winners of the recital classes for different age categories including Arseniy Gushchin, Orevia Esalomi, Alexander Anderson and Ivan Yurchenko who also received a special prize for his outstanding performance of Skryabin's Preludes - No 5, 8, 13 and 18, Op. 11.

An innovative edition to the syllabus was the inclusion of the category *Adult Piano*

*Learners*, which proved to be very successful. The medal winner of the Adult Recital Class was talented Georgina Carver who played Haydn piano Sonata in E flat major with exquisite technique and a joyous rendition of Gershwin pieces. The outstanding *Dorina Piano Duo*, professional pianists Alla Levitt and Antonina Koleva-Lax won special prizes awarded by Composers' Association of Serbia for their performance of Serbian Reel Dance (Коло) by Aleksandar Vujić and the Fine Art Escape prize for performing duets by Lindsey Berwin and Melanie Spanswick.



Maya Jordan and Marina Petrov with Dorina Piano Duo  
Photography by Djordje Milovanovic

### The Dorina Piano Duo

The piano duo was established by pianists Antonina Koleva-Lax and Alla Levit-Anderson in 2014 and have performed in London, York and Durham. Its extensive repertoire includes Russian, English, German, French and Balkan composers. The Dorina Duo founded the successful concert series *Russian Seasons in Paris*. English Contemporary composers such as Graham Lynch, Melanie Spanswick, Heather Hammond and Lindsey Berwin have composed music especially for Alla and Antonina.

The AGMA programme is still in the process of evolving and expanding into exciting new areas – I hope you will be joining in this adventure! ■

## *Concert: New Sounds and Classics*

Olga Dudnik

**T**he Around the Globe Concert Series: *New Sounds and Classics* is an exciting innovation in music programming from Around the Globe Music and Arts (AGMA). Not very often can we hear the combined talents of voice, piano and accordion to create such unique sounds!

The first of the series on the 31st of May 2019 at magnificent St John's church is already garnering a loyal and discerning following, including a number of professional musicians and colleagues whom I spotted in the audience. The concert flowed effortlessly, from a romantic first half towards contemporary classical styles in the second, allowing us to



hear music rarely performed on the London music stage. The concert began with four of the most famous romances in Russian repertoire: *My Blood is Aflame with Desire*; *Ah, the Sweetness of Being Beside You* by Glinka and *At the Ball*; *Gentle Stars Were Shining Upon Us* by Tchaikovsky. All sung by Ukrainian opera singer Alla Kravchuk and accompanied by Marina Petrov. It was gratifying to hear this

glorious repertoire in a refreshingly sincere and principled manner.

Alla Kravchuk, acclaimed professional opera singer, revealed herself to be a refined and thoughtful artist. The warmth and depth of clearly produced tone added significantly to the beautiful colouring of words enhancing her vividly attractive stage personality. The charismatic and deeply expressive pianist Marina Petrov, accompanied with the minimum of fuss, which contributed to the musical unity in these delicate and whimsical pieces. This was followed by *Élégie Op. 135 No 5*, from *6 Etudes pour la Main Gauche* by Saint Saëns, written for left hand for solo piano. This work demands an extraordinary level of nonchalant virtuosity, structural awareness, elegant and imaginative phrasing, with Marina succeeding on all fronts. Personally, I would have liked the lid of the Yamaha grand to be fully opened, to appreciate the impact of Marina's flawless and passionate playing.

Further on, *Now Sleeps the Crimson Petal and June*, by the English composer R. Quilter, was exquisitely executed, with a visible emotional connection between piano and voice. Accordion virtuoso, Miloš Milivojević then performed a solo piece, the second movement from the *Don Rhapsody No 2*, by Viacheslav Semenov. This technically demanding composition was played with verve and intelligent references to traditional folk idiom. All three musicians took to the stage, playing a bespoke arrangement of two Ukrainian folk



songs by the lesser known composer Yuri Stepovoi, which brought originality of sound to complete the first half of this concert.



After the interval they continued with their presentation of XX and XXI century music styles, including two songs by Prokofiev: the captivating *Katerina Op. 104* and the lyrical *In Your Room, Op. 73*, with a beautiful arrangement for voice, piano and accordion. The centre piece of the second part of the concert was a monumental work written for solo accordion by Viktor Vlasov, which was masterly performed by renowned Miloš Milivojević. The piece, *Five Sights on Country Gulag: Zona, Stage, Criminals, Woodcutting area, Criminal Authority and Servant*. The opening theme works very effectively with some innovative use of the instrument. The following four movements carry varying tempo directions and moods, some of them being predominantly slow and yearning, others menacing and dark. Overall, this is a fascinating work, which I have thoroughly enjoyed getting to know. It is full of complexity, the composer explores the unique sound characteristics of both classical and free-bass accordions, which gives us virtually a visual sound and an impression of watching a film. In my view, it deserves to be better known and appreciated. Keep an ear open for it, it's well worth listening out for!

To finish this wonderful concert there

were more songs by Ukrainian and Serbian composers including lively *Red Shoes* by Igor Skorick, an expressive *Peony* by Vera Milanković and a modern humoresque, *Crow and Eagle* by Konstantin Babich. In addition, distinguished Vera Milanković arranged her piece *Peony* especially for this occasion for the voice, piano and accordion, which was announced as a World Premiere. The ensemble created their own arrangement of *Crow and Eagle*, the work where everything is wound up to a virtuoso conclusion for all the instruments. It was very powerful, positive and effective. Being a pianist myself, I could not help noticing that the piano part was extremely challenging, and Marina Petrov showed total control of the ensemble at all times.



Good music making requires not just great sense of purpose, immaculate attention to detail and impeccable execution, but also the willingness to take risks. This was obviously greatly appreciated by the audience and the concert ended with a standing ovation and calls for an encore. ■

*Prof. Olga Dudnik is a pianist, teacher and adjudicator*

*Concert photographs by Anna Winterstein*





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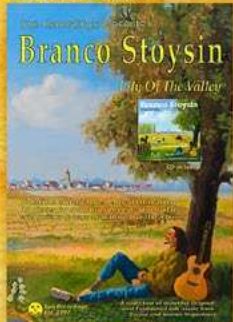
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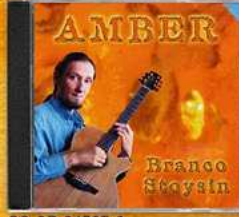
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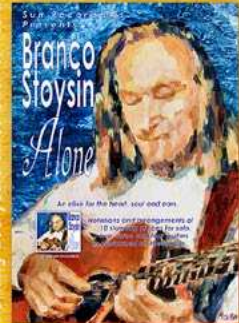
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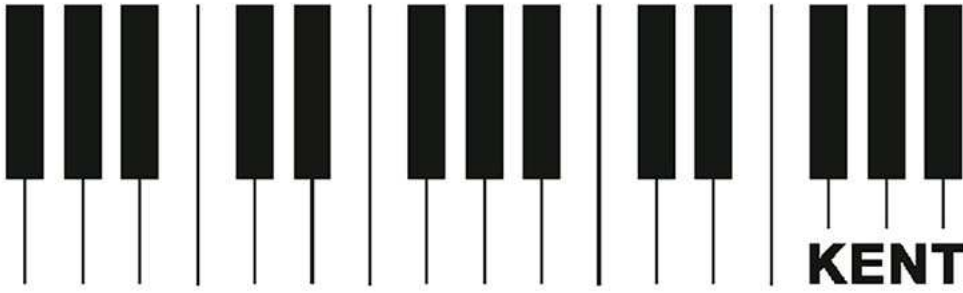
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