The Gift of Music



THE KEYBOARD TRUST AT 30

John Leech
with
Christopher Axworthy

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THE KEYBOARD CHARITABLE TRUST
for Young Professional Performers

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Acknowledgements

Preeminently, the merit for the conception, execution and key funding of this book belongs to Eliane de Castro and her husband Paulo Gala in Brazil, whose friendship and loyalty to us and the Keyboard Trust predates even its formal registration in 1993. Without them, these lines would not be written today, as we salute them and express our deep gratitude.

Full credit for production of this handsome volume is due to Sarah Biggs, the Trust's CEO, whose unerringly accurate judgement in professional as in literary matters has sustained and accelerated this undertaking at every stage. Alongside, its presentation has been guided by the generous assistance of the copy editor Kathryn Puffett.

A wealth of technical and financial help was also received from our long-standing friend and Keyboard Trust partner in New York, Roger Rosen. As CEO and President of the educational specialists Rosen Publishing, his advice and insights have proved fundamental and invaluable.

A remarkable visual history of the Trust compiled by its Trustee and long-term representative in Germany, Moritz von Bredow, has added life and colour to the text. The source is an album containing some 1,800 photographs presented as a tribute to Noretta on her 90th birthday.

Thanks are also due in abundance to the many Keyboard Trust artists who have recorded often vivid memories of their collaboration with the Trust. We are grateful for their tributes to the benefits they derived, as well as for the many personal links they evoke.

I end with warmest thanks and homage to all the Trust's Friends and Supporters; and to Noretta, whose constant presence in these pages is testimony to her own deep and lasting involvement with the Gift she once received.

John Leech

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Message from the Patron, Sir Antonio Pappano

The Gift of Music is a love story in the best operatic tradition: Love of music above all. Love and determination to create a unique gift to hand to those you hold dear. Love and compassion for those born to make music but unable to find their proper role.

How well I know the plot of this book, having been captured by it myself years ago. Even on the threshold of the Trust's fourth decade the story remains compelling, strong enough and relevant to be carried forward to create a brighter future for us all.

Guidance, patience, vision and opportunity have come together so that an astonishing number of musicians have been able to flourish under the wing of The Keyboard Trust. Long may it endure!

Antonio Pappano

Message from the Honorary President, Nicola Bulgari

Form is one of the intrinsic attributes of any creation: the form clothed in a human being, an idea or an organisation. Each needs to develop its own shape and to stamp it upon its activities, its products and ultimately its legacy.

Thirty years of aiding supremely talented young musicians to reach the peak of their profession have given the Keyboard Trust an unmistakable form of achievement and excellence.

For more than two decades I have been happy to play a part in building and maintaining such a valuable aid to all our musical lives and values. Like all precious gems, the Trust has become a store of value, in both its activities and the uniqueness of its achievements. May this volume help others to meet our master musicians and enjoy the sublime music they continue to create.

Nicola Bulgari

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Foreword

by the Chairman of Trustees, Geoffrey Shindler OBE

It gives me great pleasure and pride to write the Foreword to this unique volume. I write 'unique' advisedly, because in my view everything to do with the Keyboard Trust is unique. Its history over the 30 years of its existence will amply serve to justify that claim.

Formed in 1991 and incorporated in 1993, The Keyboard Charitable Trust for Young Professional Performers has been loyally following its mission to bridge the gap that faces young talented players with the ending of their formal studies and their entry as soloists onto the national and international concert stage. Regardless of their talent, merits and preparation, artists will not be able to advance their careers unless they are heard by those who can give them work. Over the intervening years the Trust has been able to resolve that problem by offering its chosen artists close on 1,000 paid performances, generating recalls and wider recognition to ignite their independent careers.

On their way, others have also been given the rare opportunity of performing with other professional instrumentalists. Many of the Trust's soloists have been able to benefit from its links with the principals of the Manchester Camerata, which have earned them invaluable professional experience – and access to another world.

What then of the future? Today we are facing the menace of the coronavirus pandemic. The years 2020 and 2021 have been marred by this deadly disease, fatally restricting opportunities for young musicians to perform before their public. Many concert venues remain closed, their public dispersed, and the flow of new talent all but halted.

But not all is doom and gloom in the world we seem destined to inherit. Beneath the bracken of stillborn tours, of presentation concerts bereft of audiences and musicians without livelihood or advancement, fresh shoots are beginning to appear. Out of the very measures imposed by necessity, new opportunities are becoming visible. Forced to leave behind them the old world

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composed of eager listeners in small recital spaces, the sounds of our young pianists are now streamed without physical barriers to growing audiences. Better still, their recordings remain on platforms that will continue to be available on demand, building up a discography they could only have dreamed of yesterday. Importantly, unseen listeners send them donations to express appreciation of the joys offered to them.

Now, in my turn, I wish to pay tribute to all my colleagues, beginning with the Founders still contributing to today's governance; to the Patron Sir Antonio Pappano and the generosity of the Honorary President Nicola Bulgari; to my loyal Trustees and in particular to the three Artistic Directors responsible for guarding the quality and development of those supported by the Trust.

But to them we must also add those 60 and more Partners who annually lend their platforms to Keyboard Trust artists, our many devoted 'field workers' looking after countries and continents from the Mediterranean to the Americas, and my fellow Trustees providing invaluable feeder routes for the musicians and their international tours.

Together with our loyal and indispensable donors, I salute and thank them all and delight in seeing them honoured in the following pages.

Geoffrey Shindler

The Gift of Music

Introduction

It gives me the greatest pleasure to add my word in celebration of the unbelievable 30 years of a love affair. The 60th birthday present from John Leech to his beloved and wonderful Noretta and the demonstration through the years of their combined love and devotion to all the fortunate young artists who have been supported by the Keyboard Trust is indeed cause for great celebration. I have long admired their work, which fulfils such an important and indispensable role in the development of a young artist's career. Noretta Conci-Leech is so right when she says that the opportunity to give a public concert is more important for a young musician than three months of lessons. The opportunities for exposure and above all for the experience that every young artist needs in order to find their own individual way to cope with the pressure and the stress of public performance are sadly few and far between. I say this from the position of one who has spent a very long life teaching, and I know only too well that however hard one tries to prepare students for public performance, for coping with nerves, memory and projection using one's personal experience and methods, only the experience itself can truly help those young artists to find their own individual way. The amazing achievement of the Keyboard Trust over three decades, providing support and performance opportunities covers an incredible international outreach, thanks to a great extent to my friends Moritz von Bredow and Christopher Axworthy and all those who have supported this wonderful venture over the years. The young artists entering the orbit of Noretta and John, having been carefully selected, are nurtured and advised according to their individual needs, repertoire is chosen with great care and they become part of a big family. This is truly a love affair, and the story of its birth and development so beautifully told by John Leech in *The Gift of Music* is wonderful to read.

Menahem Pressler

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Claudio Abbado (26.6.1933 – 20.1.2014) The first to join in creating the Trust, his spirit has guided it ever since.

Chapter 1

Genesis

The Birth Day

The snow had begun to fall softly that February day in 1991. By early evening its loose mass became treacherous under a brittle and doubly slithery crust. The car descended the slope to the Old Banking Hall in Old Broad Street, famous in the City of London's august banking district, almost under its own weight. Especially on her 60th Birthday, it had been more difficult than usual to enthuse Noretta to turn out for an event which I had been at pains to describe as one of my 'City functions' requiring the presence of spouses, making it clear that I expected to share her boredom. It would be a duty call for us both.

All that changed in a flash, literally of flashlights, as we walked through the door. Instead of the City Beagle there was a sea of friendly faces, well-wishers with 'Happy Birthday's, embraces and high expectancy. They had been bidden to a concert to honour Noretta's 60 years and to listen to some of her advanced students. Assembled in the oriental splendour of the original National Bank's Banking Hall, amid solid marble columns proclaiming that institution's wealth amassed in Empire and beyond, was some of the cream of London's music world, together with our music-loving friends and those for whom we wanted it to become a habit. On the stage stood three Steinway concert grands, enthusiastically prepared by Leslie Howard, himself one of Noretta's star students.



The National Westminster Hall in the City of London
Birthplace of the Keyboard Trust, 19 February 1991.

It had begun with an idea for a birthday tribute, to honour Noretta's work in grooming young concert pianists and helping to

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prepare their careers. Surely she deserved a public concert by some of her best, as would they the chance to shine in public. Only as I realised that most were not the ones who any longer needed that exposure most critically, did I think of all the other brilliant talents out there who lacked such an opportunity.

Even as an accomplished diplomate with a self-evident talent, how do you get onto a concert platform to charm your public? And if doing the circuit of music societies and prize concerts begins to establish your name, how do you make it known also in the important music centres of the world outside? Only the rare winner of a major competition will be offered a chance of concerts outside the home patch. What was needed was an organisation that offered a wide range of international performing opportunities, coupled with the funds to get to them. And only that could enable the really talented to make the transition from formal education to a professional and international career.





Godparents and Gifts

By the time of the birthday concert, Claudio Abbado and Alfred Brendel had agreed to head a body of Trustees, which that day enabled Alfred to read out a message from Claudio announcing the launch of the new Keyboard Trust for Young Professional Performers. Two years later it had its Christening at the Royal Festival Hall when Claudio Abbado, Evgeny Kissin and the then European Community Youth Orchestra, with assistant conductor Mark Wigglesworth, provided it with the silver spoon; thanks to the intervention of its then Honorary Solicitor,



The Inaugural Concert: Alfred Brendel reading the acceptance of Claudio Abbado to join him to become the first Trustees

Geoffrey Shindler, this also allowed it to register a respectable identity with Britain's Charity Commission. Bob Glazebrook of Steinway & Sons offered the new Trust the hospitality of Steinway Hall and its glorious instruments. Ever since, it has been the home of the Trust's initiation concerts for its new aspirants. Once the level of excellence had been established, that privilege spread to Steinway Halls in Berlin, Munich, now Cologne, New York, and even at one memorable period to concerts in Steinway's Hamburg Factory itself.

Seeds and Propagation

Audiences, too, were built initially on our widely assorted circles of friends, colleagues and relations, then multiplied with those of their own. Among our most loyal helpers and followers from the early days have been our cousins Sibylle (née Reitzenstein) and Patrick Rabut in Frankfurt, whose enthusiasm and generosity have regularly filled that city's Bechstein Centrum. First in Kronberg, where they played a leading role in creating the Cello Academy, then in Frankfurt, they have assembled discerning and supportive audiences that produce an almost constant ritual of standing ovations



Resonance with the Public and the Soundboards: Concert in the Steinway Factory, Hamburg.

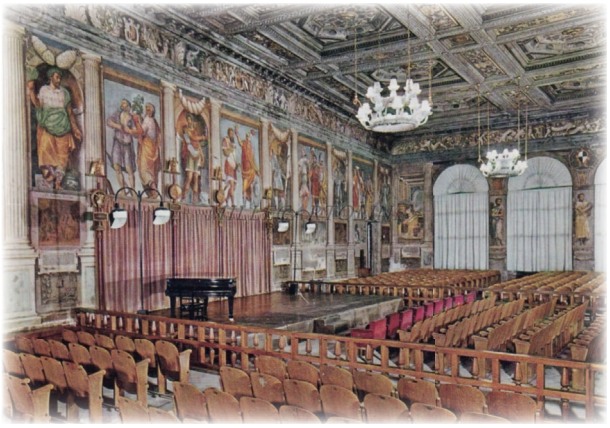


Brahms's Laeiszhalle in Hamburg, the first great Hall to offer an annual engagement.

for the Keyboard Trust's artists. Sibylle's elegant and creative post-concert dinners complete those evenings, whose offerings linger long in the mind. From time to time, Sibylle's sisters, Astrid Sauerbruch in Bonn and Victoria Deecke in Hamburg, offered precious help and hospitality. In New York, daughter Caroline – once with grandson Paris at her side as ever-attentive bartender – has built up similar loyalties, sustained by the manifold help of Roger Rosen and the irreplaceable Dan Danielli – former Head of Artists and Repertoire at CBS Records and RCA-BMG Music – the fount of all knowledge of musical activity and catalogues in New York and across the world.

The same ethos was transplanted spontaneously to Castleton, VA, where Dietlinde Maazel valiantly continues to include the Trust in her Sunday Concert series begun during her conductor husband's lifetime. In between, there are circles such as the musically avid retirement communities in Delaware and Philadelphia, and Alexander and Friederun von Hammerstein, as well as former colleagues John and Ursula Langton in Munich, whilst friends of friends have propagated the Trust in culturally rich pastures such as Mexico and Cyprus – and culturally deprived ones like the North Highlands of Scotland.

Among the ripple effects of a spreading network of friendships came splendid venues such as Brahms's Laeiszhalle in Hamburg; the Sala Maffeiana in Verona (home of Europe's oldest concert society); the Teatro Ghione in Rome, built and owned by the Trust's Artistic Co-Director Christopher Axworthy; and the late Lorin Maazel's Festival Theatre in Virginia. In London, a collaboration began with the Brazilian Embassy to present the rich classical music of Brazil, and of Western music inspired by it, in the splendid one-time P&O Booking Hall in London's Trafalgar Square. A matter of great pride throughout the recent decade has been the annual Keyboard Trust Prizewinners Concert at



Padua's Hall of the Giants with its world-famous Frescos, in one of Europe's most ancient Universities

London's historic recital venue, the Wigmore Hall, an initiative of Moritz von Bredow, who became a Trustee in 2011 and who has been responsible for expanding the Trust's reach throughout Germany, with explorations in Turkey and even Baghdad.

Core Countries and Concert Tours

An important objective soon became not just to increase the number of venues available for presenting the new talent but progressively to weld them into circuits for intensive concert tours. Such tours would redouble the effectiveness of introducing new artists, their success in one destination preceding them to alert audiences in the next. With that in mind, the Trust's growth has been particularly vigorous in Italy. In Rome, Christopher Axworthy's Teatro Ghione has latterly been joined by Rome's University 3 and Teatro Villa Torlonia, as well as the University at nearby Tuscia. Traditional platforms have long embraced the northern circuit of Verona, Vicenza, Padua, Venice, Abano Terme and Trento. A more recent northern circuit comprised a number of concerts with the Orchestra Filarmonica Marchigiana covering the musically fabled Adriatic cities of Ancona, Pesaro and Fabriano. In 2013 the Trust was invited to hold a Keyboard Trust Festival for the consolation of the people of L'Aquila, still shell-



A Keyboard Trust Festival to support the people of L'Aquila after the Earthquake had laid waste their Town.

shocked from the then recent earthquake which had laid waste most of their old town.

Since 2010 the annual festival to honour Arturo Benedetti Michelangeli has been centred on Rabbi off the Val di Sole, where the great artist spent his final years. Through Stefano Biosa's Michelangeli Documentation Centre in Brescia and with the generous support of Maestro Grigory Sokolov, Rabbi has since become a focal point, giving performance opportunities throughout the zone and its valleys for the Trust's latest intake as well as its more renowned artists. Now new liaisons are being formed in Florence and with Lady Walton's Giardini La Mortella on the island of Ischia, and further into the Gulf of Naples with Paulo Scibilia's concerts in Sorrento.

A similar network of venues in Germany gives the young Keyboard Trust artist a chance to experience the intensity of his or her future career. Regular multi-city tours throughout the country have come to cover Diplomatic Missions in Berlin and Brahms's Laeiszhalle in Hamburg as well as Steinway Halls there and in Cologne and Munich and the Bechstein Centrum in Frankfurt; after Reunification, explorations opened up in Dresden, Erfurt and Leipzig, as well as jewels in provincial centres such as the Orangerie of Rheda-Wiedenbrück. At one point the Trust was proud to be invited to hold a concert in the Beethoven-Haus in Bonn.

Another intensive training circuit covers the eastern side of the USA, where twice-yearly tours take in New York, Philadelphia, Delaware and Virginia – with past sorties to Bard College on the Hudson and Palm Beach in Florida, and more recently the Arts Club in Washington DC. There are also two annual concerts in Monterrey and Torreón in Mexico, hosted by the region's piano supremo Jorge Gallegos. In the Mediterranean area, concerts have been held in Ankara, and Keyboard Trust pianists are now regular guests of the Pharos Trust in Nicosia and its Founder, Garo Keheyan.

Later chapters will provide more insights into the nature of these regional tours and how they serve to accelerate the formation and advancement of the Trust's artists.

Accent on Historic Instruments

Keyboard instruments other than the pianoforte have been included in the Trust's offering from its earliest days. A series of organ recitals soon settled

in at the famous Temple Church in London, and has continued gloriously at Westminster Abbey. The needs of early keyboard instrumentalists came to be recognised by Elena Vorotko, a former Trust beneficiary whose doctoral thesis was a study of the performance of the works of Johann Sebastian Bach. Now as a Trustee, she heads a new branch of Trust opportunities for players of historic instruments. Concerts on instrument collections in and around London, such as those at Finchcocks, Fenton House and Hatchlands, have meanwhile been extended also to the Edinburgh Festival Fringe, through collaboration with St Cecilia's Hall.

The Partnership Principle

The Trust now has active arrangements with over 60 venues in seven principal countries, enabling it to hold at least that number of concerts each year. In some years numbers rose to well in excess of this when augmented by an arrangement with Italian field agencies tasked with promoting Italian music in developing countries and Latin America. More recently, a similar arrangement has seen a collaboration with the Embassy of Brazil in London in a search for ways of highlighting the richness of Brazilian music as well as European music inspired by it. Keyboard Trust artists have also played as guests in the Brazilian Embassies in Berlin and Rome.

Over the years, relationships with these venues have turned into firm friendships. They have become true partnerships, each in one of a variety of ways that respond to their own nature and needs. Basic to this is an acceptance of the sharing of costs and responsibilities. In most cases this is based upon the fact that the local partner is the organiser and promoter of the concert, with the Keyboard Trust furnishing access to an international resource of the highest quality. Providing artists and soloists of international stature at the modest artist's fees appropriate to smaller venues makes this a desirable bargain.

For the artists themselves, the fundamental benefit is clearly the ability to exhibit their prowess before international audiences and thereby create a wide following. The partnership concept has also allowed them to be paid fees more closely in line with commercial rates than the Trust itself could afford, and, through the partners' public concerts, to reach greatly increased audiences. Of equal importance is the artist's personal development. Noretta holds that one performance is worth three months of study: performance is essentially a

two-way process. And the young artist has much to learn and assimilate to be self-supporting by the time all student privileges have ceased.

Other forms of partnership lie closer to home. Through the involvement of the Trust's Chairman Geoffrey Shindler in the creation of the Manchester Camerata – now one of Europe's leading chamber music ensembles – it has been possible to arrange for Trust artists to perform as part of that group. The experience is invaluable and enriches both the players and the Northern audiences.

More significantly, the partnership principle has enabled the Trust to operate with extreme cost-effectiveness: its total expenditure has consistently been a surprisingly modest figure invested in each concert, even where it includes the performance fee and most of the artist's travel costs.

Resources and Funding

The fact that the Trust has been able to invest even these relatively small amounts in its artists' future has been made possible solely through private donations, which make up its entire income. The generosity of the noted radiographer Marion Frank, who made over to the Trust most of the restitution monies she had received from Germany for the seizure of her family's property, established a solid financial base. This was extended by her sister Ellen Gumbel and other well-wishers, notably the abiding good will of Gabriella Bassatne, until the extraordinary beneficence of the world-renowned Italian jeweller and philanthropist Nicola Bulgari (now its Honorary President) began to give the Trust a firm annual income.

Since 2014 the Trust has also been the recipient of three not insignificant legacies. The first from John and Pauline Pinder, two close personal friends of ours, political economists and he a keen amateur spinettist, the second from the eminent critic and commentator Bill Newman, who had latterly also provided space in his *Seen and Heard* web magazine, so that those playing at such venues as Steinway Hall might receive a reputable notice. The third legacy came through executors of the will of Dr Kenneth L. Weir, an occasional visitor to Trust concerts; impressed by what he saw, he also felt the need of help for especially talented early teens who might never have the opportunity to develop their gift. As a result, since 2019 the Trust has been able to provide make-up

funds essential for a highly promising young graduate to continue his or her studies with a teacher at a world renowned institution.

And the Objective …

As for the beneficiaries, the very first, in 1991, was the nineteen-year-old Paul Lewis, now among the top British artists and until recently Artistic Director of the Leeds International Piano Competition. Making an equally steep rise came the Ukrainian Alexander Romanovsky. Among the more recent are the Australian Jayson Gillham, winner of the Montreal Competition and resident artist of the Australian Broadcasting Corporation; Alessandro Taverna, since honoured by the Italian Head of State; another Ukrainian, Sasha Grynyuk, who took charge of what began as the Trust's 25th Jubilee project, the production of podcasts presenting artists through interviews and performances to a truly unlimited audience; the Russian winner of the International Liszt Competition, Vitaly Pisarenko; the British Alexander Ullman and Alkan specialist Mark Viner; and two phenomenal ladies, the Georgian Mariam Batsashvili and the Korean Jiyeong (Chloe) Mun, the winner of both the Geneva and the Busoni Competitions – both still in their low twenties – and who, after a brief few years' promotion by the Trust, now enjoy international stardom. Drawn from close to 45 different nationalities, many others have over time gone on to win coveted prizes in major competitions, and half of them to make substantial careers as soloists or in academia, or both. Bearing in mind the vagaries of artistic endeavour, that must rank as a handsome outturn.

Selection

New entrants are now selected by a body of three Artistic Directors: the doyen and co-founder Dr Leslie Howard, who judges numerous international competitions and is renowned for his lectures and masterclasses; Dr Elena Vorotko, specialist in baroque music and instruments, who guides the Trust's period instrument section; and Christopher Axworthy, the immensely helpful owner of the Teatro Ghione in Rome, who, with the generous part-time support of the well-known music broadcaster Valentina Lo Surdo, is promoting the Trust's work throughout Italy. They, together with Moritz von Bredow, Sarah Biggs – since



The Test-Bed: New Artists Concerts at the Steinway Hall London (The Hall of Fame with Henry Z.Steinway celebrating the 200th Birthday of the Company)

2013 the Trust's outstanding CEO – and Richard Thomas, recently replacing our long-serving Administrator Sarah Moyse, have become the new life force of the Trust and dedicated guarantors of its future.

With their collective aid, each year the Keyboard Trust launches a stream of sublime music that would not otherwise be heard, played by the ablest of the younger generation who would not otherwise be performing. And it brings together annually some tens of thousands of people to hear and admire their artistry.

Recognition

In 2014 Noretta and I were delightfully surprised each to receive an MBE 'for services to music and to young musicians'. Its real significance, however, lay in the public recognition of the Trust as an instrument of value and merit. Nothing vainglorious, but the proud insignia of ordinary people whose labours give the daily plod some meaning by impacting directly on the lives of others. We received the honours with the same humility that Claudio Abbado managed to maintain towards his immense life's work, which included the nurturing of the Keyboard Trust.

An equally proud recognition came in 2015 when, after the irreparable loss of Claudio Abbado's presence, we approached Sir Antonio Pappano to become the Trust's Patron and so continue its link with the great conductors. Each of them had, after all, begun his own illustrious career as a pianist. And in 2017 Evgeny Kissin also agreed to represent the younger generation of that profession, to offer them a living example of the heights it is possible to scale.

Our first encounter with Tony Pappano's extraordinary presence had been in the late nineties, when he strolled into the Green Room at the Barbican,

heading the Conductor's retinue after a Tilson Thomas concert. It was immediately apparent that he would be destined to take up residence there himself one day. Through his work at Santa Cecilia and the Opera in Rome, he had already formed a great friendship with Nicola Bulgari, in which they generously included us in both capitals. Interwoven friendships became closer still through Noretta's discovery that they shared an affection for Arnold Franchetti, Tony's erstwhile composition teacher in Old Lyme, Connecticut. She was able to present him with a copy of one of Franchetti's compositions, and much later, on his sixtieth birthday in Rome, with a contemporary photograph of the composer.



The Kissin Family (on a rare occasion without his life-time teacher Anna Pavlovna Kantor)

Following Claudio Abbado's sad departure, Tony Pappano's consent to become the Trust's Patron has served to continue its direct association with at least three of the world's great orchestras – and their most youthful and iconic guardian.

Chapter 2

On Their Shoulders

Who is Noretta … Who is She? NORETTA CONCI

Simplicity, honesty and vitality are the qualities that define her approach to life and to her music. True to the prescriptions of her incomparable teachers, first Carlo Vidusso in Milan, then, after graduation from Santa Cecilia in Rome, many years as a student of and assistant to Arturo Benedetti Michelangeli, fidelity is the fundamental element of her own teaching. Whoever has worked with her knows the impact of being shown a slurred accent, barely visible to the naked eye, but long ignored and ingrained; it quickly establishes not only her authority, but soon that of the student being perfected. She was and remains a born teacher.

Further studies in Paris, including masterclasses with Cortot, eventually brought her to a teaching post at the Hartt School of Music in Connecticut, then headed by Moshe Paranov. It was an environment filled with New World vitality, creating a nexus for teaching, performance and lasting friendships – relinquished several years later only by a fateful meeting with John, the man who was to become her life-long companion.

Setting foot in London in 1963, among her first students were Leslie Howard and Andreas Haefliger, their names yet to be made. Later, many others would follow, including migrants from the then reigning Italian teacher Maria Curcio. But her London activities were to be interrupted by two years in Tanzania, dutifully following her husband's mission with Britain's overseas development agency, the Commonwealth Development Corporation. Encountering yet another world, she used her time to create an orchestra, a motley of westerners, ranging from a Holy Sister cellist to young Peace Corps workers. Eventually she was able to draw in latent talent from the African and Asian populations to form a full orchestra. Husband John became charged with chairing the Dar es Salaam Music Society to bring in the audiences.

Return to London in 1967 brought the first marital home, almost accidentally off Chester Square, a neighbourhood clustering the world's finest violinists, Yfrah

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Neama, Nathan Milstein and Yehudi Menuhin. It was a time when London's concert halls, the post-war Royal Festival Hall and the brand new Barbican Centre, vied to bring in major international artists. Among the arrivals were several of Noretta's friends from adolescence: Maurizio Pollini and his wife Marilisa, whom she had taught in Michelangeli's studio, he often performing with Claudio Abbado, who eventually took command of the London Symphony Orchestra in 1975. They were frequently guests joined by Placido Domingo, the stage director Piero Faggioni and others from Covent Garden and elsewhere. It was a time of intense artistic dedication and conviviality.

Recalling a visit to London many years ago, the Italian musicologist and presenter Valentina Lo Surdo – herself an accomplished hostess – waxed lyrical about the linking of genius and gourmanderie in Noretta's guestbook. 'For Lorin Maazel and his adorable wife Dietlinde Turban, her famous *Vitello Tonnato*; Evgeny Kissin, on the other hand, went mad for her *Mascarpone al Marsala* with a dash of rum; Tony Pappano's favourite was revealed as her Chocolate Cake baked without flour; whereas Alfred Brendel preferred his Austrian *Mohnkuchen* with a poppy seed base; whilst her lifetime friend Claudio Abbado loved the refined simplicity of her crusty *Torta di Mele* made with English Cox apples.'

Private tutoring and preparing young artists for international competitions and concert careers came to include the Brazilians Jean-Louis Steuerman and later Marcelo Bratke; an eventual winner of the Leeds International Competition, Australian Ian Munro; Britain's Young Soloist of the Year, Andrew Wilde; and the European master of organ improvisation, Nigel Allcoat; as well as Julian Reynolds, later to become well known as a conductor at the Kirov Opera and elsewhere.

All this brought her to work closely with Christopher Elton and the Royal Academy of Music, which recognised her as an Associate Tutor and in 2007 awarded her the status of Honorary Associate.

As both inspiration and Co-Founder of the Keyboard Trust, Noretta Conci carried the full responsibility – and merit – for the artistic integrity and development of the gift that had been laid in her 60-year cradle, serving as its sole Artistic Director from 1991 to 2013. Her deep-rooted sympathy for the artists and their endeavours, her recognition of the myriad qualities that make a performer and the sureness of her judgement were the foundation of this remarkable enterprise.

Enters from Left: CHRISTOPHER AXWORTHY

A chance encounter outside Steinway Hall in 2013 served to rekindle an old friendship and introduce vigorous new blood into the governance of the Trust. Swiftly elected as a member of the new tripartite Artistic Directorate, then as Trustee, Christopher Axworthy is a man with music as his lifeblood and nourishment. Indefatigable as a concert attender, he also feels the need, before resting from the daily round, to reward the performers who have made his day with a skilfully crafted critique. So even those who have performed only at Steinway Hall or a church in Ealing may have the dignity of a professional and presentable assessment. Producing reams of references for others, you will find no biography anywhere that reveals a measure of the life of this remarkable man, musician, critic and thespian. Reluctantly, but with his usual flair, he offered us these graphic and personally moving paragraphs.

> After my own initial studies as a boy and at the Royal Academy of Music in London under Sidney Harrison, the remarkable Frederick Jackson (who died conducting the Verdi Requiem in the RAM's Duke's Hall) and Gordon Green (teacher of John Ogdon, Stephen Hough and generations of pianists with important careers), I went on to study with Vlado Perlemuter in Paris and Guido Agosti in Rome.
>
> I spent many summers following Agosti in Siena, but increasingly aware of how isolated I was becoming, covered in glory and a cupboard full of gold medals and diplomas, scholarships from eminent Trusts as well as the Italian Government, and a Tobias Matthay Fellowship, but as yet no practical training for the profession. Just following my abilities had protected me from the real world or much useful knowledge of it. A stroke of luck came when I passed by Siena in 1977. The maestro's wife, Lydia Agosti, was so impressed with my newly printed portfolio that she asked me to help with her summer course 'From Schoenberg to the Present Day'. It was a continuation of the course she held at Silvio d'Amico, the School of Dramatic Art in Rome, to teach actors how to use the diaphragm and instil in beautiful young people a stage presence that would pass beyond the footlights. The Chigiana Academy's intention was to keep both Maestro Agosti and his wife happily engaged in Siena for the



The Teatro Ghione, Rome, created by Christopher Axworthy and his wife Ileana Ghione.

summer months. Agosti had proposed marriage to Lydia some years before, with an embrace in a restaurant in Siena that had become a legend. She had brought some late life and excitement not only to this confirmed bachelor, but also to everyone else she came into contact with. That included Rubinstein and Khrushchev at International Piano Competitions where Guido Agosti, a unique musical figure of immoveable integrity, was a revered presence.

Little did I imagine that in the summer of 1978 Lydia's course would be joined by a beautiful and already famous actress. Ileana Ghione had been persuaded by a colleague to spend some time in Siena perfecting her voice, away from the torrid heat of Rome or the crowded beaches of Circeo.

Ileana and I spent almost thirty years together and created a theatre in the centre of Rome, painted with our own hands to turn an old derelict cinema into one of the most beautiful theatres in Rome. Originally intended for my wife's own stage productions, but forced by the lack of recital spaces in Rome, it turned almost immediately into one of the most sought after concert halls in Europe. We created Euromusica, presenting more than 40 concerts a year. The first to play were my teachers, Guido Agosti and Vlado Perlemuter, then it gradually built up to include many of the great musicians, young and old, for long denied a platform in the Eternal City.

Rosalyn Tureck, Annie Fischer, Paul Tortelier, Ruggiero Ricci, Shura Cherkassky – all names that I was used to hearing in London – were just a few of the artists that Rome had been denied. No one was turned away, not only the famous and established but also the

young and highly talented, who went on to establish their important careers: Roberto Prosseda, Angela Hewitt, Janina Fialkowska are just a few of the many that we could help by providing them with a stage in their first formative years.

It was on John's 60th birthday 36 years ago, that he and Noretta accompanied Leslie Howard to play in Rome a glorious programme of Bach transcriptions. Leslie was one of the most revered students of Guido Agosti, who was in the audience; so was Arrigo Tassinari, the first flute in Toscanini's orchestra at La Scala and our next door neighbour. Our other neighbour, of course, being the Pope.

After my wife's untimely death, I had come to London in 2005 on one of the visits we had been used to undertaking. I was glad to get away from the publicity that the mass media had made of an actress being struck down whilst playing Hecuba on the stage of her own theatre. On my way to the Wigmore Hall to collect their programmes I passed by Steinway Hall and saw Noretta outside, cigarette elegantly in hand. She immediately recognised me; she had been following the Italian news and there were tears in her eyes as she invited me in to listen to a young sixteen-year-old Brazilian prodigy making his London debut for the then fourteen-year-old Keyboard Trust. Shortly afterwards they brought Pablo Rossi to play in the Ghione Theatre in Rome. He was followed there by Alexander Romanovsky, Jayson Gillham, Vitaly Pisarenko, Alexander Ullman, Mark Viner and many other distinguished Keyboard Trust artists.

Our next truly fateful encounter, once again outside Steinway Hall, came in 2013, just as the two Founders, together with Leslie Howard and other Trustees, had begun to draw up plans to strengthen the Trust's management and make it more professionally representative. What I had been doing for many years in Rome and in collaboration with the Trust would be the ideal complement for its work. We agreed that to join forces would be the most natural and enduring move. After a long engagement, the time had come to tie the knot, and I was very happy when John asked me officially to share my own experience and wide contacts with the Keyboard Trust and become one of three Artistic Directors that were to take over the reins from Noretta.

Risen through the Ranks: ELENA VOROTKO

On 24 May 2005 a young Russian Masters' student from the Royal Academy of Music presented herself at London's Steinway Hall, hopeful of becoming a Keyboard Trust artist. She had come warmly endorsed by Christopher Elton, Head of Piano, as well as with a convincing musical pedigree. Her studies had begun with her mother, a well-known piano teacher and performer in Togliatti; at thirteen she had entered the Special Music School to study with Natalia Fish, then joined the New Names Foundation and the Spivakov and the Krainev Foundations, for whom she began to tour and record, in addition winning several international competitions. It was the illustrious beginning of an international career which, at seventeen, led to a full scholarship at the Purcell School of Music and study with Tatiana Sarkissova. By the time of her Keyboard Trust debut she had already played at a Gala at Cliveden and at St John's Smith Square, toured Japan and performed for the Prince of Wales, who bestowed on her the Alfred Brendel Award.

Elena went on to give fourteen concerts for the Trust on three continents and in all its then main centres and venues. At the same time she presented an acclaimed doctoral thesis, on varying traditions of performing Bach, which became the basis for a series of illustrated lectures at the Royal Academy of Music. Now an Associate of the Academy, her passion for historic instruments, their music and performers have led her to develop links with the major collections in Britain and abroad, until the Trust acknowledged this work as a formal part of its public offering. Successive waves of harpsichordists, fortepianists and others have since gratefully performed at Handel House, Finchcocks, Hatchlands Park and even at the Edinburgh Festival Fringe. Her marriage in 2010 had equally fruitful results: she now has two endearing children for whom the making of music



Elena Vorotko lecturing on historic instruments at the Royal Academy of Music in London.

and the mastery of instruments are part of the daily diet. In recognition of outstanding service to the Trust and the community, she has been a Trustee since 2014, as well as playing a vital role in its three-member Artistic Directorate.

The Bedrock: LESLIE HOWARD

From the very beginning of the concept, Leslie Howard has given unstinting support to the development of the Trust. He oversaw its launch at the National Provincial Hall, orchestrated the founding concert, and has lent it his name and rising fame over the intervening 30 years. With his unrivalled musical knowledge and his unchallenged standing in that world, he has been the guarantor of the Trust's unerring values. Throughout all those years, his loyalty to his former teacher has been axiomatic, as has his readiness to spring into action when needed.

He discreetly stood back whilst Noretta performed the role of Artistic Director but was prompt in stepping into the breach for the handover in 2013. His musical activities in the international field are the Trust's prime asset and the bedrock of his role as *primus inter pares* of the more recent three-member Artistic Directorate, jointly with Elena Vorotko and Christopher Axworthy, its surest foundation.

A celebrated musicologist who lectures worldwide, especially on his research and recording of the works of Franz Liszt that took him into the *Guinness Book of Records*, a distinguished international performer and lecturer, he is much in demand also on the juries of major piano competitions such as the International Franz Liszt Piano Competition in Utrecht, and the annual Competition of the Royal Over-Seas League in London. He is therefore able continuously to observe at close quarters the cream of the rising generations of concert pianists and has done much to



Professor Leslie Howard

bring them to public attention, even through duo appearances at the Wigmore Hall and other famous venues. His knowledge and judgement have been of inestimable value to the Trust throughout.

Germany and Beyond: MORITZ von BREDOW

On 10 October 2001, some 60 guests had gathered in a fashionable uptown New York Restaurant to celebrate Evgeny Kissin's 30th Birthday. Taking our places at the long tables, we faced a lean, elegant younger man who, in extremely cultured English, introduced himself as Moritz von Bredow and readily revealed more. He was not a musician, but a paediatrician who plays the piano to a high standard with, significantly, a lively interest in an older generation of pianists. His New York visit, it turned out, was to continue a series of conversations with Grete Sultan, a Jewish pianist who fled Vienna in the early 1930s to reach safety in America, becoming a friend of John Cage and his creative set. Moritz later decided to write down her story and her times in a book entitled *The Rebellious Pianist* – and incidentally procured for her in her late nineties a belated Order of Merit from the German State.



Moritz von Bredow with long-time friend Evgeny Kissin

Our conversation resulted in a deep friendship and an extraordinary collaboration within the Keyboard Trust. Moritz shares his hometown of Hamburg with the name of Steinway; within a short while he was able to expand the Trust's recitals into the factory itself, then to the patrician and diplomatic audiences of the city's representation in Berlin. New and rich venues opened up not only in the rest of Germany, including the then new federal states in the East, but there were also tentative steps into the University of Ankara and even to Baghdad. Now Moritz has assumed responsibility for an Association of Keyboard Trust Alumni who have lately been rallied for the production of

the Trust's history – and therefore their own. In recognition of his outstanding services, he was appointed a Trustee in 2014.

In 2021 he produced a remarkable album of some 1,800 photographs documenting the pictorial history of the Keyboard Trust over the 20 years of his association with it, for presentation to Noretta on her 90th Birthday. A selection of these rare views give lustre to the present volume.

Team USA: DAN DANIELLI, ROGER ROSEN and CAROLINE von REITZENSTEIN

Dan Danielli, with his unrivalled position in and knowledge of the international music scene and its personalities, has been among the Trust's greatest assets and supports. For many years Head of Artists and Repertoire at CBS Records, then RCA–BMG Music, he has remained in close touch with his artists, especially Evgeny Kissin, whom he was instrumental in bringing out of Russia into the western limelight. A New Yorker through and through, his own life of emotional upheaval and disappointments could fill an operatic plot. Yet he remains a typically remote observer of the human condition, a cynic with a warm-blooded heart. No one better fitted to guide the Trust through the Big Apple.



Dan Danielli

Roger Rosen is a well-known progressive New York publisher who brought his parents' production of traditional textbooks into the 21st century of learning aids and gave it a far-reaching international dimension. He is married to the equally accomplished dancer and movement artist Nancy Allison, who is currently harvesting successive international prizes for her notable documentary studies of stillness, grace and timelessness. Music is a vital force in both their lives and Roger has been actively supporting the Trust



Roger Rosen

since it entered the USA in 1999. He has for many years endowed a series of Keyboard Trust recitals in New York's new Steinway Hall, dedicated to the memory of the Georgian pianist Nana Mukhadze, one of Noretta's dearest students, who enchanted audiences in Manhattan as elsewhere in the world until her life was tragically cut short by a debilitating disease in 2009. (Our own memories of her recall her body immobile from the advancing disease, with Evgeny Kissin playing her a Chopin 'recital' in the hope that it might penetrate into her soul.)


Caroline von Reitzenstein

Caroline von Reitzenstein, daughter of the Trust's Founder, has been enraptured by New York since her studies at the American Academy of Dramatic Arts in 1975. After filming with Steven Spielberg in Sri Lanka and doing several seasons at the Cannes Film Festival, she returned to New York in 1983 and a year later married a Romanian immigrant architect. It was natural that she should act as midwife to the establishment of the Trust in the USA, even, in the fullness of time, assisted by her growing son Paris. Whilst the majority of the Trust's American partners have traditionally responded directly to London, Caroline has been responsible for managing the New York concerts as well as occasional attempts to engage with new venues further afield, such as Baton Rouge, Louisiana, and Palm Beach and elsewhere in Florida.

Long and Devoted Service Medals: GABRIELLA BASSATNE and SARAH MOYSE

Gabriella Bassatne

Taking root in London and studying with Noretta Conci, the nineteen-year-old Australian pianist Leslie Howard rapidly expanded his circle of friends and admirers to the extent that it soon embraced the top ranks of musical life, in particular Alistair, ninth Marquess of Londonderry, and, through him, Gabriella Bassatne and her mother, Princess Belgioioso. Gabriella, a scholar by nature, reads and speaks excellent Greek, though her real fascination lies in the realm of Pharaonic Egypt – and music. She has written several learned papers

for her husband on the history of oil, and in 2016 published *The Song of Silence*, a collection of essays on the lives of the great composers.



Gabriella Bassatne with sir Antonio Pappano celebrating his 60th Birthday in Rome.

From the outset she was a warm supporter of the Trust, giving invaluable help with the 1993 Abbado-Kissin public launch of the Trust at the Royal Festival Hall. After-concert dinners at her classically decorated London home have enthralled artists and other major figures alike. More recently, large numbers of guests have been able to celebrate the cycle of Wigmore Hall appearances in the Keyboard Trust Prizewinners Series, organised with the skilful help of Lisa Peacock. As a major supporter of the Trust's President, Sir Antonio Pappano, and the Royal Opera House, her name is held in gratitude by the entire London music establishment. At the slightest provocation, she will declare sadly that the only reason she was unable to become a pianist herself was that Noretta took one look at her gloriously painted nails and refused to teach her!

Sarah Moyse

An outstanding figure among the pioneers was Sarah Moyse, the Trust's Administrator for 21 loyal years. For many of the membership she was the face of and represented much of the observable action of the Trust, dispensing succulent kabanos and Prosecco at concert receptions whilst urging people for donations. Familiarity with German and Mandarin as well as Chinese musical instruments added to her charms. Her independence and bonhomie were vital features of the long years when the Trust was no more than three pairs of hands. The role has meanwhile been taken over with great enthusiasm by Richard Thomas, a mature and able orchestral administrator and choir conductor, also esteemed by Antonio Pappano, who has proved to be a great resource during the lockdown and at finding ingenious ways of outflanking it.

Chapter 3

Meet the Hero of The Story: The Artist

'Ah, Music! What a wonderful Art! But what an impoverished Calling!' Thus declared Hector Berlioz. And how right he was. His plaint has echoed through the ages, certainly no less today than in the times of dependence on princely favours, or the dark stranger hounding a dying Mozart for his unfinished masterpiece. Young people still enter the glorious profession with their creativity in high gear and their expectations as yet undimmed, only to find much of their high purpose consumed by menial chores to earn their daily crust. Operatic stereotypes wasting away in consumptive dejection still find their 21st-century parallels.

An age which, despite the constraints of perennial austerity budgets, has been delivering a steadily increasing quality of education from its conservatories also remains unable to match it with rewards for its disciples. Sadly, it was ever thus, so that the testing of an artist's mettle and determination may well constitute an inescapable part of the course. All we know is that the road to the Holy Grail, however defined, is arduous, so endurance forms a commanding part of their ordeal.

The first objective of the Keyboard Trust was therefore to lift the leaden curtain that separates the rising artist from the audience that will appreciate and sustain him or her. This concern led directly to the parallel objective, to remedy the paucity of performing opportunities with the creation of new audiences. This has brought music of international standard to communities once deprived of it by its high costs.

By the same means the Trust has been able to develop a path that leads directly from the assessment of ability to its productive application in the field. There the artist needs a series of paid performances, constructed in such a way as to lead to regular recalls and a rapidly growing area of international recognition. The means of delivering this service are explained in detail below. Recorded alongside are the voices of some of the artists who have been able to benefit.

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'For the first time in my life I have found professional understanding, and a helping hand in achieving my goals, rather than becoming a source of commercial earnings', wrote one Keyboard Trust artist, with profound appreciation of the Trust's approach.

Or, said more concisely by Alexander Gadjiev on being nominated BBC Young Artist: 'I have to say thank you for having given a kick-start to all of this … Without that Keyboard Trust concert at the Steinway Hall all the rest would not have followed.'

But first the voice of one qualified to speak for them all:

From their ever-present carer SARAH BIGGS.

No one is closer to the Trust's musicians – more aware of the practical and physical difficulties they will face, or the mental stresses these induce – than its CEO, Sarah Biggs. After a long history as Head of Marketing and Head of Corporate Affairs for the Royal Philharmonic Orchestra and Head of Marketing and Education for the BBC Concert Orchestra – and subsequently single-handedly managing the annual seasons of the renowned Endellion String Quartet, together with other musical ensembles and soloists – she has seen and lived through it all. No one knows better the strains under which musicians face the daily task, the hazards they endure individually and collectively, and the rough justice that their profession can deal them in return for the most sublime music of which their instruments are capable.

Guiding young musicians on their induction into this world requires some of the same skills of insight and understanding that they themselves apply to their instruments. Simultaneously carrying responsibility for the running and the financial affairs of the Keyboard Trust and its outposts as CEO calls upon all her innate gifts. So the artists under her care will find no better voice than hers. Let her take up the story. The picture on the evening's playbill of manicured hands indolently taming the raw power of a concert grand is rarely a reflection of the emotional turbulence with which the performer is about to mount the platform. Nor are the dreams of those who set off on possibly their first professional tour, which in Chiara Bertoglio's words 'will provide young musicians with the wings they need to fulfil their dreams'.

As CEO I have been extraordinarily privileged to have been part of such dreams on many occasions.

Typically, a pianist's first experience of the Trust will have been the audition concert at which the three Artistic Directors confirm their initial judgement of this performer as one of the exceptionally talented young pianists they seek out.

The recital at Steinway Hall in London will be given before a full, informed audience, regularly including leading music critics, agents and donors in addition to the Trust's loyal and enthusiastic Friends. The Steinway D piano already offers an opportunity for artists to display their skills in mastering such a powerful and versatile instrument.

Success here will lead on to guidance, masterclasses, friendship and a close monitoring of further potential. For a selected few there will be recitals, chamber music or concerto performances at an international level. These artists are rarely the top prize winners of international competitions confident of their future, but typically those in their mid-twenties completing postgraduate studies to make the courageous leap into a fully professional career.

Whilst the performing experiences offered will be in warm, supportive environments provided by the Trust's long-time partners, their aim is not to cushion the realities. An artist will need to give his or her utmost, whether jet-lagged or unwell, being hosted by strangers who might not speak the same language or who have different cultures or musical traditions, being asked to perform on radio or TV with little notice, give masterclasses or just address an audience from the stage – all that in addition to performing on an unfamiliar instrument.

To all this will be added the reward of socialising with grateful hosts and audiences – often late into the evening – and subsequently reaching the next concert with insufficient rest or recovery. The artist embarking on a Trust tour needs to embrace all these trials as a natural part of a professional career.

'I had five concerts within one week in different states in the USA,' says Mariam Batsashvili. 'Travelling, quickly adapting to new circumstances, and concentrating on making music is not an easy task. This trip taught me how to balance and distribute my energies.'

Beyond the performing experience, however, lie a host of cautions which must form part of an artist's touring equipment: the ever-present knowledge that things do not always go as planned. Late one December night close to Christmas, I received an urgent call from a pianist who found himself in a police station in Milan. Halfway through his programme in the University Hall he had glimpsed someone entering his dressing room and departing with his bags and the valuables they contained: his passport with its vital visas, cash from a concert the previous night, the laptop and his phone. With extraordinary restraint and professionalism, he finished the piece, only then dashing off the stage. Alas, it was too late: the thief had gone, and so had his most vital possessions. It took many months of grappling with bureaucracy, lost engagements and income to reset his life on its path. Painful as it was, the experience provided yet another object lesson on the components of a concert life.

On another occasion a pianist booked her own return journey from Mexico – mistakenly with a reservation for the evening of the second recital on her tour. Fortunately, with efficiency and benevolence from both airline and the insurer, the problem was quickly resolved; but it was a sharp reminder that scrupulous attention to detail is as important in travel as in reading the score.

Obtaining the correct visas can prove another treacherous field. Two young pianists in recent years have experienced being turned away at departure controls in their countries on the way to concerts in the UK, unaware that travel regulations had recently changed. International tensions can sometimes account for similar hazards, so close scrutiny of the small print will always be an essential preliminary.

Happily, even with such adventures, the musicians' experience of Keyboard Trust concerts is almost invariably judged positive, life-affirming and invaluable for future careers.

The by now eminent Roberto Prosseda summarises many of their sentiments: 'They remind us, by their example, that the most important thing is not the ephemeral success, not the career as an end in itself, but the artistic genuineness, the ability to marvel every day, at every concert, thanks to the sharing of beauty through music.' Similarly, in the words of Pablo Rossi, who performed 33 concerts for the Trust after arriving in London as a sixteen-year-old Brazilian aspiring to a concert career: 'The story of the Keyboard Trust is a story of love, dedication and "caritas", and an example of music's transcendental power. It is a statement of how our society's future is connected to moral values through which we can generate a more altruistic future. We trust that the Trust's untiring work will keep reminding us that a world with music and love is a better place to live in.'

Vanessa Benelli Mosell agrees: 'Love is the pillar of the Keyboard Trust, its backbone. Spreading love is what I believe is one of the highest purposes of art.' And Yuanfan Yang encapsulates his experience of the Trust by praising 'the sheer friendliness, generosity, encouragement, expertise and supportiveness demonstrated by the Keyboard Trust … One of the things a touring musician has to live with is the loneliness of being on tour, but everywhere I went the Trust made me feel that I was at home. Having concerts to perform as a developing musician is simply vital for gaining greater musicianship, as well as showcasing your artistry and sharing your love for music with the world.'

Of the 60-or-so concerts the Trust presents in a year the majority are in collaboration with promoters worldwide, ranging from piano, historic keyboard and organ recitals to chamber concerts and concerto performances.

In a special partnership, the Trust also has a long-standing and highly valued relationship with one of Europe's finest chamber groups, the Manchester Camerata, giving young pianists an essential grounding in working with more experienced players. The Trust is also delighted to collaborate regularly with leading international

orchestras and ensembles by recommending specific Trust artists for their concerto opportunities.

André Gallo also reflected on two favourite collaborations of the Trust, in Cyprus and with Manchester Camerata, of almost equal age with the Trust and created with the leading support of the Trust's Chairman, Geoffrey Shindler.

In his testimony Gallo describes movingly how that value is gained principally by listening to each other – a theme emphatically pronounced elsewhere by Claudio Abbado, Alfred Brendel and other authorities appreciative of the Trust.

> In 2018 I travelled to Manchester with Gala Chistiakova, a formidable pianist and my study partner at the Imola Piano Academy. We were offered a very interesting programme, from Mozart's Sonata for two pianos to the Schumann Andante and Variations for two pianos, two cellos and French horn (a true masterpiece too often absent from concert programmes), and ending with *The Carnival of the Animals*. The musicians of the orchestra were, unsurprisingly, very attuned to each other and of great quality. More than anything, I was happily amazed at how they listened to each other, ready to pick up a new spirit, new colours and phrases, and imagine their evolution. All this in both rehearsals and concerts. A stimulating job!

Now the Trust has been enabled significantly to lower the age of its new intake by including each year a candidate aged between twelve and eighteen years whose musical education has reached a critical point. The will of Dr Kenneth L. Weir, a one-time attender of the Trust's audition concerts, contained a legacy to prevent the development of an outstanding young talent's being arrested for lack of funds to obtain the best and most appropriate further education. The Trust was chosen to administer the Award, and the first beneficiary, Elias Ackerley, previously at Chetham's School of Music in Manchester, is currently benefiting from a four-year course at the Curtis Institute in Philadelphia, where one of his tutors is Prof. Gary Graffman, teacher of Yuja Wang and Lang Lang.

'This past school year has taught me many valuable lessons while having enjoyed maybe the best year of my life so far. I left Britain feeling overwhelmed and uncertain of the future that was to begin. I was warmly welcomed by the orientation leaders, and as time went by, I adapted to the incredible, vibrant, and inspiring atmosphere of Curtis. Overall, it has been a tremendous year for me.' – Elias Ackerley.

In September 2020 a young Italian pianist, Luca Grianti, who had just completed his studies in Manchester, travelled to New York for a four-year course at the Juilliard School of Music. There he is studying with the Head of Piano, Prof. Yoheved Kaplinsky. 'I am incredibly beyond honoured and privileged to receive this generous offer from Dr Weir's legacy. It is so massively appreciated and it will allow me to carry on striving to become a well-rounded musician in one of the most prestigious schools in the world. Words cannot thank the Keyboard Trust enough.' – Luca Grianti.

The poignancy of such words recalls once more those of Chiara Bertoglio: 'Providing young musicians with the wings to fulfil their dreams; it is a privilege and a joy to be a part of the small fraternity that now delivers these wings. In company with all those musicians and others involved with this enterprise, I remain deeply grateful to the Trust and its founders.'

Other Voices, Other Views

The impact on the musician's appreciation of his music, as well as his role as a performer, is brought out well by Maurizio Baglini, who experienced his Trust debut in London in 1996 and in New York three years later. Now an influential concert organiser, he is himself continuing the Trust's tradition of providing opportunities for young artists.

From that point on my approach to music changed completely: I understood what it means to be a performer, a promoter, and then an artistic director. Since those precious experiences, I started to feel the need to *create* music, not only as a pianist – and I can vouch that the Trust helped me to develop a full international career – but also

as a future artistic director. Today I run one of the most prestigious summer music festivals in Italy, Amiata Piano Festival (www.amiatapianofestival.com). One of its strongest points is the Music Master programme, a series allowing some of the most talented musicians of the new generation (under 25) to perform jointly with internationally renowned artists. A similar project is one of the most popular events of the Teatro Verdi in Pordenone, where I was appointed as Artistic Director in 2013 (www.comunalegiuseppeverdi.it).

In the spirit of the Keyboard Trust, I am always mindful of giving young artists the chance to perform, regardless of their prizes, biography or growing fame, but concerned only with their artistic level. THANK YOU … for helping me to achieve a real career as a pianist, but above all to be a sensitive artistic director, always attentive to the younger generation.

The voice of George-Emmanuel Lazaridis is rarely heard other than in music – much of it epic and substantial and composed by him. At the same time he has run the Athens Megaron Arts Complex as well as being Director of the National Conservatory of Greece. He has also been a lauded pianist, with his CD of Schumann's piano works earning a place in the BBC's ten top recommendations. When on the verge of fatherhood, he found time for an appreciation of the fourteen concerts he has played for the Trust since 2002:

The moment of receiving this letter from you is actually a miraculous time for me, despite the Covid-19 madness, because I have only recently found out I will soon be a father. Ultimately, there can be no greater blessing than to know someone, sometime, who helped you through their complete devotion – like a true family – to become a happy, balanced, caring parent yourself, in every way that the notion of being a 'parent' may be defined in life. Thank you for everything you have done for me. It is all remembered, always, with tenderness, love and heartfelt appreciation.

Here is a link to one of my latest compositions, a concerto for piano, choir and orchestra, as presented on the Greek National TV during Easter. I hope you enjoy it as much as I enjoyed writing it:



Once more Roberto Prosseda, attesting the same feeling of family:

> Thanks to the Keyboard Trust and its Founders I had the privilege of giving my London and New York debuts some 25 years ago. They were two important moments for me as I was taking my first steps into an international concert life. But the great merit of the Trust is to function as a model family, of young musicians and veterans, united by love for 'making music', beyond the career, the image, the labels. The memories of my three concerts for the Trust that are still most vivid today are linked to the warmth with which I was received; there was a parental attitude towards the many young pianists invited by them, rather than behaving like agents or promoters. It is precisely the human side that differentiates the Keyboard Trust from many others that aim to promote young musicians. When I performed for the Trust, I always felt that I had nothing to prove, I wasn't afraid of being judged, even though important musicians were actually present in the hall. The greatest heritage that the Trust has given to me, and to hundreds of other musicians, is the Founders' own approach to music and life: that the most important thing is not ephemeral success, not the career as an end in itself, but artistic fidelity. Today, the model created by the Trust is an outstanding 'best practice' to follow, putting music at the centre, and mutually to enrich our lives.

The same sense of the Keyboard Trust as a family is widely quoted as a major aspect of the Trust. It goes across all age groups, from Matan Porat and Dinara Klinton to Nicola Losito and Alberto Chines. Many link it to perceptions of companionship in a non-competitive setting. Others, principally Evelyne Berezovsky, but significantly also the immensely gifted intake of very recent years such as Ivan Krpan, Jamie Bergin, Hao Zi Yoh and Emanuil Ivanov with their youthful energies, ascribe this sense of family to the Trust itself being a creative environment.

Mei Yi Foo, a veteran of 24 Trust performances, adds

> Little did I know that my encounter with the Keyboard Trust would completely change my life and fill my diary. For the next ten years the Trust sent me everywhere. Playing concerts at the best halls across

> Europe and America became a steep but crucial learning curve. Learning how to contribute as an artist through the Trust's outreach programmes were also lessons I will never forget. These experiences have made me the performer and teacher I am today. I will forever be indebted to the Keyboard Trust for guiding me towards the path of a performer, a path that is exhilarating and frightening in equal measures. This profession is one of few that could take you from an emotional high to a solitary low within 90 minutes. The mixture of the sublime and the mundane is not for the faint-hearted.

To others the importance of the Trust's support lies in their introductions to fellow musicians, conductors, concert societies and festivals – and some Keyboard Trust pianists have made connections almost beyond their dreams. Alessandro Taverna has commented:

> After playing for the Maazels in their private theatre in Virginia and Steinway Hall New York, the Maestro offered me a tour in Germany and Austria, where I performed Prokofiev's Third Piano Concerto with him and the Munich Philharmonic Orchestra: a malign fate chose me to be the last soloist to perform with him (he sadly died a few months later), but this event has changed my life. I call the Keyboard Trust my guardian angels: they are among the dearest and most important people in my life.

Others have found value in the variety of performing experiences provided through the Trust. Jamie Bergin has said, 'I have met lots of music lovers and organisers from various concert societies and festivals, developing personal and musical relationships with many of them. After working with the Keyboard Trust, I feel a lot more confident and ready to take on professional life as a musician.' And Daniele Rinaldo has commented, 'Support by the Trust meant being able to build fundamental performing experiences on prestigious stages, at a point when opportunities can be scarce and of low impact.' Brimming with genuine excitement came this addendum from Vanessa Benelli Mosell:

> I had everything from the Trust, touring cities I had never performed in before in Europe, until what's considered the top of the Keyboard Trust assignments … allowing me to make my solo debut recital tour in the United States. Last but not least, years later, in 2019 I had the

opportunity to invite Noretta and John to the Royal Festival Hall and see them after my concert with the London Philharmonic Orchestra. It was an immense honour, yet a pleasure and a moment of fulfilment for all of us, I believe.

Even more closely involved with the Trust, occasionally even with its engine room and its technical demands, is Sasha Grynyuk. Also a veteran of the Trust's concert performances, his abilities have extended from co-producing the Trust's series of podcasts to refitting and performing the censor-flayed 1929 Shostakovich piano score to a Trauberg–Kozintsev Soviet-era film, *New Babylon*, a drama of the Paris Commune. Here he is reflecting on his own responses to the challenges of being a performer, which amount to a series of charming picture postcards:



On the 18th century Silk Road: Palazzo Pizzini von Hochenbrunn, Ala.

Many vivid details come to mind of the performances, people and places that I had a chance to visit and enjoy. In Italy the most memorable moments turned around Verona's Società Filarmonica and the Palazzo Pizzini in Ala, in which Mozart performed and stayed repeatedly. Nearby was Vicenza with Palladio's Teatro Olympico, empty but filled with ghosts in a surreal silence.

I felt liberated spending time in the small town of Ala, enclosed by huge mountains. Feeling so tiny next to them, I decided to counter the usual eve of recital nervousness by just enjoying the surrounding stillness. The next day I found I was practising more deliberately and critically than ever before. Then a piano technician who a few days earlier had tuned a piano for Martha Argerich, told me that she had practised for her own concert in exactly that way. But how easy will it be to replicate that state of mind without those mountains and a town living with history? One

> of my favourite recitals in the USA took place in a large retirement community in Delaware. The hall was packed with an audience whose average age could not have been below 80. After the most enthusiastic applause I understood why the elderly represent the majority of classical audiences; and that artists should not complain but learn from such an informed audience, and prize them.

For Francesco Libetta, a poet in music and in life, the world of the Keyboard Trust arrived 'in one of those moments full of turbulent curiosity for the professional landscape, typical of the beginning of a career'. Playing for the Trust in London and New York, it brought him significant opportunities to join extraordinary people who still count among his most welcome friends.

> A young performer is not necessarily looking for money, sometimes not even for visibility. You are in that phase of searching for your own self. Having an enlightened interlocutor then becomes very precious. In the Trust's activities there is no competition, but many examples of respect, professional commitment, and great stimulus.
>
> When I played in London, I met people who enriched my training with important stimuli. Years earlier, I had studied Godowsky's Studies on Chopin's Studies and read the biography of Godowsky by Jeremy Nicholas, who then came to my concert. At the same event I met Lord Londonderry, a great friend of the piano (and of Earl Wild), who afterwards sent me sumptuous greeting cards every year.
>
> At the New York concert I met the exquisitely courteous Evgeny Kissin and other personalities from the American piano world. Years later, tireless as always, Noretta and John took a plane and came to Lecce, and with them I met another great friend of the piano, Nicola Bulgari. We also share personal friendships in the Trentino, such as Franca Penasa, also closely linked to Noretta's teacher, the legendary Arturo Benedetti Michelangeli.

Also others, among them Tomoki Sakata, Iyad Sughayer and Yuanfan Yang, have singled out the remarkable people they met, often at their own Trust concerts, who served them as exemplars or became loyal friends and supporters. The great majority, however, rated the outstandingly important feature

as the guidance they received through their personal relations with members of the Trust. Many others go back to the Trust's early days: Halida Dinova, Chiara Bertoglio, Ronaldo Rolim, and more recently Jianing Kong and Daniele Rinaldo. But overall, the leitmotif of virtually all these messages was just plain affection, too personal to quote in what should remain an objective publication.

Chapter 4

The Keyboard Charitable Trust for Young Professional Performers

The Philosophy

The Trust's fundamental objective is to discover the best of nascent or as yet neglected young talent, and to ensure its rapid unfolding at a widely international level. That means to witness the revelation of master musicians inspiring audiences world-wide with a common passion for the best in music, even as its performers are developing their own stature.



New performing opportunities: Spiegelsaal Hamburg.

In such events there is more at stake than just the experience of a high-calibre performance by a talented artist. To engage audiences in the process of a young artist's development is to make him or her participate in a moment of creation that carries its own drama and momentum. More often than not, it becomes an emotional intertwining, a glimpse of something newly born – not just on the platform, but in the auditorium as a whole. That energy is the secret behind the almost customary rising of audiences to their feet at the end of a performance, as if they were aware of something more sublime having happened than just a hearing of the music itself.

It proves an equally vital experience for the artists themselves. It becomes a formative moment in their development as it resonates with each person's own sensibilities and then allows them to explore an extra level within their performances. Growing into their own professional stride also means enhancing

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their perceptions, a fuller understanding of the composer's emotional language and range, and the opening up of a new world of colours and insights as well.

This means to experience and share in full the composer's world. In turn, the performer's own world becomes enriched, often leading to unsuspected encounters. The Trust's multi-city tours have a cumulative and self-reinforcing effect, creating additional energies and momentum. This is particularly true in northern Italy, where the circuit of the Trust's performance venues is found to mirror not only ancient trade routes but also the travels of the young Mozart with his father Leopold. Like the precious silk of those days, the musical traditions both followed and created a receptive environment ready for new experiences. And that also provides kindling for the young artist's imagination, enabling it not only to replicate, but itself to become creative with new resources.

Classical Music is under Unprecedented Pressure

Yet despite such historic cycles and a continuous flow of new talent, classical music remains under unprecedented pressure, so that many of even the most gifted performers find it hard to obtain a hearing.

This failure stifles much talent and will inevitably deprive the music world of a swathe of the great performers of tomorrow. Much of this loss and wastage could be avoided by expanding the opportunities for music to be heard and performed. Many of these possibilities remain to be explored, especially at this time, when new approaches and practices need urgently to be developed. Simply relying on traditional structures that are already in distress will not resolve the problem.

In response to these pressures the Trust has therefore aimed at two innovations:

> First, to develop new performing opportunities, at the same time as drawing in or creating new audiences;
>
> Then to ensure that those audiences are offered only the very best new talent with which they can immediately engage.

The first of these objectives has been achieved by offering strategically selected concert promoters the opportunity for collaboration on a partnership

principle. The Trust effectively offers not only access to an ample source of international talent, refreshing it from its own intake at the rate of eleven new performers each year; but it is also willing to assume a significant part of the costs. It is an offer which now over 60 international venues have been content to accept and continue to benefit from. But through its own links the Trust itself has been able also to mobilise significant numbers of audience participants. An example are the concerts in New York where – admittedly on highly fertile ground – audiences have been largely built up through the Trust's own efforts.

The second objective has been satisfied in the wake of the first. The Trust's selection process is rigorous, and its worldwide activities have been able to attract funding to send its artists around the globe, to take advantage of the opportunities created. There is, however, a contradiction in having to rely in large part on home supporters, who effectively finance performances that offer them only a moral form of participation. So what is it that prompts supporters in Hamburg to subsidise concerts in Nicosia, even if such a correlation is never overtly made? The felicitous answer appears to be an attachment to the over-arching goodness of the enterprise itself.

Sad though they are, the changes provoked by the coronavirus may now herald a future less dependent on physical congregation in confined spaces by limited numbers of listeners to enjoy their music. But a second broadcasting revolution is already under way, breaking through the terrestrial limitations of the concert hall to combine a more personal experience with the vastness of a universal reach for its diffusion. The current outpouring of home-made streaming is an indicator of the inventiveness of individuals who refuse to live without sharing their music. Concurrently, economic distress will stoke a rebellion – already gathering before Covid – against high concert prices, even as more permanent restrictions on movement and assemblies begin to be predictable.

The Funding

The principles determining the Trust's expenditures have been clear from the outset: no artist should perform without receiving a fee, access to their audition concerts at Steinway Hall should be free, and admission to other events should be priced to encourage maximum audiences. Over the years, efforts have therefore been made to raise funds to match the outgoings from other sources

and by other means. Appeals are therefore made to audiences not for payment for entry but for donations as evidence of the benefit received. This system became augmented by a Friends' scheme, with an annual membership fee to defray the administrative costs of organising events and informing the public of them.

However, not long after building and following a regular concert calendar, three major milestones mercifully served to secure the Trust's existence and underpin its operations. First, the early and enthusiastic support of Marion Frank enabled the Trust to establish itself without diverting too much of its energy to assure its survival. A number of similar contributions then made possible the public affirmation of its arrival and its uniqueness with a major fundraising concert at the Royal Festival Hall with Claudio Abbado conducting his European Community Youth Orchestra and introducing the recently arrived Evgeny Kissin as soloist. Lastly, not long afterwards the great Italian philanthropist Nicola Bulgari began his loyal and significant support of the Trust as well as of many of its artists.

As operations increased, more targeted schemes had to be launched to keep pace. An early one was the 'Sup with the Maestro' initiative, which invited the wealthier entrants to the classical music environment to participate in post-concert events to honour illustrious musicians. Several of these were combined with travel, to attend rare occasions in the musical calendar, with access afterwards to the Green Room and subsequent events. One particularly successful tour took a dozen high-society members from London to a concert in Bologna conducted by Claudio Abbado with his Orchestra Mozart, then resident there. This and a number of similarly distinguished gatherings took place at the graceful initiative of Donatella Flick, Princess Missicoff, and often included lavish hospitality at her London house, which had once belonged to Winston Churchill and still bore several reminders of his occupancy. Sadly, the scheme fell victim to its own success: once introduced to the gods of the concert world, the donors found no further need of an intermediary.

Another scheme for raising more significant funds was spearheaded by the two Founders to mark their retirement in 2013. Membership of the One Thousand Club has since then been awarded to those who subscribe at least that amount annually or have given material support to the Trust often well in excess of that figure. It now remains as a prized means of rewarding the top echelon of those on whose goodwill the Trust is most reliant.

In return, One Thousand Club members see their donations allocated to special expenditures which the Trust's general budget finds it hard to assimilate. Thus the Club has helped to fund grants to Keyboard Trust artists meriting attendance at competitions or festivals of specific importance to them, or loans to cover part of the cost of a special recording project. More recently, however, it has served as a lifeline to artists suffering the wholesale cancellation of Keyboard Trust concerts as a result of the pandemic and left without access to alternative sources of income.

Honorary members of the Club are Gabriella Bassatne for her year-round support at every level including the annual Prizewinners Concert at the Wigmore Hall, first instituted by another Club member, Moritz von Bredow, and Roy Emerson, the eminent international recording producer who delights in video-recording virtually every Keyboard Trust performance accessible from London and, with the collaboration of Sasha Grynyuk – and often Trustees Elena Vorotko and Christopher Axworthy – is responsible for the production of the Trust's serial podcasts.

A series of legacies, small in number but significant in size and affection, have augmented donations. First Marion Frank and her sister Ellen Gumbel, later the eminent economist John Pinder and his wife Pauline, the touchingly loyal critic and musicologist Bill Newman, and currently the estate of Dr Kenneth Weir, which is annually supporting a teenage prodigy to receive an education measuring up to his or her promise.



Critic and musicologist Bill Newman, who ensured the young talent was justly noticed.

By these means the Trust has been able for its 30-year life to balance its high-minded objectives with an income entirely donated by equally altruistic private persons. Little in the world of finance and fundraising can be viewed with permanence, but the loyalties inspired by the Trust are deeply rooted in its helpers and devotees. Long may they feel themselves rewarded by the affection in which they are held by not only their friends and colleagues, but importantly by the 250 young master musicians whom the Trust has recognised as its own.

The Mission

The essential mission of the Keyboard Trust is to reduce the element of chance in building a professional career. It does so first by identifying the most talented and – put at its simplest – accelerating their development into the great performers of tomorrow. For the most gifted that means debuts in London, New York, Berlin, Rome, Mexico and other music capitals. With outstanding members of the music Valhalla such as Sir Antonio Pappano, Evgeny Kissin and Alfred Brendel amongst its Trustees, this process has been able to prove its worth. Even at their early performances, the quality of these young performers is often already confirmed: many will receive offers of reengagement, others of a broadcast or an interview. The importance lies in getting their name and talent known – and swiftly recognised.



The Keyboard Trust Ensemble in Ala performing Haydn's last three Symphonies.

As artists approach their mid-20s, time becomes a crucial factor. They face a brief period between the end of formal education with its bursaries and prize monies and the desolate moment of responsibility for being self-supporting. The Trust's support is therefore concentrated on making this critical transition as productive and as brief and speedy as possible. To heighten the impact of the artists' appearances as powerfully as possible it will organise them in multiple venue tours, where success at one destination becomes a herald announcing the performer's arrival at the next. This repetition of news of the artist's arrival, performance and passage creates a momentum and urgency in the minds of potential audiences along their route, often with welcome echoes further afield.

The Method: 'We Must Make Music together.'

The Maestro beamed at the 26-year-old Italian virtuoso who had just delivered an impressive recital for the Keyboard Trust at New York's Steinway Hall. As good as his word, barely two years later, Alessandro Taverna did indeed perform with Lorin Maazel and his Munich Philharmonic Orchestra, first at Munich's Gasteig, then in the most venerable Musikverein in Vienna.

Not all the Keyboard Trust's exhibitions of major young talent achieve their objective in one such dramatic move – not even this one. Taverna had played for the Trust four days earlier at the Maazels' Festival Theatre in Virginia, but the Maestro himself was still on tour. However, Dietlinde Maazel was so impressed that she insisted he should attend the Italian's New York recital scheduled for shortly thereafter. And her judgement proved right. A felicitous sequence of events followed, made possible only by the trust and discrimination on which all the Trust's relationships are based. After more than a quarter of a century of building such partnerships with venues in the major international music centres, these form the pathways along which the Trust ensures its artists' professional development. Over time, this has allowed it to map out an intensive international career development plan for those it selects to promote.

'Discovered' originally by Duilio Martinis, a piano enthusiast who created the AlaPiano project outside Verona in the Italian hills, Alessandro Taverna had already received all-important opportunities for performing in public alongside a growing success in international competitions. His career inside Italy thrived – he was eventually invited to play for the President of the Republic at the Quirinale in Rome – but, like many others elsewhere, he had lacked the opportunity to gain international recognition. The Keyboard Trust was able to offer him not only performances in the UK but also its tour path in Germany, from Hamburg to Berlin, Frankfurt and Munich and other venues



Schloss Glienicke, Berlin-Potsdam

besides; and then the Trust's US tour, which brought him before the responsive Maazels. His swansong for the Trust, on reaching the age of 30, and about to play in the Leeds International Piano Competition, was the 2012 Keyboard Trust Prizewinners Concert at London's Wigmore Hall. Since then, not only has he become fully independent, but his professional career has burgeoned under its own momentum.

Each of the Trust's established artists can point to a different trajectory. But the essential ingredients are similar, and by no means unfamiliar. For the Trust itself, they are the simple path of Discovery → Test and Confirmation → Launch → Concentrated and Targeted Support. This final stage will normally last for around three years, until the artist is enabled to fly independently. Some have taken four or five uphill years to reach their altitude; others, like Mariam Batsashvili and Jiyeong (Chloe) Mun, acquired their silken wings to international stardom by delivering ten Trust concerts each over two gloriously brief and successful years.



Cosel-Palais, Dresden

The Selection Process: Criteria

The American Composer Ernst Bacon once mused, 'There are today so many good musicians that it is becoming increasingly hard to find a great artist.' As colleges and conservatoires steadily improve the quality of their training, this quandary becomes ever more pronounced.

Equally, there is more to the selection process than merely following the votes of international juries. Not only do the winners of prestigious competitions enjoy many of the benefits that the Trust can offer, but the enthusiasms of the jury system too often reflect the heat of the arc lights. Take the list of the First Prizes of many of even the major competitions and ask the question 'Where are they now?' to make the point. Shorn of the euphoria and the heat of

the chase for an outright winner, one of the runners-up is often more likely to have musical qualities that will stand the test of time. The Trust's co-founder, Alfred Brendel KBE, three times denied the Busoni Prize in his youth, would be the first to agree.

During the years of Noretta's tenure, three simple tests were laid down: Talent, Repertoire and Character. They still encapsulate the essence on which candidates need to be judged.

The first is self-evident – for her it was clear 'From the first bar!' – and even today there is normally little debate among the three Artistic Co-Directors. Where there are differences, they usually refer to style, ingrained mannerisms and suchlike. Most often the question is whether the ability will allow itself to be developed, which is closely bound up with Character.

Repertoire is an essential criterion, for at least two substantial reasons. In the first place it is an indication of the candidate's musical interests: how mainstream are the composers, how bold, how widely cast, how significant, how deep the questioning mind behind it? And of prime importance is, how ready is this artist for performance? Given the short time for the Trust to promote its artists to recognition and self-support, sufficient material for several programmes must already exist and lie ready for presentation. That should certainly include a number of piano concertos in readiness for a call to substitute for a better known artist at short notice.

The artist's own perspective will be more time-bound. Aside from youthful impatience, there are two intense time pressures. The first weighs on the winner of a major international competition, who needs to use the momentum of his success to maximum advantage – before public adulation is transferred to the winner of the contest's next edition. More urgently, relationships need to be built rapidly with conductors, agents, sources of funding and other support. Equal time pressure will become obvious as the end of formal education approaches. Student bursaries, residential benefits and other privileges will fall away with age and as they, too, are transferred to the next intake. At whatever point it is that these pressures become acute, the artist must already be advanced in preparations for an independent professional income.

For the Trust the question thus becomes: Who is best equipped to benefit from its intensive but short-term support? Aside from ability and an age well below 30, and responding to the mantra of talent, repertoire and character, the candidate must already be fully prepared to step into a dynamically active

career. This is the moment when attributes of character become decisive, as a travelling artist, coming to terms with unforeseen events, strange instruments and stranger customs and audiences will call for making swift adjustments, both mental and physical. A soloist's life can be a lonely state, difficult to adjust to and maintain over long periods. The satisfactions of a growing career will therefore need to compensate for the lack or reduction of home and family life.

Christopher Axworthy now takes up the quest: Sifting the Great from the Good.

How are the ten or twelve new artists chosen each year from the many that apply, and how do they come to us? Many young musicians are known to the Artistic Directors individually: Elena Vorotko through her position and lectures at the Royal Academy of Music as well as her work on historic instruments; Leslie Howard through his worldwide lectures and masterclasses and his unstinting generosity in helping young musicians, sharing his unrivalled knowledge of standard and unusual repertoire; and I, too, spend much of my life in concert halls. I heard my first concert in 1958, at the Royal Festival Hall's Robert Mayer Children's Concerts, which included a performance by Gervase de Payer, with whom I was to play 35 years later. I now aim to support as many of the most gifted young musicians as possible, both in the UK and in Italy. But there are many others, as yet unknown to us, who will apply to the Trust on their own initiative.

Those few we are able to select are invited to London's Steinway Hall to give an arduous public performance. It is a fully professional engagement, but also a test that can lead to acceptance on the Trust's roster to play in other venues, including the tours in Germany, Italy and the USA.

I remember my wife asking Franco Ferrara – the great Italian conductor and teacher in Siena of Claudio Abbado, Zubin Mehta and Daniel Barenboim – what makes a great conductor. He just opened his arms in a gesture that was immediately magic – words were not for Maestro Ferrara. It is that special thing that instantly holds your attention and is born from a total dedication, where music is a life force, and in that moment nothing else matters.

For a pianist it may manifest itself by how you sit at the piano – how you shape the notes with your body, like an artist with his brush. But above all it is the sound and the sense of rhythmic urgency that lies even in the silences. In

brief, a magician who is also a musician. And someone who knows the score and how to turn the composer's markings loyally into sound. Sounds that belie the fact that the piano is a percussion instrument where hammers strike a string.

With a sense of balance one can make the piano sing as well as the human voice, or shout and scream violently, as may sometimes be demanded. One needs a very secure technical command, not necessarily to play loudly, but more importantly to play quietly. Often it is artists trained as children who have acquired fingers of steel but wrists of rubber, who can produce infinite gradations of sound and colour, and never with a harsh or metallic sound, unless specifically commanded by the composer.

Anton Rubinstein justly declared that the pedal is the soul of the piano. The pedal has indeed a large part to play, though finger legato (or 'moulding' as Dame Fanny Waterman liked to call it) comes into play with or without the pedal. At this point we enter into the field of playing with weight – not heaviness but moulding the sounds as a sculptor will mould his clay, fingers like limpets clinging onto the keys.

What is needed above all is the ability to communicate. My first teacher, Sidney Harrison, whilst judging competitions, would always use as his criterion whether the pianist would be asked for an encore! That is a very simple way of saying that some correct, well-taught musicians just cannot create that magic that is the very soul of live performances. Well-known works can sound like new in the hands of someone like Murray Perahia or Krystian Zimerman. Or, as Gilels was apt to say, the difference between canned and fresh food!

One could add still more attributes, but these are the particular qualities the Trust will look for in the artists it is to promote: Will they be able to reveal them in public performance – and earn an encore?

Having made its decision, the Keyboard Trust will then engage its own resources, not once, but on an international circuit of by now more than 60 platforms in Europe and the Americas. Here the artist can gather renown and begin to enlist a loyal following, whilst making the vital transition from formal education into a fully professional life. Most important of all is that they should be invited back and their career develop momentum independently of the Trust.

Hardly one of these presentation concerts goes by without the offer of some form of benefit that will secure their future. Shining examples of that go from

Paul Lewis – the first ever to play for the Trust – to those like George Lazaridis, who have become major figures in their own countries. There have been public successes such as for the Brazilian Pablo Rossi, whose twelve Keyboard Trust recitals within his first few months produced six recalls and seven further concerts offered to the Trust; and Stefano Greco, the Bach scholar who played in Florence and was promptly invited to tour all the campuses of the University of California. And then today's greatest developing talents to watch, Mariam Batsashvili and Vitaly Pisarenko, both now already famous for their victories in the Utrecht Liszt Competition, all in the company of an ever-growing succession of their peers whom the Trust is proud to have helped to shine their light on the highest realms of classical music.

Chapter 5

How the Artist is Shaped

Alfred Brendel, in his *A Pianist's A–Z*, describes the process in these terms:

'The piano is an object of transformation. It permits, if the pianist desires, the suggestion of the singing voice, the timbres of other instruments, of the orchestra. It might even conjure up the rainbow or the spheres. This propensity for metamorphosis, this alchemy, is our supreme privilege.'

The artists selected by the Keyboard Trust to exercise this privilege are by definition in the early stages of their career, when playing in public is their most cherished concern. Typically in their mid-20s, they will be setting off on a life of discovery, often without realising in full what the calling of a professional performer is likely to bring and demand. The tours that the Trust has in store for them will compound the sense of adventure and exploration. By taking them not just to foreign soil but in quick succession to differently coloured locations, it will demand rapid understanding and adaptation. Be it the red plush of Rome's Teatro Ghione – echoing its neighbouring Cardinals – the blue hills of Virginia, the gold and crystal of Hamburg's Laeiszhalle or the concrete canyons of New York, their attack upon the senses will need instant assimilation. Indeed, when combined with the need for daily practice, preparation and physical travel, it will demand diligent time management.

Setting off on tour, the young artist needs above all the self-confidence to face the unknown: unknown surroundings, unknown people and their responses, unknown instruments and their condition. He becomes an explorer, but at the same time tasting also the solitude of constantly changing single-bed hotel rooms. Above all this stand the hazards that can beset the very tools on which his performances will depend.

Nor are the tours merely a means of presenting oneself to foreign audiences, winning them over to become loyal supporters. The artists themselves should mature with these experiences, their characters develop, their perceptions and

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insights sharpened. The tour should become a voyage of discovery in every sense, most especially of the reach of their own artistry.

Often, outside their consciousness, the effects of travel and attendant anxieties will also be provoking subtler changes to the travellers' lives and personalities. The pace of change, and the emotional responses required, will accelerate the maturing of the artist within. Experiences crowding in on them will rapidly extend the compass of their perceptions. As they delve ever more persistently into the essence and meaning of the music, they will mature under external stimuli and experiences, as well as by the inward moulding and etching of their character. Travel through a new continent will become also a journey inside oneself.

This dual effect applies most strongly to the field of character: deepening perceptions of the character of the music, progressively greater understanding of the composer's language and intentions, and an unfolding refinement of responses, accompanied by a consolidation of certainties in the artist's own character. Compressed by the pace of travel, this process will lead to a notable gain in confidence to underpin a professional career.

As an Artistic Director, Christopher Axworthy insists that the quality of an artist is transmitted by the programmes they offer to their public. Assembling a series of works into largely chronological order, often because this happens to deploy set pieces for an imminent competition, is rarely a happy approach. The programmes of the great performers – Pollini, Arrau, Richter, Uchida or Zimerman – invariably assume a shape and an overall architectural sense. The concert is after all an evening's entertainment and, as Rubinstein used to maintain, one needs a suitable piece to end the first half on a high, just as it demands a thrilling piece to end the concert. He would never end with *Davidsbündler*, but rather with *Carnaval*. That overall shape also requires interrogating the vast piano repertoire for works that are not the well-worn classics but are unknown or rarely played. Other performers can be fiercely proud of the programmes they propose. Where they are prepared to defend them with knowledge and reason, this might just be an attitude to encourage; but mere indifference and lack of conviction have no place in a serious musician's equipment.

In this, as in most other respects, variation is the charm and challenge of the tours. So it is in music itself: these multiple and parallel processes are nowhere better revealed than through the mechanism of Variations – as a

musical device, a composer's guide to his invention, and a formative tool for the young performer. From Bach's Goldberg Variations, to Beethoven's Diabelli and Liszt's Bach Variations – the masterpieces of the art – they illustrate the sheer richness of musical invention. They and their example form the bedrock of an artist's approach to life and his calling.

Then, in the process of performance the artist and the programme become one. Aided by the intensity of such preparation, one will absorb the other and achieve Brendel's metamorphosis: the performer becoming the music and the composer. The early experience of such professional intensity will have truly shaped the artists and their future relationship with all the music they will be called upon to perform.

As so often before, Oscar Wilde already summed up the result: 'The good that we get from Art is not what we learn from it; it is what we become through it.'

Touring the World's Music Capitals



The original Steinway Hall New York, fundamental to the story of the Trust in the USA.

Such tours propel the young musician into an intense round of experiences normally the province of more seasoned maestros. Up to six separate performances within ten to fourteen days, with travel before and after each one, pose a demanding schedule. Most find the pace itself exhilarating, and even more so the new experiences of people, places and performance spaces. Little wonder that they are moved to describe their discoveries with some affection.

Postcards from the USA

Castleton, Virginia



Maestro Lorin Maazel and Mrs Dietlinde Turban Maazel in New York.

A Sunday afternoon of sheer magic in the theatre created by Lorin Maazel and his wife Dietlinde on their estate in Virginia. When they purchased the original section of Castleton Farms in 1988, the Manor House dating back to 1857 stood opposite a massive chicken coop that once housed 15,000 birds. As soon as it became clear that this would be an ideal location for music-making, they set about rebuilding the structure to house a sort of 'Globe Theatre' on the existing footprint. Completed in 1997, the first concert there was held on 21 June, featuring the extremely impressive trio of Lorin Maazel, Yefim Bronfman and Mstislav Rostropovich. The 138-seat air-conditioned proscenium theatre has an orchestra pit that can accommodate twenty musicians, with seating from the orchestra level and in the generous balcony. This intimate venue is the home of Castleton in Performance, the year-round branch of the Castleton Festival, and has also played host to numerous Festival productions, including chamber music, chamber operas, theatre and recitals. A succession of grateful Trust artists have been invited to play in the Sunday Concerts. We have shared many lives with Castleton: Stefano Greco and the Goldberg Variations were the Trust's offering at the last rites for the late Maestro; and many years later it was Mariam Batsashvili who was the Trust's gift requested by Dietlinde to play at her later marriage.

Cokesbury Village, Delaware

Our wonderful hosts Nan and Parry Norling recently retired with all our best thanks and good wishes, having most recently presented Mark Viner and André Gallo. The baton of Cokesbury's music presenter has now passed to the enthusiastic Helen Foss, whose first Keyboard Trust artist was Dinara Klinton, of whom she writes,

> Our audience were simply blown away! With the last note of her 'Firebird' they erupted in applause and cheers. Everyone left with praise and appreciation for the Keyboard Trust. We sure can't wait for the next concert! And then came George Fu: he was brilliant! I don't have the language skills of a reviewer to extoll his level of excellence. But I sure loved his authority … his ability to fly over the keys, to caress them with such love, to exude such passion. I am so glad the Keyboard Trust is supporting him! And of Ilya Kondratiev: he was just fabulous; everywhere I go people are raving about his performance … besides that, we just loved him!

And the artists themselves are elated by the experience. Here is Iyad Sughayer on his US Tour in October 2019:

> I can't thank you enough for a fantastic week in the USA. Everywhere I went, I was touched by the hospitality and kindness of countless individuals. I had the most wonderful time performing in five beautiful venues. Despite the travel and exhaustion, everything went very well; and I hope I was a good representative for the Keyboard Trust. I am very happy and most grateful for this very special opportunity. It felt like a holiday, I was spoilt and delighted to have made many new friends. Sarah's incredible organisation and brilliantly planned schedule meant everything went smoothly, without any problem whatsoever. I will never forget this week! Thank you, Thank you, Thank you!!!

Cathedral Village, Philadelphia

It was always a joy to play for Elizabeth Glendinning in the wonderfully successful concert series she had been running for more than fifteen years. Under her inimitable guidance it had included ten Keyboard Trust pianists, from Vitaly Pisarenko to Jiyeong (Chloe) Mun, the very best examples the Trust has unforgettably produced. All of them regularly sent their greetings to Beth and her friends for the warmth they received from her very discerning audience. Beth was the long-reigning PR assistant of Eugene Ormandy, the legendary conductor of the Philadelphia Orchestra. Following in the footsteps of Leopold Stokowski, its 'Ormandy Sound' became the unrivalled envy of conductors and orchestras alike, not easy to create and sustain for so many years. Then

came Riccardo Muti; and now the French-Canadian conductor Yannick Nezet Seguin, whom the musicians and public all adore. Beth also had great links with Curtis, and one of her oldest friends was Gary Graffman, the renowned teacher of Lang Lang, Yuja Wang and many more. He remains perhaps the last exemplar of the Golden Age of piano playing. So Beth had a great musical pedigree that made one very proud when she praised so highly and sincerely these young musicians to whom she generously gave a platform. The spontaneous standing ovation from a capacity audience took even Beth by surprise. It was rewarded with Kapustin's 'Pastorale' Jazz Study that then became the talking point of the evening. How could such a simple charming girl as Jiyeong play jazz like that? But you might well say the same about her Galuppi, Bach and Schumann. Beth could not help expressing it: 'Chloe's concert was beyond words – sublime. A large audience hardly moved during her playing; they were spellbound. I've heard plenty of piano recitals in my day, and this one was perfect in every way. Thank you and the Trust so very much for sending her (and Chris, of course!) our way. Warm regards, Beth.' Unbearably sad but enormously rewarding for us all, this was her last message.

From their journals and observations it becomes clear that their horizons have been immeasurably widened, encompassing a new world. Music itself knows no boundaries, and these young artists have been given the unique opportunity to follow it – and their approach to it – to new realms.

On Tour in Italy with Mark Viner and the Thalbergs

Mark Viner is a British-born virtuoso who toured Italy in 2018, starting in Viterbo and taking in Rome, Vicenza, Venice, Padua and finishing in Abano Terme. He is one of the Trust's pianists who have already garnered success at the Teatro Ghione in Rome, which previously featured Leslie Howard, Prosseda, Cabassi, Baldocci, Ullman, Romanovsky, Gillham, Pisarenko and Pablo Rossi. Recently, Viner received rave reviews for his new recording of Alkan's studies in the major keys: five stars in the *Guardian*, with *Gramophone* and *The Sunday Times* following suit. At the age of twelve Mark was accepted into the Purcell School for exceptionally gifted children where, under the guidance of Tessa Nicholson, he acquired the basis of his phenomenal technique. In 2012 he was winner of the first Alkan–Zimmerman Competition in Athens. Since then he has been voted President of the Alkan Society in the UK and recently also to

the chairmanship of the Liszt Society, of which Leslie Howard is President. Viner remains immersed in the period of Thalberg and the mysterious figure of Charles-Valentin Alkan, the recluse whose rare public performances would draw both Chopin and Liszt to be present to hear what Liszt considered the most perfect technique (apart from his own, of course). Music so difficult that it was for a long time considered unplayable, until Mark Viner's affection and diligence came to illuminate it. Stories abound of the rivalry between Thalberg and Liszt, culminating in the famous duel between these two giants of the keyboard in the Salon of the Princess Belgioioso in the spring of 1837.

People standing on their seats in the hope of discovering the secrets of Thalberg's seemingly impossible performances that sounded like many more than two hands at one keyboard, the Princess declaring at the end that 'Thalberg is the first pianist in the world, but Liszt is unique!' To maintain the style, an enormously enthusiastic Donna Ferrara Pignatelli di Strongoli, a direct descendant of Thalberg, attended Mark Viner's performance in Rome!

From the Birthplace of Venus and the End of Othello

'One of my first experiences with the Keyboard Trust', writes André Gallo, 'was to perform at the Pharos Arts Foundation created by Garo Keheyan. A place full of charm, with an interesting balance of antiquity and the new, as are Pharos's two concert venues, the Shoe Factory and the Olive Grove. I had the opportunity to return several times and to deepen the relationship with Garo, a person of great culture and with very precise and visionary ideas about the world of art. Very eclectic, he spends his life promoting and disseminating all emanations of art: he runs a gallery in another location and an international contemporary music festival, as well as conferences and masterclasses. This relationship has proved of undoubted artistic value for me.'

Chapter 6

Letting the World Know as it Happens

Revealing the Talent: The Axworthy Chronicles

Of utmost importance for young musicians is that their name should become widely quoted and linked with clear evidence of the quality of their performances. As the mainstream media reduce their coverage of cultural events, there is happily still space on the internet for the discriminating disciples of classical music. Christopher Axworthy has been writing and publishing for some years what he prefers to call Chronicles rather than Reviews, many of which are concerned with the Trust's more remarkable young musicians. His aim is that these should provide them with material evidence of their worth, and stimulate enough interest for them to be offered fresh engagements. Each of these Chronicles provides the highest quality criticism within a minutely detailed technical analysis.

A small selection of the great performances he has experienced and covered in his admirable style is presented in Appendix 2. The full list is denoted by symbols attached to the appropriate concerts on the full calendar in Appendix 1. In total they add up to a qualitative history of the Keyboard Trust over the past seven years or more, covering performers still at the height of their powers. They represent the pulse and tissue of the living Keyboard Trust in its 30th year.

Podcasting: Back to the Future?

By the early 2010s it was becoming clear that further development of the Trust would be inhibited by limitations on the number of its traditional London audition concerts. Demands on Steinway Hall were limited to seven performances a year, whilst most other possible venues proved too costly to sustain. Later on, the generosity of London's famous Jesuit Farm Street Church allowed the number to rise to nine, and an increasingly close relationship with Dr Hugh Mather's almost seamless presentation of new young talent at St Mary's

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Church in West London's Perivale, especially with its splendid acoustics, and an excellent technical installation for streaming, has provided most welcome additional capacity. Regular link-ups with the famous Arts Club in Washington DC (a gift brought by the remarkable Burnett Thompson, a wonderfully able all-round musician with earlier links to Castleton) have begun to assemble growing hundreds of viewers.

However, spatial restrictions would remain a constraint on any real expansion of the Trust's ability not only to take in new talent but, more significantly, on its outreach for presenting that talent to the world. In short, a radical new initiative was needed to break through the terrestrial bounds inhibiting the Trust's effectiveness. Long before the coronavirus made it mandatory to look at other types of audiences, the Trust embarked on a 25th Anniversary project of podcasts. These have meanwhile brought some of our most gifted artists closer to their public with frank and wide-ranging conversations about music, their interests and their lives as musicians, joined with some outstanding performances.

Each podcast has an introduction by the Patron, Sir Antonio Pappano, an interview of the featured artist by one of the Artistic Directors – Dr Leslie Howard, Christopher Axworthy or Dr Elena Vorotko – followed by a live performance of pieces played by the artist. The steadily increasing collection will continue to be available on Spotify and YouTube.

Livestream 'New Artist' Emissions

To counter the caverns of empty halls during the pandemic the Trust turned to making its introduction of new talent through a new series of livestream 'New Artist' emissions. These include talents such as George X Fu, Thomas Kelly, Maxim Kinasov and a growing list of artists who can now be heard at leisure and repeatedly by audiences globally via YouTube and the Keyboard Trust's website: https://keyboardtrust.org/concerts/videos.

The recitals currently available are by: Can Arisoy, Victor Braojos, Pontus Carron, Petar Dimov, Damir Durmanovic, George X Fu, Thomas Kelly, Maxim Kinasov, Roman Kosyakov, Pedro López Salas, Nikita Lukinov, Victor Maslov, Salvador Sánchez, Cristian Sandrin, Simone Tavoni and George Todica.

Other recordings, also available on the website, are by Yu-Ning Chang, Lucija Majstorović, Jiyeong (Chloe) Mun and Hao Zi Yoh.

The Recording Library

In 1983 the Trust had the great good fortune of an introduction by Paul Myers, the almost legendary Record Producer (and author), to a noted musician who had freshly retired as Chief Producer, Europe, of CBS Classical Masterworks. A producer of world rank, he seemed – nevertheless and literally – to like the sound of the Keyboard Trust and nobly agreed to take in hand the recording of the audition concerts at Steinway Hall. Thanks to his diligence, there is now an extensive library of the Trust's foundation concerts which, over time, became not just audio but video and began to be recorded at a wider range of venues in London or wherever is accessible for him and his rare equipment. Organist, choir master, contributor to a study of *Variations on the Canon: from Bach to Boulez*, Latin scholar, meteorologist, Francophile with a seat in one-time Picardy and in the organ loft of its church, Roy Emerson is truly a man for all seasons. The Trust is immensely grateful for the benefit of his remarkable gift.



International Producer Roy Emerson: registering a glorious record.

The Library has become a valuable source of historic and comparative material, tracing the development of artists, many of whom are by now at the peak of their career. The recordings are clearly not for publication but can be made available to researchers or students who are able to justify their interest.

Chapter 7

And the Result ...

By what Measure?

What should we measure? In what kind of units? What would constitute success?

Earlier chapters have detailed the goals we had set for ourselves. But what do they signify over the course of ten, 20 and now 30 years? A 'career' begun as a concert pianist may find its apogee in a very different musical activity; the interest and ability may remain unchanged, but be overtaken by discoveries in compelling new directions. The Trust's tutelage extends over no more than a few – if significant – years, making an 'impact assessment' seem almost valid. But these are artists with highly developed impulses, stimulated – as we have been at pains to acknowledge throughout – by manifold drivers of which the Trust is only one. Even though the most successful will have passed through an intense Trust curriculum, it should still have left ample space for other influences to leave their mark.

Some years ago, when numbers and ages were still statistically significant, we carried out a census. The results showed that 38 per cent of our artists had settled into productive and publicly recognised careers as performers or in academia, and often both. The pianistic firmament is studded with the names of Baglini, Vondráček, Wu Qian, Prosseda, Lazaridis, Mordvinov, Carbonara, Lifits, Romanovsky, Gillham, Pisarenko, Taverna, Ullman, Viner and the following generations well on their way. Many have simultaneously become renowned teachers in their own right.

There are nevertheless a few whose lives became diverted from the concert platform or academic institutions. Their passions, while still inextricably bound to the service of music, took a different inspiration which became all-absorbing. Stefano Greco's life as an acclaimed pianist became more and more enthralled by the figure of Johann Sebastian Bach, his life and the times which so greatly influenced his last monumental keyboard works. Fired by doubts over the

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ordering of the Goldberg Variations, Greco strove to find answers in Bach's classical education. He found that the Age of Reason had allowed his genius to flourish not just inside the cloistered organ loft but in the wider 'social conspiracy' of the time, which insisted on shrouding one's creations in a weave of mathematical and philosophical riddles. And that, just as the secrets of nature needed to be unveiled with intuitive imagination, so the core of artistic creation should be fully accessible only to the patient endeavour of the initiate. Greco believed he had found the key, and we had the pleasure and the privilege of working with him on the English translation of his *J. S. Bach – The True Legacy.* Bach had demanded the ultimate sacrifice.

An up-to-date check on the lives of Keyboard Trust alumni has meanwhile confirmed a remarkable fidelity to the pianistic profession. Impressive websites present their achievements; and even their personal details reflect a good measure of confidence and satisfaction. Whilst some may be a bold front to redress a less distinguished reality, most are backed up by a solid expansion of activities into teaching posts – even professorships – at established conservatories, regular masterclasses, or directing well-established festivals. The great majority speak of goals progressively set and achieved.

A heartening feature for the Trust is that most of those whose careers it influenced appeared able to bear the mounting strains of their profession. That testifies to a measure of contentment with their lot, of comfort in their professional garb. Particularly encouraging is the evidence that the mixture of determined perseverance and joy of accomplishment continues to be the driving force even for those in difficult circumstances. The mixture of origins and backgrounds is reflected by the more than 40 different nationalities they represent, with all the additional stresses of adaptation to new environments and cultural norms. With youth on their side, and the excitement of new frontiers at a critical age, they have been able to surmount most of such challenges.

Out of close on 250 artists presented by the Trust, only two have failed to shine in their initial calling. One, despite early musical training, intensive professional studies and a highly successful eight-concert tour at the most attractive Trust venues, failed in the end to compensate for an underlying tragedy of parental as well as filial failures. The other, hugely gifted and capable of ravishing audiences, has been unable to muster the fundamental disciplines

of an artistic life. A seemingly permissible failure rate for the Keyboard Trust, but not for the glories of which they had shown themselves capable.

From the good will messages sent for this publication and reviewed in Chapter 3, it seems clear that, even at some distance, the Trust experience has left a positive mark. As an intensive introduction to the fully rounded – and sometimes sharp-edged – life of a professional performer, their words confirm the effect of being guided by friendly and understanding professionals lacking any commercial motive. All were able to play a full formal concert as the initial test. Almost exactly half confirmed their unusually promising potential and were offered multiple performances at international venues. Two of the great achievers, Mariam Batsashvili and Jiyeong (Chloe) Mun, built outstanding careers with just ten performances each; others like Vitaly Pisarenko, Pablo Rossi and Lilit Grigoryan were rapidly able to cement a lasting foundation, each with over 30 Trust performances.



The New Order: The Trust's Annual General Meeting of 1 November 2013

The Public Benefit

Even if the effects on the lives of individual artists seem clear, any charitable enterprise needs to be able to justify the wider benefits it brings to public life in return for the special status granted to it. In addition to operating within strict fiscal accounting policy and housekeeping rules, it should demonstrate that its activities offer something of benefit to society at large.

The Trust is founded on its principal object: To promote the arts and sciences and in particular the art and science of keyboard music by assisting young musicians, being persons in need, in such a way as to enable them to become self-supporting – and to assist in the offering and procurement of suitable engagements for young musicians – through developing new venues and new audiences or otherwise.

The Trustees have interpreted this as a duty to:

- assist those keyboard players of the new generation with the best potential for professional advancement,
- place their performances within the reach of the widest possible public,
- ensure that this interaction benefits both public and performer, and
- combine these efforts to enhance the future of classical music generally.

The preceding chapters have given a comprehensive account of the Trust's activities, their motivation and the services the Trust has rendered to two closely interrelated sections of the public:

- the wide field of young keyboard players, open to all nationalities and limited only by their professional merit and personal abilities, and
- an international public, constantly expanding through additions to the Trust's widening network of venues, many of them publicly accessible free of formal entrance charges.

For the performer, one of the Trust's principal aims is to facilitate the transition from formal studies to a fully professional career. A survey of the development of the players assisted by the Trust over the past 30 years shows that a good half have made rewarding careers as solo performers or in important academic positions, or both.

The direct benefits of the Trust's activities cannot be easily quantified. Clearly, its role can be only marginal; but it supports young artists at a crucial stage by giving them visibility and the opportunity to gain recognition both nationally and internationally. That represents a stream of first-rate music that would not otherwise be heard, played by the ablest of the younger generation who would not otherwise perform.

The Trustees therefore believe that in the administration of the Trust they have so far guided it according to the best principles for both its artistic mission

and its obligations to the larger domestic and international society of which it forms an enthusiastic part. Their fervent hope remains that the Trust should prove able to muster the imagination and techniques to continue providing its offerings in a fundamentally changing world.

The Professionals – Offering their Judgement

From Professor Vanessa Latarche, Head of Piano and Chair of International Keyboard Studies, Royal College of Music, Associate Director for Partnership in China:

> Firstly, please let me congratulate both John and Noretta on the wonderful venture set up 30 years ago by the name of the Keyboard Trust. For our young and talented pianists this has been a way for them to be given platforms and exposure in the most amazing venues around the world. Many of my former students who are successful in the profession talk fondly of the way they were nurtured and given so many opportunities by the Trust to share their artistry with audiences globally. I am most grateful to you, thank you for supporting our young musicians in this way and here is to the next 30 years!

From Professor Norma Fisher at the Royal College of Music, Artistic Director of London Master Classes:

> It is with utmost respect and admiration that I congratulate the Keyboard Trust as it celebrates 30 years devoted to supporting and nurturing young pianists. Its dedication and concern for the welfare of highly talented young keyboard players is unparalleled in this country, and probably anywhere in the world.
>
> As a teacher/mentor of exceptionally talented young pianists, I know only too well how vital the Keyboard Trust's work is. The would-be young performers will spend many hours a day honing their craft, but unless they have the chance to find a platform on which to communicate their gifts, they will remain unheard. There is nothing more frustrating than having the ability to perform but no opportunity to do so.

> Over the years the Trust has offered nearly 1,000 performances to hundreds of talented individuals. Recitals first in London quickly grew internationally, so that young talents are offered performances widely across Europe and the Americas. There they are guaranteed audiences of enthusiastic pianophiles in well-established recital halls, on first-class instruments.
>
> The prestigious London Master Classes, which is celebrating its own 30 years of presenting events, is more educational and caters for a variety of young instrumentalists and conductors, but does not provide the ongoing performance support of the Keyboard Trust.
>
> To have such opportunities to perform and tour is vital to the experience of the performers and their raison d'être. They can practise and imagine performing but will never understand what it 'feels like' until given a real engagement.
>
> I have been delighted that the Trust has offered such opportunities to some of my most talented students, amongst them Marianna Humetska (Ukraine), Eduard Kunz (Russia), Daniel Evans (UK), Kateryna Titova (Ukraine), Slava Sidorenko (Ukraine), Anna Fedorova (Ukraine), Chiyan Wong (Hong Kong), Maulen Alimbayev (Kazahkstan), Rokas Valuntonis (Lithuania), George Todica (Romania), Petar Dimov (Bulgaria). Most of these young artists now have well established careers, and will always be grateful to the Trust for the important experience offered them. I am sure there will be many more, as long as the Trust continues to lend them its 'golden ladder'.

From Christopher Elton, Professor Emeritus, Royal Academy of Music and London University:

> The Keyboard Trust is unique, and in its chosen way has offered something very special indeed to the development of talented young artists.
>
> We live in a 'keyboard world' overpopulated with a myriad of international competitions, all offering monetary rewards or the prospect

of a few concert engagements – always until the next winner comes along!

But the Keyboard Trust invests time, energy and substance in seeking not just the evident 'stars', but the real artists for whom it then deploys its ability to nurture and develop them in a genuinely personal and deeply committed way.

It is hard to believe that it was 30 years ago that Noretta Conci and John Leech sowed the seeds of this remarkable organisation. Such seeds need careful tending and nourishing and the fact that, from the start, such eminent musicians as Claudio Abbado, Alfred Brendel and Evgeny Kissin were ready to be associated makes clear just how much its founders were respected (and trusted!) in the international world of music. Since then many others have been added to this list, of equal standing and generosity.

As a teacher of many talented young pianists I have been enormously appreciative of the sustained attention the Trust gives to their encouragement and support. They have been given opportunities to tour and perform at prestigious UK venues, throughout Italy, Germany, in the US, Latin America and elsewhere. All that has been possible because dedicated trustees, partners and supporters have believed in the Trust's mission and its artists, helping both to survive these perilous times.

So – at 30 – I wish to salute the past and anticipate with pleasure the invaluable role that the Keyboard Trust will continue to play in its inimitable way.

From Abha Valentina Lo Surdo, one of the best-known voices among Italian classical music commentators, broadcasters, documentary producers and teachers:

Thank you for bringing back all those wonderful moments, from our introduction at the Teatro Ghione, on through the growing cooperation and into the beginnings of a close and fruitful friendship. From the moment the Keyboard Trust appeared on the Roman music scene I had recognised it as a potentially unique instrument for achieving

my own goals with projects that brought the solace of music to those suffering in hospitals, prisons or in schools too poor to make music. For Italians those are among the real hardships.

Together with the good will of Nicola Bulgari, Ludovica Rossi Purini and Resy Corsy-Accardo in Rome and Bettina Mosconi in Milan we were able to bring world-class young keyboard pianists to perform these socially significant engagements as well as major benefit concerts such as George Emmanuel Lazaridis's appearance at the Villa Il Cedro in Rome. I even recall several meetings with the Director of the Villa Borghese to find a way to accommodate such a Keyboard Trust concert in the midst of its approving Bernini statues.

You, Noretta and John, discovered that not only I but my whole family were at your service: my brothers as assiduous chauffeurs and guides, my late father to host festive dinners featuring the secret menus of my learned mother to celebrate the successes in which all of us participated over this wonderfully creative space of time.

There, dear Keyboard Trust, I can only relate the past to the present. Currently, time is suspended for all of us in the present; but when I think of you I really can foretell the future: without a doubt you are the dearest and youngest friends I have, because you have been the youngest throughout all of my days!

Chapter 8

Looking for Our Future

'What is the future like? What will there be on the other side?' is how one of our great Conductors recently framed the question facing us all.

Through the veil of loss, uncertainty and restraints enveloping our current lives, we cannot do other than to look towards a brighter, more productive and tenable existence. The best we can expect from others is for science to build us defences and governments to provide a framework of just rules; the plans and materials for rebuilding our musical and civil lives will have to come from within ourselves.

Assertion and an Early Spring

From the beginning of the pandemic it has been heartening to see the almost immediate response of great numbers of musicians who felt that this challenge had been presented to them personally. They have raised their voices and instruments in a flood of recordings, virtual performances streaming on all conceivable media, their lungs bursting with the pride of making themselves heard. The ether today is alive with their offerings and the modes of their delivery.

Earning a livelihood still remains the most pressing need, for individual artists as for their collectives. But the spark of new creation has already found its kindling. New art forms have taken shape, often spontaneously; as have the techniques for their delivery. There is a lively awareness that often these are not just adaptations forced upon them but newly designed creations that emerge.

Venues, too, are rolling out ways to adapt to the new reality and how it might be shaped. Imaginative stage architects have devised generously distanced seating to allow auditoria to operate safely without a drastic reduction of capacity. Other effective precautions are being developed to ensure the safety of audiences into the future.

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The New Adversities

Yet even as these signs of renewal began to restore hope and confidence, suddenly a new array of adversities thrust itself onto the scene to thwart the new awakening and assail classical music at its sinews. Since January 2021, the UK's severance from the European Union has ended a near half-century of well established common practices and has raised impediments, most particularly for the Trust's young constituents. New obstacles range from physical disincentives on the hiring of UK residents, their own constraints on travel freedoms and the need to surmount new requirements for visas, work permits and limitations on lengths of stay.

Since the United Kingdom joined the founding countries of the European Union (EU) in 1973, the Continent has been its cultural and economic hinterland. With Britain often in the lead, its 28 countries and 508 million people had used the community concept to create a single market with borderless movement of people and goods, a common set of civil and commercial rules, in large part even using a single currency. From travel to employment and cultural interchange, from academic endeavour to space exploration, individual talent and ambition were the sole criteria.

For the United Kingdom, all that changed when the result of a referendum in 2016 caused the country to sever its membership of the EU. So strong has been the political will driving this act, and so implacable the determination to eradicate all limitations on British freedoms that in the event there was insufficient time to negotiate safeguards to limit the negative consequences for several areas of economic activity. Sadly, this unfinished work is now falling heavily on major sectors of the UK economy, including the entire music industry. In particular, it constrains the ability of young musicians to seek work and earnings throughout continental Europe.

For the time being, no single system has been found to replace the EU rules. Visas and customs declarations are now needed, in several instances having to be obtained not from the previous one-stop EU but from the individual member countries to be visited. For touring purposes this will demand multiple applications, subject to widely varying national procedures. The delays imposed will weigh heavily as disincentives for continental orchestras to hire such unpredictable performers.

In addition, withdrawal from the EU's educational and exchange programme Erasmus may deny young students, and particularly artists, valuable contacts and intercultural experience. A British replacement named as the 'Turing Programme' is to operate from September 2021, so far with a three-year funding horizon, and an emphasis on students from less privileged backgrounds. Funding cannot be shared with Erasmus.

Restoring Stability

Redressing these novel inequalities, already vigorously protested by the Musicians' Union and high profile artists, will be laborious. Gaining government attention, let alone action, will itself take time; any resulting negotiations with the EU would find themselves on grossly overcrowded terrain.

Yet there is urgency in the need for action. Young musicians have neither the means nor the endurance to await better times. The Trust will therefore need to pledge its voice to those demanding rapid action to end the disadvantages dealt to those in our care, until equality of opportunity is restored to the Trust's performers.

The Ultimate Renewal

Lastly, we need to recognise and build upon the wellsprings of the art we serve. There is a clear and inseparable connection between musical experience and our innermost observances. The striving to replicate the congregation, conviviality and emotional balm we associate with musical performance will become irresistible once more as Covid restrictions are lifted. In one form or another, the Temples of Music will inexorably rise again.

Just as predictably, there will be continuing dispersal of small-scale musical enterprise. Local initiative and creativity will have found itself a permanent role, similar to that of one-time travelling troubadors or today's garden operas. New performance spaces will develop in medieval-type courtyards or prosaic pop-ups. Local theatres and assembly rooms will once more be filled, to throb with choirs or jazz men. Bubble size events, offering long-thirsting audiences the return of live music can become the foundation course on which to reconstruct the audiences of grander venues. These should more quickly restore their confidence than early refilling of megadromes.

But other more significant benefits have unsuspectedly become manifest. Of these, an early example was already revealed by the first full Prom performance of 2020. Simon Rattle and the London Symphony Orchestra, magisterially dispersed to fill the vastness of the Albert Hall with their sound and only their presence, played not to an audience of 6,000 with the rest of the world locked out, but directly to millions – reached by myriad BBC emissions – who felt themselves not on the fringe of a great event but directly addressed and brought into a personal relationship with the musicians and their sound. That wondrous revelation of sharing may well become the starburst of the new age.

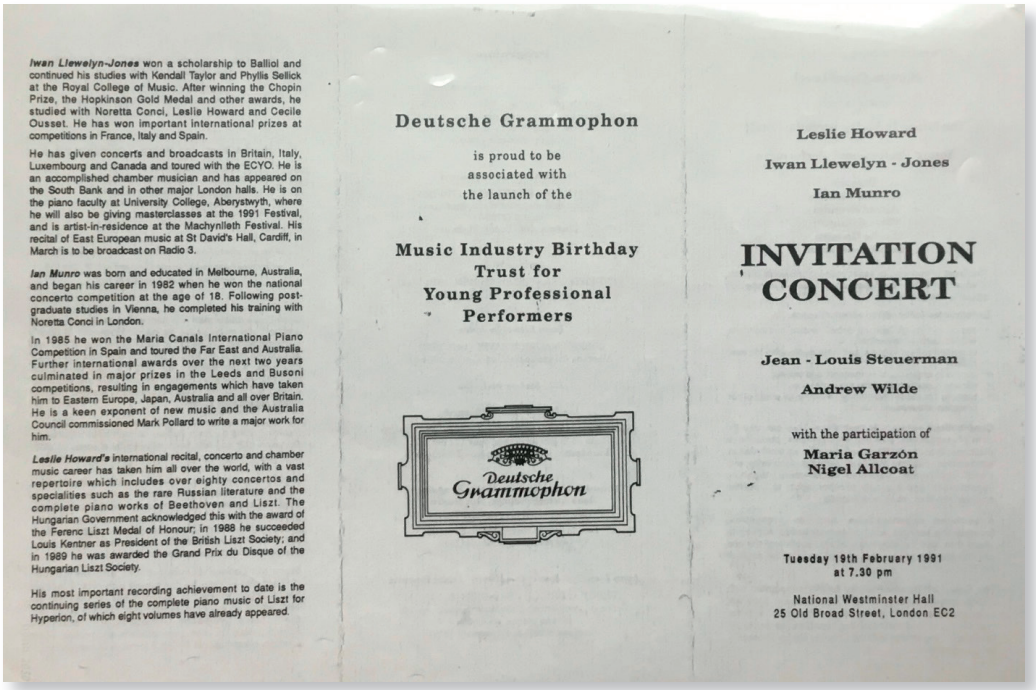
What followed has been a second broadcasting revolution, of which the Trust has been a silent but grateful conspirator. In company with its many friends who have developed their recording and streaming facilities, its concerts presenting its new artists have acquired a life of their own: from a means of sidestepping physical restrictions they have become the prime vehicle for achieving the Trust's 30-year-old objectives. From a few score of dedicated people welcoming the new performer in a traditional recital venue, the performance is now streamed to a literally unlimited audience – and remains accessible for anyone alighting on YouTube or similar celestial storage. And as a further by-product, audience donations have risen commensurately.

All that remains still to be mastered is the felicity and original immediacy of the actual sound.

Happy those who love music and those who make it – none more so than all the Trust's young keyboard artists destined to confront these resurgent times. All are set on a future to reward the Trust's friends and more substantial supporters, as well as those who labour to make them heard, for they will represent the greatness of the new future at our door.

The above record of sustained achievement shall serve us today as a great *Te Deum* on behalf of them all.

The Inaugural Concert Programme



Iwan Llewelyn-Jones won a scholarship to Balliol and continued his studies with Kendall Taylor and Phyllis Sellick at the Royal College of Music. After winning the Chopin Prize, the Hopkinson Gold Medal and other awards, he studied with Noretta Conci, Leslie Howard and Cecile Ousset. He has won important International prizes at competitions in France, Italy and Spain.

He has given concerts and broadcasts in Britain, Italy, Luxembourg and Canada and toured with the ECYO. He is an accomplished chamber musician and has appeared on the South Bank and in other major London halls. He is on the piano faculty at University College, Aberystwyth, where he will also be giving masterclasses at the 1991 Festival, and is artist-in-residence at the Machynlleth Festival. His recital of East European music at St David's Hall, Cardiff, in March is to be broadcast on Radio 3.

Ian Munro was born and educated in Melbourne, Australia, and began his career in 1982 when he won the national concerto competition at the age of 18. Following post-graduate studies in Vienna, he completed his training with Noretta Conci in London.

In 1985 he won the Maria Canals International Piano Competition in Spain and toured the Far East and Australia. Further international awards over the next two years culminated in major prizes in the Leeds and Busoni competitions, resulting in engagements which have taken him to Eastern Europe, Japan, Australia and all over Britain. He is a keen exponent of new music and the Australia Council commissioned Mark Pollard to write a major work for him.

Leslie Howard's international recital, concerto and chamber music career has taken him all over the world, with a vast repertoire which includes over eighty concertos and specialities such as the rare Russian literature and the complete piano works of Beethoven and Liszt. The Hungarian Government acknowledged this with the award of the Ferenc Liszt Medal of Honour; in 1986 he succeeded Louis Kentner as President of the British Liszt Society; and in 1989 he was awarded the Grand Prix du Disque of the Hungarian Liszt Society.

His most important recording achievement to date is the continuing series of the complete piano music of Liszt for Hyperion, of which eight volumes have already appeared.

Deutsche Grammophon

is proud to be
associated with
the launch of the

Music Industry Birthday Trust for Young Professional Performers

Deutsche Grammophon

Leslie Howard

Iwan Llewelyn - Jones

Ian Munro

INVITATION CONCERT

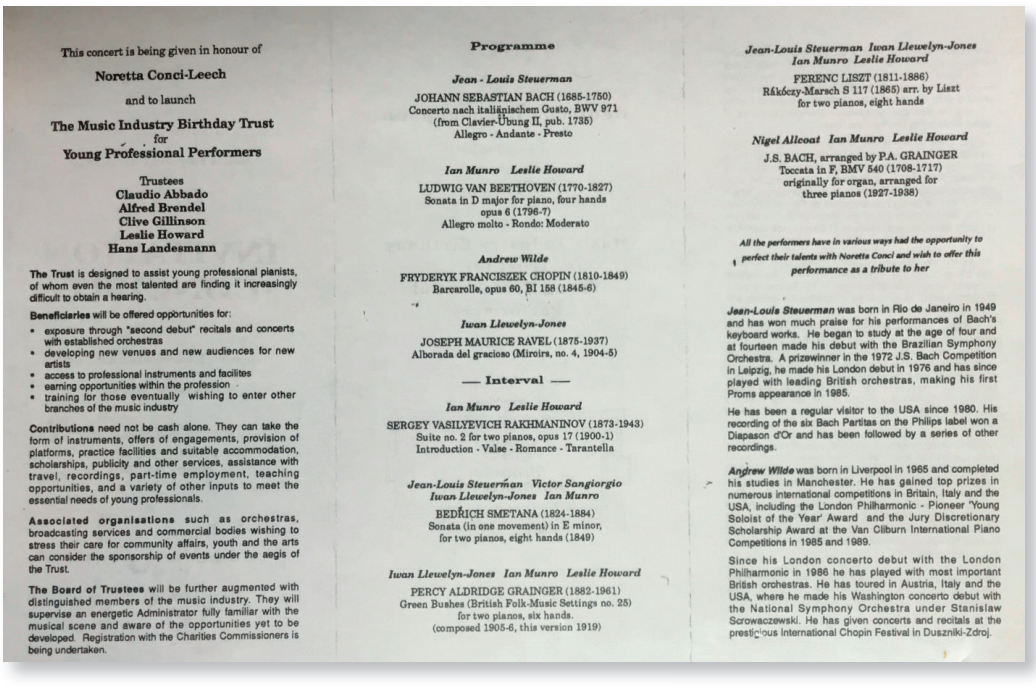
Jean - Louis Steuerman

Andrew Wilde

with the participation of
Maria Garzón
Nigel Allcoat

Tuesday 19th February 1991
at 7.30 pm

National Westminster Hall
25 Old Broad Street, London EC2



This concert is being given in honour of

Noretta Conci-Leech

and to launch

The Music Industry Birthday Trust
for
Young Professional Performers

Trustees
Claudio Abbado
Alfred Brendel
Clive Gillinson
Leslie Howard
Hans Landesmann

The Trust is designed to assist young professional pianists, of whom even the most talented are finding it increasingly difficult to obtain a hearing.

Beneficiaries will be offered opportunities for:

- exposure through "second debut" recitals and concerts with established orchestras
- developing new venues and new audiences for new artists
- access to professional instruments and facilites
- earning opportunities within the profession
- training for those eventually wishing to enter other branches of the music industry

Contributions need not be cash alone. They can take the form of instruments, offers of engagements, provision of platforms, practice facilities and suitable accommodation, scholarships, publicity and other services, assistance with travel, recordings, part-time employment, teaching opportunities, and a variety of other inputs to meet the essential needs of young professionals.

Associated organisations such as orchestras, broadcasting services and commercial bodies wishing to stress their care for community affairs, youth and the arts can consider the sponsorship of events under the aegis of the Trust.

The Board of Trustees will be further augmented with distinguished members of the music industry. They will supervise an energetic Administrator fully familiar with the musical scene and aware of the opportunities yet to be developed. Registration with the Charities Commissioners is being undertaken.

Programme

Jean - Louis Steuerman

JOHANN SEBASTIAN BACH (1685-1750)
Concerto nach italiänischem Gusto, BWV 971
(from Clavier-Übung II, pub. 1735)
Allegro - Andante - Presto

Ian Munro Leslie Howard

LUDWIG VAN BEETHOVEN (1770-1827)
Sonata in D major for piano, four hands
opus 6 (1796-7)
Allegro molto - Rondo: Moderato

Andrew Wilde

FRYDERYK FRANCISZEK CHOPIN (1810-1849)
Barcarolle, opus 60, BI 158 (1845-6)

Iwan Llewelyn-Jones

JOSEPH MAURICE RAVEL (1875-1937)
Alborada del gracioso (Miroirs, no. 4, 1904-5)

— Interval —

Ian Munro Leslie Howard

SERGEY VASILYEVICH RAKHMANINOV (1873-1943)
Suite no. 2 for two pianos, opus 17 (1900-1)
Introduction - Valse - Romance - Tarantella

Jean-Louis Steuerman Victor Sangiorgio
Iwan Llewelyn-Jones Ian Munro

BEDŘICH SMETANA (1824-1884)
Sonata (in one movement) in E minor,
for two pianos, eight hands (1849)

Iwan Llewelyn-Jones Ian Munro Leslie Howard

PERCY ALDRIDGE GRAINGER (1882-1961)
Green Bushes (British Folk-Music Settings no. 25)
for two pianos, six hands.
(composed 1905-6, this version 1919)

Jean-Louis Steuerman Iwan Llewelyn-Jones
Ian Munro Leslie Howard

FERENC LISZT (1811-1886)
Rákóczy-Marsch S 117 (1865) arr. by Liszt
for two pianos, eight hands

Nigel Allcoat Ian Munro Leslie Howard

J.S. BACH, arranged by P.A. GRAINGER
Toccata in F, BMV 540 (1708-1717)
originally for organ, arranged for
three pianos (1927-1938)

All the performers have in various ways had the opportunity to perfect their talents with Noretta Conci and wish to offer this performance as a tribute to her

Jean-Louis Steuerman was born in Rio de Janeiro in 1949 and has won much praise for his performances of Bach's keyboard works. He began to study at the age of four and at fourteen made his debut with the Brazilian Symphony Orchestra. A prizewinner in the 1972 J.S. Bach Competition in Leipzig, he made his London debut in 1976 and has since played with leading British orchestras, making his first Proms appearance in 1985.

He has been a regular visitor to the USA since 1980. His recording of the six Bach Partitas on the Philips label won a Diapason d'Or and has been followed by a series of other recordings.

Andrew Wilde was born in Liverpool in 1965 and completed his studies in Manchester. He has gained top prizes in numerous international competitions in Britain, Italy and the USA, including the London Philharmonic - Pioneer 'Young Soloist of the Year' Award and the Jury Discretionary Scholarship Award at the Van Cliburn International Piano Competitions in 1985 and 1989.

Since his London concerto debut with the London Philharmonic in 1986 he has played with most important British orchestras. He has toured in Austria, Italy and the USA, where he made his Washington concerto debut with the National Symphony Orchestra under Stanislaw Scrowaczewski. He has given concerts and recitals at the prestigious International Chopin Festival in Duszniki-Zdroj.

…and its performers



From left to right: Nigel Allcoat, Leslie Howard, Ian Munro, Andrew Wilde, Iwan Llewelyn-Jones, Maria Garzon. In background: Jean-Louis Steuerman

APPENDIX 1

Keyboard Trust Concerts from Inception, 1991–2021

CONCERT DATE	*CONCERT TITLE / DESCRIPTION* MUSICIANS' NAMES	VENUE
1991		
19 February	***INAUGURAL CONCERT***	
19 February	Nigel Allcoat	National Westminster Hall, London
19 February	Maria Garzon	National Westminster Hall, London
19 February	Leslie Howard	National Westminster Hall, London
19 February	Iwan Llewellyn-Jones	National Westminster Hall, London
19 February	Ian Munro	National Westminster Hall, London
19 February	Jean-Louis Steuerman	National Westminster Hall, London
19 February	Andrew Wilde	National Westminster Hall, London
1992		
17 June	Paul Lewis	Steinway Hall, London
08 December	Mark Latimer	Steinway Hall, London
1993		
28 March	***GALA CONCERT LAUNCH: ECYO Conductor Claudio Abbado; Asst. Conductor Mark Wigglesworth; Soloist Evgeny Kissin***	
28 March	Evgeny Kissin	Royal Festival Hall, London
12 May	Andrew Wilde	Steinway Hall, London
28 October	Laurence Oldak	Steinway Hall, London
1994		
23 February	Philip Moore	Steinway Hall, London
14 May	Catherine Manson (Violin)	St Mary's, Battersea, London (Liszt Society)
14 May	Iain Quinn (Organ)	St Mary's, Battersea, London (Liszt Society)
02 November	Katharine May (Harpsichord)	Grosvenor Chapel, London
1995		
24 February	Nicholas Ong	Steinway Hall, London
11 April	Ekaterina Apekisheva	Steinway Hall, London
03 July	Rustem Hayroudinoff	Steinway Hall, London
18 September	Yu-Sheng Ma	Steinway Hall, London
30 October	***Lecture-Recital: The Concert Grand Pianoforte***	
30 October	Leslie Howard	Steinway Hall, London
30 October	Ulrich Gerhartz (Asst.)	Steinway Hall, London
27 November	Elizabeth Hayes	Steinway Hall, London

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CONCERT DATE	*CONCERT TITLE / DESCRIPTION* MUSICIANS' NAMES	VENUE
1996		
07 February	Nellie Seng	Steinway Hall, London
17 April	Krystian Bellière	Steinway Hall, London
04 June	Shirley Yoo	Steinway Hall, London
24 July	Peter Roper-Curzon	Steinway Hall, London
02 October	Maurizio Baglini	Steinway Hall, London
10 December	Florian Uhlig	Steinway Hall, London
1997		
11 February	Jan Gottlieb Jiracek	Steinway Hall, London
16 April	Grace Francis	Steinway Hall, London
03 June	Sam Haywood	Steinway Hall, London
23 July	Neil Crossland	Steinway Hall, London
29 September	Jan Gottlieb Jiracek	Steinway Hall, New York
09 October	Alessio Bax	Steinway Hall, London
26 November	Joseph Tong	Steinway Hall, London
1998		
12 January	Alessio Bax	Steinway Hall, New York
15 January	Shirley Sanghee Yoo	Società Filarmonica, Trento
11 February	Adrian Oetiker	Steinway Hall, London
13 February	Paul Walton (Organ)	St Peter's, Eaton Square, London
15 April	David McGrory	Steinway Hall, London
17 June	Halida Khayrutdinova	Steinway Hall, New York
24 June	***Enoch Arden by Tennyson / R. Strauss***	
24 June	Andrew Sachs (Speaker)	Steinway Hall, London
24 June	Victor Sangiorgio (Piano)	Steinway Hall, London
22 July	Charles Owen	Steinway Hall, London
06 October	Sarah Beth Briggs	Steinway Hall, London
21 October	***Enoch Arden by Tennyson / R. Strauss***	
21 October	Andrew Sachs (Speaker)	Steinway Hall, New York
21 October	Victor Sangiorgio (Piano)	Steinway Hall, New York
25 November	Luiza Roxanna Borac	Steinway Hall, London
1999		
21 January	Maurizio Baglini	Società Filarmonica, Trento
11 February	Alexander Mikhailuk	Steinway Hall, London
24 March	Halida Khayrutdinova	Steinway-Haus, Berlin
14 April	Halida Khayrutdinova	Steinway Hall, London
20 May	Maurizio Baglini	Steinway Hall, New York
01 June	Delphine Bardin	Steinway Hall, London
20 July	Alexander Taylor	Steinway Hall, London
06 October	Vladimir Mogilevsky	Steinway Hall, London
14 October	Lukás Vondrácek	Steinway Hall, New York
12 November	Paolo Marzocchi	Trinity College of Music, London
30 November	Daniel Tong	Steinway Hall, London

CONCERT DATE	*CONCERT TITLE / DESCRIPTION* MUSICIANS' NAMES	VENUE
2000		
10 February	Marianna Humetska	Steinway Hall, London
29 March	Halida Khayrutdinova	Steinway-Haus, Berlin
30 March	Lukás Vondrácek	Hanns Eisler Academy, Berlin
13 April	Andrea Bacchetti	Steinway Hall, London
11 May	Florian Uhlig	Steinway Hall, New York
01 June	Wu Qian	Steinway Hall, London
13 July	Lukás Vondrácek	Steinway Hall, London
05 October	Francesco Libetta	Steinway Hall, London
19 October	Francesco Libetta	Steinway Hall, New York
17 November	Alexander Mikhailuk	Società Filarmonica, Trento
29 November	Alon Goldstein	Steinway Hall, London
2001		
06 February	Danny Driver	Steinway Hall, London
05 April	Wu Qian	Steinway Hall, New York
10 April	Alexandros Kapelis	Steinway Hall, London
30 May	Yoo Na Noh	Steinway Hall, London
04 July	Roberto Prosseda	Steinway Hall, London
02 October	Denis Burstein	Steinway Hall, London
11 October	Denis Burstein	Steinway Hall, New York
11 October	Andrea Bacchetti	Società Filarmonica, Trento
09 November	Carlo Botti	Guildhall School (Liszt Society)
28 November	Giovanni Velluti	Steinway Hall, London
2002		
25 January	Daniel Grimwood	Società Filarmonica, Trento
06 February	Simon Tedeschi	Steinway Hall, London
28 March	Simon Tedeschi	Steinway Hall, New York
10 April	Jung-Jen Chen	Steinway Hall, London
16 April	Denis Burstein	Steinway-Haus, Berlin
18 April	Denis Burstein	Bach-Gymnasium, Berlin
10 May	Vardan Mamikonian	Manoukian Cultural Centre, London
17 June	Kiyo Takahashi	Home Recital, London
02 July	Boris Feiner	Steinway Hall, London
20 August	Halida Khayrutdinova	International Piano Festival, Sala Beethoven, Monterrey
22 August	Halida Khayrutdinova	Museo de las Aves de México, Coahuila, Mexico
02 October	Roberto Prosseda	Steinway Hall, London
02 October	Enrico Pompili	Steinway Hall, London
10 October	Alberto Nosè	Steinway Hall, New York
18 October	Mario Angiolelli	Guildhall School, London (Liszt Society)
31 October	Wu Qian	Steinway Factory, Hamburg
17 November	Alexander Mikhailuk	Società Filarmonica, Trento

CONCERT DATE	*CONCERT TITLE / DESCRIPTION* MUSICIANS' NAMES	VENUE
27 November	George-Emmanuel Lazaridis	Steinway Hall, London
2003		
19 February	Stefano Greco	Steinway Hall, London
25 February	George Emmanuel Lazaridis	Steinway-Haus, Munich
13 March	George Emmanuel Lazaridis	Steinway Hall, New York
09 April	Mikhail Mordvinov	Steinway Hall, London
07 May	Stefano Greco	Steinway Factory, Hamburg
10 June	Krzysztof Lukas (Organ)	Manoukian Cultural Centre, London
09 July	Marco Fatichenti	Steinway Hall, London
15 September	Stefano Greco	Steinway-Haus, Munich
01 October	Ali Hirèche	Steinway Hall, London
15 October	Stefano Greco	Steinway Hall, New York
07 November	Martin Cousin	Trinity College, London (Liszt Society)
10 November	Marco Fatichenti	Steinway Factory, Hamburg
26 November	Mei Yi Foo	Steinway Hall, London
11 December	Boris Feiner	Società Filarmonica, Trento
2004		
24 January	Krzysztof Lukas (Organ)	Westminster Cathedral, London
28 January	Krzysztof Lukas (Organ)	Temple Church, London
05 February	Stefano Greco	British Embassy, The Hague
31 March	Siiri Schütz	Steinway Hall, London
08 April	Roberto Prosseda	Steinway Hall, New York
08 April	Enrico Pompili	Steinway Hall, New York
26 April	Mei Yi Foo	Steinway-Haus, Munich
13 May	Mei Yi Foo	Spiegelsaal, Hamburg
19 May	Lidija Bizjak	Steinway Hall, London
06 July	George Emmanuel Lazaridis	International Piano Festival, Sala Beethoven, Monterrey
06 July	José Menor	St Olave's Church, Hart Street, London
07 July	José Menor	Steinway Hall, London
20 July	Stefano Greco	Serate Mozartiane, Cagliari
13 September	Lidija Bizjak	Steinway-Haus, Munich
06 October	Stanislav Coschug	Steinway Hall, London
14 October	Mikhail Mordvinov	Steinway Hall, New York
26 October	George Emmanuel Lazaridis	Società Filarmonica, Trento
28 October	George Emmanuel Lazaridis	Accademia Filarmonica, Verona
05 November	Daniel Evans	Royal College of Music, London (Liszt Society)
24 November	Daniel Segall	Steinway Hall, London
26 November	Daniel Segall	Spiegelsaal, Hamburg
2005		
09 February	Stefan Ciric	Steinway Hall, London

CONCERT DATE	*CONCERT TITLE / DESCRIPTION* MUSICIANS' NAMES	VENUE
17 February	Daniel Segall	Steinway Hall, New York
22 March	Hiroaki Takenouchi	Steinway Hall, London
24 March	Hiroaki Takenouchi	Accademia Filarmonica, Verona
28 April	Mikhail Mordvinov	Augustinum, Hamburg
29 April	Mikhail Mordvinov	Steinway-Haus, Hamburg
24 May	Elena Vorotko	Steinway Hall, London
06 July	Sasha Grynyuk	Steinway Hall, London
26 July	Hiroaki Takenouchi	Serate Mozartiane, Cagliari
28 July	Elena Vorotko	Steinway-Haus, Munich
01 August	Elena Vorotko	Tertianum, Munich
04 October	Daniel Evans	Steinway Hall, London
13 October	Elena Vorotko	Steinway Hall, New York
22 October	Hiroaki Takenouchi	Teatime Classics, Laeiszhalle, Hamburg
23 October	Hiroaki Takenouchi	Augustinum Hamburg Aumühle
26 October	Hiroaki Takenouchi	Augustinum Hamburg Mölln
27 October	Hiroaki Takenouchi	Augustinum Hamburg Neumühlen
28 October	Hiroaki Takenouchi	Steinway-Haus, Hamburg
29 October	Hiroaki Takenouchi	Riepenburger Mühle, Hamburg
04 November	Mikhail Mordvinov	Società Filarmonica, Trento
04 November	Yingdi Sun	Royal Academy, London (Liszt Society)
07 November	Mikhail Mordvinov	Accademia Filarmonica, Verona
30 November	Michelangelo Carbonara	Steinway Hall, London
2006		
11 January	Francis Jacob (Organ)	Temple Church, London
07 February	Serhiy Salov	Steinway Hall, London
29 March	Yashuangzi Xie	Steinway Hall, London
18 April	Elena Vorotko	Accademia Filarmonica, Verona
20 April	Elena Vorotko	Società Filarmonica, Trento
02 May	Igor Gryshyn	Steinway Hall, London
10 May	Michelangelo Carbonara	Augustinum Hamburg Mölln
11 May	Michelangelo Carbonara	Augustinum Hamburg
12 May	Michelangelo Carbonara	Steinway-Haus, Hamburg
13 May	Michelangelo Carbonara	Riepenburger Mühle, Hamburg
25 May	Michelangelo Carbonara	Steinway Hall, New York
23 June	Elena Vorotko	Bach-Gymnasium, Berlin
24 June	Elena Vorotko	Internationale Musikakademie, Berlin
26 June	Elena Vorotko	Landesvertrag Hamburg, Berlin
29 June	Stefano Greco	CIDIM, Mexico City
02 July	Stefano Greco	CIDIM, São Paulo
04 July	Stefano Greco	CIDIM, São Paulo
05 July	Chiara Bertoglio	Steinway Hall, London
07 July	Stefano Greco	CIDIM, Salvador di Bahia

CONCERT DATE	*CONCERT TITLE / DESCRIPTION* MUSICIANS' NAMES	VENUE
10 July	Stefano Greco	CIDIM, Santiago del Chile
12 July	Stefano Greco	CIDIM, Rosario
13 July	Stefano Greco	CIDIM, Buenos Aires
14 July	Stefano Greco	CIDIM, Buenos Aires
27 July	Serhiy Salov	Steinway-Haus, Munich
28 July	Serhiy Salov	Schloss Aufhausen, Erding
30 July	Serhiy Salov	Tertianum, Munich
24 August	Michelangelo Carbonara	Serate Mozartiane, Cagliari
03 October	Pablo Rossi	Steinway Hall, London
10 October	Pablo Rossi	Cokesbury Village, Hockessin, Delaware
12 October	Pablo Rossi	Steinway Hall, New York
14 October	Michelangelo Carbonara	Ambrosia, Milan
20 October	Matan Porat	Steinway-Haus, Hamburg
21 October	Matan Porat	Riepenburger Mühle, Hamburg
29 November	Vladimir Milosevic	Steinway Hall, London
2007		
08 January	Pablo Rossi	Palazzo de Pizzini, Fondazione Mozart, Verona
09 January	Pablo Rossi	Teatro Canneti, Vicenza
07 February	Matan Porat	Steinway Hall, London
05 March	Michelangelo Carbonara	Accademia Filarmonica, Verona
05 March	Pablo Rossi	Società Filarmonica, Trento
11 March	Pablo Rossi	Teatro Ghione, Rome
19 March	Daniel Segall	Accademia Filarmonica, Verona
21 March	Lilit Grigoryan	Steinway Hall, London
23 March	Daniel Segall	Steinway-Haus, Munich
19 April	Pablo Rossi	Augustinum, Hamburg
20 April	Pablo Rossi	Steinway-Haus, Hamburg
21 April	Pablo Rossi	Teatime Classics, Laeiszhalle, Hamburg
21 April	Pablo Rossi	Riepenburger Mühle, Hamburg
22 April	Pablo Rossi	Augustinum Hamburg Mölln
30 April	Matan Porat	Accademia Filarmonica, Verona
02 May	Benjamin Moser	Steinway Hall, London
13 May	Matan Porat	Atrium Gallery, New York
17 May	Matan Porat	Steinway Hall, New York
21 May	Stefano Greco	Accademia Filarmonica, Verona
15 June	Matan Porat	Bechstein Centrum, Frankfurt
17 June	Matan Porat	KTC Königstein, Taunus, Germany
11 July	Liu Ji	Steinway Hall, London
21 August	Stefano Greco	Serate Mozartiane, Cagliari
07 September	Keyboard Trust Ensemble: Ceris Jones, Aoife Nic Athlaoich	Palazzo de Pizzini, Fondazione Mozart, Ala
03 October	Giuseppe Albanese	Steinway Hall, London

CONCERT DATE	*CONCERT TITLE / DESCRIPTION* MUSICIANS' NAMES	VENUE
06 October	Lucille Chung	Cokebury Village, Hockessin, Delaware
06 October	Pablo Rossi	Ambrosia, Milan
06 October	Michelangelo Carbonara	Ambrosia, Milan
10 October	Serhiy Salov	Steinway Hall, New York
23 October	Lilit Grigoryan	Augustinum, Hamburg
26 October	Lilit Grigoryan	Steinway-Haus, Hamburg
07 November	Kristian Krogsøe (Organ)	Temple Church, London
27 November	Jesse Beaumont	Trinity College, London (Liszt Society)
28 November	Eliza MacCarthy	Steinway Hall, London
2008		
07 January	Benjamin Moser	Accademia Filarmonica, Verona
08 January	Benjamin Moser	Teatro Canneti, Vicenza
15 February	Michelangelo Carbonara	Bechstein Centrum, Frankfurt
17 February	Michelangelo Carbonara	Kempinski Falkenstein, Frankfurt
27 February	Michail Lifits	Steinway Hall, London
18 March	Pablo Rossi	Brazilian Embassy, Rome
26 March	Stefano Greco	Bard College, New York State
27 March	Stefano Greco	Bard College, New York State (Masterclass)
01 April	Stefano Greco	Steinway Hall, New York
10 April	Daniel Segall	Augustinum Hamburg Mölln
11 April	Daniel Segall	Steinway-Haus, Hamburg
12 April	Daniel Segall	Teatime Classics, Laeiszhalle, Hamburg
14 May	Ching-Yu Hu	Steinway Hall, London
15 May	Alexander Romanovsky	Teatro Ghione, Rome
20 May	Matan Porat	The Shoe Factory, Pharos Arts Foundation, Nicosia
04 June	Serhiy Salov	Accademia Filarmonica, Verona
06 June	Serhiy Salov	Palazzo de Pizzini, Fondazione Mozart, Ala
12 July	Alexander Romanovsky	Bennigsen Festival, Hanover
13 July	Alexander Romanovsky	Bennigsen Festival, Hanover
15 July	Pablo Rossi	International Piano Festival, Sala Beethoven, Monterrey
16 July	Pablo Rossi	International Piano Festival, Torreón
16 July	Eduard Kunz	Steinway Hall, London
27 August	Lilit Grigoryan	Serate Mozartiane, Cagliari
05 September	Keyboard Trust Ensemble: Ceris Jones, Aoife Nic Athlaoich	Palazzo de Pizzini, Fondazione Mozart, Ala
11 September	Michelangelo Carbonara & Fortuna Trio	Rio de Janeiro

CONCERT DATE	*CONCERT TITLE / DESCRIPTION* MUSICIANS' NAMES	VENUE
12 September	Michelangelo Carbonara & Fortuna Trio	Porto Allegre, Brazil
16 September	Michelangelo Carbonara & Fortuna Trio	Salta, Brazil
16 September	Keyboard Trust Ensemble: Ceris Jones, Aoife Nic Athlaoich	Conway Hall, London
17 September	Michelangelo Carbonara & Fortuna Trio	Cordoba, Argentina
17 September	Luiza Roxanna Borac - Benefit Concert	Steinway Hall, London
18 September	Michelangelo Carbonara & Fortuna Trio	Buenos Aires
20 September	Michelangelo Carbonara & Fortuna Trio	Montevideo, Uruguay
25 September	Pablo Rossi	Brazilian Embassy, Berlin
26 September	Lilit Grigoryan	Bechstein Centrum, Frankfurt
28 September	Lilit Grigoryan	Kempinski Falkenstein, Frankfurt
01 October	Giuseppe Gullotta	Steinway Hall, London
19 October	Alexander Romanovsky	Castleton Theater, Virginia
21 October	Alexander Romanovsky	Cokesbury Village, Hockessin, Delaware
23 October	Alexander Romanovsky	Steinway Hall, New York
23 October	Pablo Rossi	The Shoe Factory, Pharos Arts Foundation, Nicosia
26 October	Alexander Romanovsky	Public Library, Ossining, New York
05 November	George Emmanuel Lazaridis	99 Villa Il Cedro, Rome
05 November	Yannick Merlin (Organ)	Temple Church, London
05 November	Béatrice Pertot (Organ)	Temple Church, London
04 November	Alexander Romanovsky	Augustinum, Hamburg
05 November	Alexander Romanovsky	Steinway-Haus, Hamburg
07 November	Alexander Romanovsky	Albertinen-Stiftung, Hamburg
08 November	Alexander Romanovsky	Riepenburger Mühle, Hamburg
16 November	Keyboard Trust Ensemble: Ceris Jones, Aoife Nic Athlaoich	Steinway Hall, London
19 November	Jayson Gillham	Steinway Hall, London
25 November	Benjamin Moser	Società Filarmonica, Trento
28 November	Vitaly Pisarenko	Guildhall School of Music, London (Liszt Society)
14 December	Benjamin Moser	Palazzo Zacco-Armeni, Padova
2009		
08 January	Mei Yi Foo	Teatro Canneti, Vicenza
10 January	Mei Yi Foo	Accademia Filarmonica, Verona
11 January	Mei Yi Foo	Palazzo Zacco-Armini, Padova
31 January	Lilit Grigoryan	Private Concert, Kiel
04 February	Kateryna Titova	Steinway Hall, London

CONCERT DATE	*CONCERT TITLE / DESCRIPTION* MUSICIANS' NAMES	VENUE
20 February	Pablo Rossi	Bechstein Centrum, Frankfurt
22 February	Pablo Rossi	Kempinski Falkenstein, Frankfurt
31 March	Alessandro Taverna	Steinway Hall, London
01 April	Alessandro Taverna	Steinway Hall, London
24 April	Giuseppe Albanese	Private Concert, Hamburg
25 April	Giuseppe Albanese	Teatime Classics, Laeiszhalle, Hamburg
25 April	Giuseppe Albanese	Riepenburger Mühle, Hamburg
09 May	Giuseppe Albanese	Castleton Theater, Virginia
11 May	Giuseppe Albanese	Steinway Hall, New York
27 May	Lilit Grigoryan	New Living Home, Hamburg
29 May	Lilit Grigoryan	Steinway-Haus, Hamburg
07 June	Lilya Zilberstein - Benefit Concert	Wigmore Hall, London
08 July	Alexander Romanovsky	Steinway Hall, London
28 August	Mei Yi Foo	Serate Mozartiane, Cagliari
04 September	Keyboard Trust Ensemble: Ceris Jones, Aoife Nic Athlaoich	Palazzo de Pizzini, Fondazione Mozart, Ala
11 September	Keyboard Trust Ensemble: Ceris Jones, Aoife Nic Athlaoich	Palazzo de Pizzini, Fondazione Mozart, Ala
30 September	Vitaly Pisarenko	Steinway Hall, London
04 October	Alessandro Taverna	Castleton Theater, Virginia
07 October	Jayson Gillham	Albertinen-Stiftung, Hamburg
08 October	Jayson Gillham	Steinway-Haus, Hamburg
08 October	Alessandro Taverna	Steinway Hall, New York
09 October	Alessandro Taverna	Cokesbury Village, Hockessin, Delaware
05 November	Giuseppe Albanese	Società Filarmonica, Trento
06 November	Jayson Gillham	Bechstein Centrum, Frankfurt
08 November	Jayson Gillham	Museum Kronberger Malerkolonie
13 November	Tristan Lee	Royal Academy of Music, London (Liszt Society)
14 November	Lilit Grigoryan	Riepenburger Mühle, Hamburg
16 November	Gesualdo Coggi	Roma Periferia, Rome
17 November	Gesualdo Coggi	Roma Periferia, Rome
18 November	Gregory Drott (Organ)	Temple Church, London
18 November	Gesualdo Coggi	Roma Periferia, Rome
23 November	Gesualdo Coggi	Roma Periferia, Rome
25 November	Rachel Cheung	Steinway Hall, London
26 November	Mei Yi Foo	The Shoe Factory, Pharos Arts Foundation, Nicosia
2010		
10 January	Lilit Grigoryan	Palazzo Zacco-Armeni, Padova
12 January	Lilit Grigoryan	Teatro Canneti, Vicenza

CONCERT DATE	*CONCERT TITLE / DESCRIPTION* MUSICIANS' NAMES	VENUE
13 January	Lilit Grigoryan	Sala Maffeiana, Verona
19 January	Lilit Grigoryan	Roma Periferia, Rome
20 January	Lilit Grigoryan	Roma Periferia, Rome
21 January	Lilit Grigoryan	Roma Periferia, Rome
22 January	Lilit Grigoryan	Roma Periferia, Rome
27 January	Vanessa Benelli Mosell	Roma Periferia, Rome
09 February	Mei Yi Foo	Clifford Chance, London
16 February	Pablo Rossi	Roma Periferia, Rome
17 February	Pablo Rossi	Roma Periferia, Rome
18 February	Pablo Rossi	Roma Periferia, Rome
19 February	Pablo Rossi	Roma Periferia, Rome
07 March	Alexander Romanovsky	Wigmore Hall, London
08 March	Mei Yi Foo	Roma Periferia, Rome
09 March	Mei Yi Foo	Roma Periferia, Rome
10 March	Mei Yi Foo	Roma Periferia, Rome
11 March	Mei Yi Foo	Roma Periferia, Rome
13 March	Pablo Rossi	Unitarian Universalist Fellowship, Boca Raton, Florida
15 March	Pablo Rossi	Kravis Centre, West Palm Beach, Florida
20 March	Fabio Martino	Private Concert, Kiel
21 March	Fabio Martino	Private Concert, Hamburg
25 March	Fabio Martino	Steinway Hall, London
07 April	Jayson Gillham	Thurso High School, Caithness
09 April	Jayson Gillham	Dunrobin Castle, Sutherland, Scotland
17 April	Lilit Grigoryan	Teatime Classics, Laeiszhalle, Hamburg
24 April	Jayson Gillham	Barn Concerts, Leigh, Kent
07 May	Vanessa Benelli Mosell	Bechstein Centrum, Frankfurt
08 May	Vanessa Benelli Mosell	Private Concert, Frankfurt
16 May	Jayson Gillham	Castleton Theater, Virginia
20 May	Jayson Gillham	Steinway Hall, New York
26 May	Yaron Kohlberg	Steinway Hall, London
04 June	Mei Yi Foo	Palazzo de Pizzini, Fondazione Mozart, Ala
16 June	Wu Qian	New Living Home, Hamburg
17 June	Wu Qian	Steinway-Haus, Hamburg
19 June	Wu Qian	Riepenburger Mühle, Hamburg
21 June	Wu Qian	Augustinum, Hamburg
30 June	Emanuel Rimoldi	Steinway Hall, London
27 July	Elena Vorotko	International Piano Festival, Sala Beethoven, Monterrey
28 July	Elena Vorotko	International Piano Festival, Torreón
03 September	Lilit Grigoryan	Palazzo de Pizzini, Fondazione Mozart, Ala

CONCERT DATE	*CONCERT TITLE / DESCRIPTION* MUSICIANS' NAMES	VENUE
10 September	Gesualdo Coggi	Palazzo de Pizzini, Fondazione Mozart, Ala
17 September	Lilit Grigoryan	UKE Prize Giving, Hamburg
29 September	John Paul Ekins	Steinway Hall, London
08 October	Lilit Grigoryan	Cokesbury Village, Hockessin, Delaware
10 October	Lilit Grigoryan	Castleton Theater, Virginia
13 October	Lilit Grigoryan	Bard College, New York State
14 October	Lilit Grigoryan	Steinway Hall, New York
04 November	Michail Lifits	Società Filarmonica, Trento
05 November	Wu Qian	Bechstein Centrum, Frankfurt
07 November	Wu Qian	Palazzo Zacco-Armeni, Padova
09 November	Elena Vorotko	Ackergill Tower, Caithness
10 November	Thomas Lacôte (Organ)	Temple Church, London
11 November	Elena Vorotko	Thurso High School, Caithness
12 November	László Borbély	Royal Academy of Music, London (Liszt Society)
17 November	Alessandro Taverna	Landesvertretung Hamburg, Berlin
19 November	Alessandro Taverna	Italian Cultural Institute, Hamburg
20 November	Alessandro Taverna	Teatime Classics, Laeiszhalle, Hamburg
20 November	Alessandro Taverna	Riepenburger Mühle, Hamburg
23 November	Alessandro Taverna	Steinway-Haus, Munich
25 November	Alessandro Taverna	Steinway-Haus, Hamburg
25 November	Ronaldo Rolin	Steinway Hall, London
23-27 November	Lilit Grigoryan	Poulenc Competition, Limoges
27 November	Alessandro Taverna	Schloss Glienicke, Potsdam
28 November	Alessandro Taverna	Schloss Glienicke, Potsdam
2011		
14 January	Jayson Gillham	Teatro Comunale, Vicenza
15 January	Lilit Grigoryan	Schloss Glienicke, Potsdam
16 January	Lilit Grigoryan	Schloss Glienicke, Potsdam
16 January	Jayson Gillham	Palazzo Zacco-Armeni, Padova
17 January	Jayson Gillham	Accademia Filarmonica, Verona
09 February	Yoonjung Han	Steinway Hall, London
01 March	Michail Lifits	Wigmore Hall, London
10 March	Mei Yi Foo	The Shoe Factory, Pharos Arts Foundation, Nicosia
16 March	Yoonjung Han	Steinway Gallery, Boca Raton, Florida
19 March	Yoonjung Han	Unitarian Universalist Fellowship, Boca Raton, Florida
13 April	Andy Feldbau	Salon am Grindel, Hamburg
14 April	Andy Feldbau	Steinway-Haus, Hamburg
16 April	Andy Feldbau	Schloss Glienicke, Potsdam
17 April	Andy Feldbau	Schloss Glienicke, Potsdam

CONCERT DATE	*CONCERT TITLE / DESCRIPTION* MUSICIANS' NAMES	VENUE
19 April	Andy Feldbau	Steinway Hall, London, London
06 May	Fabio Martino	Bechstein Centrum, Frankfurt
07 May	Fabio Martino	Hauskonzert, Frankfurt
08 May	Mei Yi Foo	Castleton Theater, Virginia
10 May	Mei Yi Foo	Cokesbury Village, Hockessin, Delaware
12 May	Mei Yi Foo	Steinway Hall, New York
25 May	Gesualdo Coggi	Steinway Hall, London
27 May	Gesualdo Coggi	Ackergill Tower, Caithness
28 May	Gesualdo Coggi	Rosehall, Sunderland, Scotland
06 June	Alessandro Taverna	Palazzo de Pizzini, Fondazione Mozart, Ala
08 June	Tatiana Lukyanova (Organ)	Temple Church, London
14 June	Tatiana Lukyanova (Organ)	St Bride's Church, London
06 July	Serghei Constantinov	Steinway Hall, London
17 July	Gesualdo Coggi	Serate Mozartiane, Cagliari
29 July	Sasha Grynyuk	Dunrobin Castle, Sutherland, Scotland
30 August	Ronaldo Rolim	International Piano Festival, Sala Beethoven, Monterrey
31 August	Ronaldo Rolim	International Piano Festival, Torreón
10 September	Fabio Martino	Riepenburger Mühle, Hamburg
13 September	Fabio Martino	Augustinum, Hamburg
14 September	Fabio Martino	New Living Home, Hamburg
15 September	Fabio Martino	Steinway-Haus, Hamburg
16 September	Sasha Grynyuk	Palazzo de Pizzini, Fondazione Mozart, Ala
05 October	Yasmin Rowe	Steinway Hall, London
13 October	Michail Lifits	Steinway Hall, New York
20 October	Michail Lifits	Cokesbury Village, Hockessin, Delaware
23 October	Michail Lifits	Castleton Theater, Virginia
25 October	Wu Qian	Landesvertrag Hamburg, Berlin
26 October	Wu Qian	Steinway-Haus, Munich
18 November	Jayson Gillham	Royal Academy of Music, London (Liszt Society)
18 November	Yoonjung Han	Bechstein Centrum, Frankfurt
19 November	Yoonjung Han	Ars Vivendi, Frankfurt
25 November	Serghei Constantinov	Private Concert, Milan
26 November	Serghei Constantinov	Donatori di Musica, Brescia
27 November	Serghei Constantinov	Teatro Ghione, Rome
28 November	Serghei Constantinov	Donatori di Musica Ospedaliera al San Camillo Forlanini, Rome
30 November	Daniele Rinaldo	Steinway Hall, London

CONCERT DATE	*CONCERT TITLE / DESCRIPTION* MUSICIANS' NAMES	VENUE
2012		
11 January	Michail Lifits	Teatro Comunale, Vizenza
13 January	Michail Lifits	Chiesa di San Luigi, Portogruaro
15 January	Michail Lifits	Palazzo Zacco-Armeni, Padova
28 January	Alexander Romanovsky	Thyssen-Bornemisza National Museum, Madrid
08 February	Alessandro Taverna	Wigmore Hall, London
11 February	Sasha Grynyuk	Laieszhalle, Hamburg
29 February	Clelia Cafiero	Steinway Hall, London
18 April	James Krailing	Steinway Hall, London
26 April	Fabio Martino	Landesvertrag Hamburg, Berlin
04 May	Daniele Rinaldo	Bechstein Centrum, Frankfurt
06 May	Sasha Grynyuk	Castleton Theater, Virginia
08 May	Sasha Grynyuk	Cokesbury Village, Hockessin, Delaware
10 May	Sasha Grynyuk	Steinway Hall, New York
19 May	Mei Yi Foo	Regent Hall, London
30 May	Reinis Zariņš	Steinway Hall, London
30 May	Vitaly Pisarenko	Steinway-Haus, Düsseldorf
31 May	Vitaly Pisarenko	Steinway-Haus, Hamburg
01 June	Vitaly Pisarenko	New Living Home, Hamburg
02 June	Vitaly Pisarenko	Riepenburger Mühle, Hamburg
03 June	Vitaly Pisarenko	Coselpalais, Dresden
06 June	Vitaly Pisarenko	Augustinum, Hamburg
03 July	Me Yi Foo	Europa In Musica, Rome
04 July	Jianing Kong	Steinway Hall, London
12 July	Vitaly Pisarenko	
15 July	Vitaly Pisarenko	Michelangeli Festival Rabbi, Trento
11 September	Lilit Grigoryan	International Piano Festival, Sala Beethoven, Monterrey
12 September	Lilit Grigoryan	International Piano Festival, Torreón
03 October	Leonora Armellini	Steinway Hall, London
07 October	Jianing Kong	Castleton Theater, Virginia
09 October	Jianing Kong	Cokesbury Village, Hockessin, Delaware
11 October	Jianing Kong	Steinway Hall, New York
03 November	Sasha Grynyuk	Riepenburger Mühle, Hamburg
04 November	Sasha Grynyuk	Coselpalais, Dresden
07 November	Sasha Grynyuk	Private Concert, Hamburg
08 November	Sasha Grynyuk	Steinway-Haus, Munich
09 November	Alessandro Taverna	Bechstein Centrum, Frankfurt
10 November	Alessandro Taverna	Orangerie, Schloss Rheda-Wiedenbrück
10 November	Vitaly Pisarenko	Goldsmiths College, London (Liszt Society)

CONCERT DATE	*CONCERT TITLE / DESCRIPTION*	VENUE
	MUSICIANS' NAMES	
11 November	Alessandro Taverna	Beethoven-Haus, Bonn
11 November	Alexander Sitkovetsky & Wu Qian	Neue Philharmonie, Westfalen
11 November	Wu Qian	Neue Philharmonie, Westfalen
22 November	Alessandro Taverna	Società Filarmnonica, Trento
28 November	Slava Sidorenko	Steinway Hall, London
2013		
09 January	Sasha Grynyuk	Teatro San Marco, Vicenza
11 January	Sasha Grynyuk	Sala Maffeiana, Verona
13 January	Sasha Grynyuk	Associazione Musicale Agimus, Padova
02 February	Alexander Romanovsky	Private Concert, Dundee
06 February	Evelyne Berezovsky	Steinway Hall, London
28 February	Sasha Grynyuk	Società Filarmnonica, Trento
10 March	Jayson Gillham	Teatro Ghione, Rome
21 March	Sasha Grynyuk	Wigmore Hall, London
10 April	Anna Fedorova	Steinway Hall, London
10 April	Alessandro Taverna	Palais Metternich, Vienna
13 April	Vanessa Benelli Mosell	Teatime Classics, Laeiszhalle, Hamburg
01 May	Michail Lifits	Auditorium San Domenico, Foligno
03 May	Jianing Kong	Bechstein Centrum, Frankfurt
05 May	Evelyne Berezovsky	Castleton Theater, Virginia
07 May	Evelyne Berezovsky	Cokesbury Village, Hockessin, Delaware
09 May	Evelyne Berezovsky	Steinway Hall, New York
11-13 May	Martyna Kaźmierczak	Friends of Square Pianos, Finchcocks, Cranbrook
11-13 May	***Keyboard Trust Festival***	
11-13 May	Mei Yi Foo	L'Aquila
11-13 May	Vitaly Pisarenko	L'Aquila
11-13 May	Pablo Rossi	L'Aquila
20 May	Alexander Romanovsky	Orchestra della Toscana, Florence
21 May	Daniele Rinaldo	Augustinum, Hamburg
22 May	Caterina Grewe	Steinway Hall, London
22 May	Daniele Rinaldo	Italian Cultural Institute, Hamburg
23 May	Daniele Rinaldo	Steinway-Haus, Hamburg
24 May	Daniele Rinaldo	Orangerie, Schloss Rheda-Wiedenbrück
25 May	Daniele Rinaldo	Riepenburger Mühle, Hamburg
27 May	Daniele Rinaldo	New Living Home, Hamburg
28 May	Daniele Rinaldo	Landesvertrag Hamburg, Berlin
03 July	Giulia Rossini	Steinway Hall, London
21 July	Michail Lifits	Michelangeli Festival, Rabbi, Trento
20 August	Michail Lifits	International Piano Festival, Sala Beethoven, Monterrey

CONCERT DATE	*CONCERT TITLE / DESCRIPTION* MUSICIANS' NAMES	VENUE
21 August	Michail Lifits	International Piano Festival, Torreón
02 October	Maulen Alimbayev	Steinway Hall, London
06 October	Daniele Rinaldo	Castleton Theater, Virginia
08 October	Daniele Rinaldo	Cokesbury Village, Hockessin Delaware
10 October	Daniele Rinaldo	Steinway Hall, New York
16 October	Urszula Danielewicz	Cobbe Collection, Hatchlands, Guildford
31 October	Urszula Danielewicz	Handel House, London
07 November	Mei Yi Foo (replacing Evelyne Berezovsky)	Steinway-Haus, Munich
08 November	Mei Yi Foo (replacing Evelyne Berezovsky)	Bechstein Centrum, Frankfurt
09 November	Mei Yi Foo (replacing Evelyne Berezovsky)	Riepenburger Mühle, Hamburg
27 November	Alexander Ullman	Steinway Hall, London
2014		
11 January	Evelyne Berezovsky	Palazzo Albrizzi, Venice
12 January	Evelyne Berezovsky	Associazione Musicale Agimus, Padova
15 January	Evelyne Berezovsky	Sala d'Onore, Palazzo delle Opere Sociali, Vicenza
18 January	Vitaly Pisarenko	University of Tuscia, Viterbo
19 January	Vitaly Pisarenko	Teatro Ghione, Rome
27 January	Jayson Gillham	Wigmore Hall, London
26 February	Marcos Madrigal	Steinway Hall, London
23 March	Alessandro Taverna	Neue Philharmonie Westfalen, Recklinghausen
23 March	Alessandro Taverna	Gelsenkirchen
09 April	Artem Yasynskyy	Steinway Hall, London
09 April	Vanessa Benelli Mosell	Representation of the City of Hamburg, Berlin
10 April	Vanessa Benelli Mosell	Steinway Hall, Hamburg
11 April	Vanessa Benelli Mosell	Istituto Italiano di Cultura di Amburgo, Hamburg
12 April	Leonora Armellini	Teatime Classics, Laeiszhalle, Hamburg
08 May	Vitaly Pisarenko (with the Orchestra Filarmonica Marchigiana)	Società Amici della Musica, Ancona at Teatro Gentile, Fabriano
08 May	Alexander Ullman (with the Orchestra Filarmonica Marchigiana)	Società Amici della Musica, Ancona at Teatro Gentile, Fabriano

CONCERT DATE	*CONCERT TITLE / DESCRIPTION* MUSICIANS' NAMES	VENUE
09 May	Vitaly Pisarenko (with the Orchestra Filarmonica Marchigiana)	Società Amici della Musica, Ancona at Teatro Gentile, Fabriano
09 May	Alexander Ullman (with the Orchestra Filarmonica Marchigiana)	Società Amici della Musica, Teatro delle Muse, Ancona
10 May	Vitaly Pisarenko (with the Orchestra Filarmonica Marchigiana)	Società Amici della Musica, Teatro delle Muse, Ancona
10 May	Alexander Ullman (with the Orchestra Filarmonica Marchigiana)	Società Amici della Musica, Acona at Teatro Rossini, Pesaro
09 May	Evelyne Berezovsky	Bechstein Centrum, Frankfurt
10 May	Evelyne Berezovsky	Riepenburger Mühle, Hamburg
12 May	Evelyne Berezovsky	New Living Home, Hamburg
13 May	Evelyne Berezovsky	Augustinum, Hamburg
14 May	Vitaly Pisarenko	Yamaha Salon, New York
15 May	Vitaly Pisarenko	Cokesbury Village, Hockessin, Delaware
16 May	Vitaly Pisarenko	Cathedral Village, Philadelphia
18 May	Vitaly Pisarenko	Castleton Theater, Virginia
21 May	Dinara Klinton	Steinway Hall, London
23 May	Lilit Grigoryan	Orangerie, Rheda-Wiedenbrueck
04 June	Ksenia Semenova	Cobbe Collection, Hatchlands, Guildford
06 June	Ksenia Semenova	Fenton House, London
07 June	Ksenia Semenova	Private Concert, Beaconsfield
02 July	Anna Dmytrenko	Steinway Hall, London
23–25 July	Pablo Rossi	Festival Pontina, Sermoneta
23–25 July	Alexander Ullman	Festival Pontina, Sermoneta
23–25 July	Evelyne Berezovsky	Festival Pontina, Sermoneta
21 August	Martyna Kaźmierczak	Arundel Festival
23 August	Ksenia Semenova	Harpsichords at St Cecilia's, Edinburgh
27 September	Martyna Kaźmierczak	Plumley Heritage Festival, Arundel
15 October	Alexander Ullman	Yamaha Salon, New York
16 October	Alexander Ullman	Cathedral Village, Philadelphia
18 October	Alexander Ullman	Cokesbury Village, Hockessin, Delaware
26 October	Stefano Greco	Castleton Theater, Virginia
01 October	Olivia Sham	Cobbe Collection, Hatchlands, Guildford
08 October	Rodolfo Leone	Steinway Hall, London
21 October	Evelyne Berezovsky	Reform Club, London
21 October	Alexander Ullman	Reform Club, London
24 October	Olivia Sham	Fenton House, London
28 October	Pablo Rossi	Brazilian Embassy, London

CONCERT DATE	*CONCERT TITLE / DESCRIPTION* MUSICIANS' NAMES	VENUE
30 October	Pablo Rossi	Brazilian Embassy, Rome
30 October	Lilit Grigoryan	Orkestra Akademik Başkent, Ankara
31 October	Florian Heinisch	Orkestra Akademik Başkent, Ankara
13 November	Marcos Madrigal (with the Orchestra Filarmonica Marchigiana)	Società Amici della Musica, Teatro delle Muse, Ancona
13 November	Vitaly Pisarenko (with the Orchestra Filarmonica Marchigiana)	Società Amici della Musica, Teatro delle Muse, Ancona
14 November	Marcos Madrigal (with the Orchestra Filarmonica Marchigiana)	Società Amici della Musica, Ancona at Teatro Rossini, Pesaro
14 November	Vitaly Pisarenko (with the Orchestra Filarmonica Marchigiana)	Società Amici della Musica, Ancona at Teatro Rossini, Pesaro
14 November	Artem Yasynskyy	Bechstein Centrum, Frankfurt
16 November	Marcos Madrigal (with the Orchestra Filarmonica Marchigiana)	Società Amici della Musica, Ancona at Teatro Gentile, Fabriano
16 November	Vitaly Pisarenko (with the Orchestra Filarmonica Marchigiana)	Società Amici della Musica, Ancona at Teatro Gentile, Fabriano
26 November	Sergey Tukachev	Steinway Hall, London
28 November	Gesualdo Coggi	Italian Cultural Institute, Hamburg & Società Dante Alighieri, Hamburg
30 November	Gesualdo Coggi	Italian Cultural Institute, Hamburg & Società Dante Alighieri, Kiel
18 December	Vitaly Pisarenko	Bocconi University, Milan
2015		
16 January	Alexander Ullman	RAI Studio Performance, Rome
17 January	Alexander Ullman	University of Tuscia, Viterbo
18 January	Alexander Ullman	Teatro Ghione, Rome
22 January	Alexander Ullman	Teatro San Marco, Vicenza
24 January	Alexander Ullman	Palazzo Albrizzi, Venice
25 January	Alexander Ullman	Palazzo Zacco-Armeni, Padova
26 January	Alexander Ullman	Hotel Ritz, Abano Terme
28 January	Alexander Ullman	Palazzo Cavagnis, Venice
04 February	Evgeny Genchev	Steinway Hall, London
25 February	Artem Yasynskyy	Representation of the City of Hamburg, Berlin
26 February	Artem Yasynskyy	Augustinum, Hamburg
27 February	Artem Yasynskyy	Steinway Hall, Hamburg
01 March	Maulen Alimbayev	St Michael and All Angels Church, Adbaston Concert Society, Adbaston
04 March	Galina Chistiakova	Steinway Hall, London

CONCERT DATE	*CONCERT TITLE / DESCRIPTION* MUSICIANS' NAMES	VENUE
14 April	Anna Fedorova	Steinway Hall, Munich
16 April	Vitaly Pisarenko	Wigmore Hall, London
17 April	Anna Fedorova	New Living Home, Hamburg
18 April	Anna Fedorova ♬	Teatime Classics, Laeiszhalle, Hamburg
29 April	Arsha Kaviani	Steinway Hall, London
06 May	Jayson Gillham	Teatro Rossini, Pesaro
06 May	Alexander Ullman	Teatro Rossini, Pesaro
08 May	Jayson Gillham ♬	Teatro delle Muse, Ancona
08 May	Alexander Ullman	Teatro delle Muse, Ancona
08 May	Gesualdo Coggi	Orangerie, Schloss Rheda-Wiedenbrück
08 May	Sergey Tukachev	Bechstein Centrum, Frankfurt
09 May	Jayson Gillham (with the Orchestra Filarmonica Marchigiana)	Società Amici della Musica, Ancona at Teatro Gentile, Fabriano
09 May	Alexander Ullman (with the Orchestra Filarmonica Marchigiana)	Società Amici della Musica, Ancona at Teatro Gentile, Fabriano
09 May	Vanessa Benelli Mosell	Castleton Theater, Virginia
11 May	Vanessa Benelli Mosell	Cathedral Village, Philadelphia
12 May	Vanessa Benelli Mosell	Cokesbury Village, Delaware
14 May	Vanessa B. Mosell ♬	Concert Space, Beethoven Pianos, New York City
10 June	Catalina Vicens	Cobbe Collection, Hatchlands, Guildford
11 June	Catalina Vicens	Handel House, London
12 June	Catalina Vicens	Fenton House, London
17 June	Mark Viner	Steinway Hall, London
10 July	Emanuel Rimoldi	Palazzo Baronale, Fondi Festival, Pontino, Sermoneta
12 July	Vitaly Pisarenko	Palace of Justice of the Federal Administration Court, Leipzig
12 July	Dinara Klinton	Michelangeli Studies Centre, Brescia, Rabbi, Trento
13 July	Vitaly Pisarenko	Private Concert, Hamburg
27 July	Vitaly Pisarenko	Sabaudia Corte Comunale, Festival Pontino, Sermoneta
11 August	Vitaly Pisarenko	International Piano Festival, Sala Beethoven, Monterrey
12 August	Vitaly Pisarenko	International Piano Festival, Torreón
14 October	Chiyan Wong ♬	Steinway Hall, London
17 October	Olivia Sham	House Concert, Arundel
18 October	Evgeny Genchev	Ann Goodman Recital Hall, Kaufman Music Center, New York City
19 October	Evgeny Genchev	Bulgarian Consulate General, New York City

CONCERT DATE	*CONCERT TITLE / DESCRIPTION* MUSICIANS' NAMES	VENUE
20 October	Evgeny Genchev	Cathedral Village, Philadelphia
21 October	Evgeny Genchev	The Hill at Whitemarsh, Philadelphia
21 October	Andrew Dewar (Organ)	Temple Church, London
28 October	Mihai Ritivoiu	Steinway Hall, London
28 October	Alexander Ullman	Steinway Hall, Munich
29 October	Alexander Ullman	Steinway Hall, Cologne
30 October	Alexander Ullman	Private Concert, Hamburg
31 October	Alexander Ullman	Gohliser Schlösschen, Leipzig
13 November	Emanuel Rimoldi	Bechstein Centrum, Frankfurt
21 November	Darío Llanos Javierre ♬	Goldsmiths College, London (Liszt Society)
25 November	Florian Heinisch	Steinway Hall, London
03 December	Vitaly Pisarenko	The Shoe Factory, Pharos Arts Foundation, Nicosia
2016		
16 January	Vitaly Pisarenko	Palazzo Albrizzi, Venice
17 January	Vitaly Pisarenko	Palazzo Zacco-Armeni, Circolo Ufficiali, Padova
18 January	Vitaly Pisarenko	Hotel Ritz, Abano Terme
19 January	Vitaly Pisarenko	Teatro Comunale Città di Vicenza
28 January	Alexander Ullman	Bocconi University, Milan
03 February	Jan Hugo	Steinway Hall, London
04 February	Evgeny Genchev	Romanian Cultural Institute, London
04 February	Mihai Ritivoiu	Romanian Cultural Institute, London
26 February	Galina Chistiakova	The Shoe Factory, Pharos Arts Foundation, Nicosia
28 February	Alexander Ullman	Wigmore Hall, London
02 March	Iyad Sughayer	Steinway Hall, London
06 March	Evgeny Genchev	St Michael and All Angels Church, Adbaston Concert Society, Adbaston
06 April	Christopher Wayne Smith	Steinway Hall, London
09 April	Sergey Tukachev	Teatime Classics, Laeiszhalle, Hamburg
15 April	Emanuel Rimoldi	Orangerie, Schloss Rheda-Wiedenbrück
06 May	Mihai Ritivoiu	Bechstein Centrum, Frankfurt
10 May	Bolai Cao	Yamaha Salon, New York
12 May	Bolai Cao	Cathedral Village, Philadelphia
13 May	Bolai Cao	Cokesbury Village, Delaware
15 May	Bolai Cao	Castleton Theater, Virginia
16 May	Mihai Ritivoiu ♬	Reform Club, London
16 May	Emanuel Rimoldi	Reform Club, London
01 June	Andre Gallo	Steinway Hall, London

CONCERT DATE	*CONCERT TITLE / DESCRIPTION* MUSICIANS' NAMES	VENUE
06 June	Emanuel Rimoldi	New Living Home, Hamburg
07 June	Emanuel Rimoldi	Augustinum, Hamburg
08 June	Emanuel Rimoldi	Representation of the City of Hamburg, Berlin
08 June	Martyna Kaźmierczak	Cobbe Collection, Hatchlands, Guildford
09 June	Emanuel Rimoldi	Steinway Hall, Hamburg
10 June	Emanuel Rimoldi	Italian Cultural Institute, Hamburg
15 June	Martyna Kaźmierczak	Fenton House, London
08 July	Evgeny Genchev	St Barnabas's Church, Ealing, London
24 August	Jean Rondeau (Historic Keyboard)	St Cecilia's, Edinburgh
24 September	Mark Viner	Newport Music Club, Shropshire
05 October	Nicholas Young ♬	Steinway Hall, London
16 October	Dario Llanos Javierre ♬	St Mary's, Perivale, London
18 October	Assen Boyadjiev (Historic Keyboard)	Royal Academy of Music Museum, London
19 October	Assen Boyadjiev (Historic Keyboard)	Cobbe Collection, Hatchlands, Guildford
22 October	Mark Viner	Cokesbury Village, Delaware
24 October	Mark Viner	Cathedral Village, Philadelphia
25 October	Mark Viner	Steinway Hall, New York
26 October	Cem Babacan	Steinway Hall, London
28 October	Andre Gallo	The Shoe Factory, Pharos Arts Foundation, Nicosia
02 November	Alberto Chines	Steinway Hall, London
08 November	Emanuel Rimoldi	International Piano Festival, Sala Beethoven, Monterrey
08 November	Mark Viner	Steinway Hall, Munich
09 November	Emanuel Rimoldi	International Piano Festival, Torreón
09 November	Rachel Mahon (Organ)	Temple Church , London
10 November	Mark Viner	Steinway Hall, Cologne
11 November	Mark Viner	Bechstein Centrum, Frankfurt
17 November	Alexander Ullman (with members of Manchester Camerata)	Whitworth Art Gallery, Manchester
26 November	Yuanfan Yang	St Mary's Perivale, London (Liszt Society)
29 November	Pablo Rossi	St Mary's, Perivale, London
2017		
24 January	Marcos Madrigal ♬	St Mary's, Perivale, London
24 January	Emanuel Rimoldi	Wigmore Hall, London
27 January	Galina Chistiakova	Ridotto di Teatro Comunale, Vicenza
28 January	Galina Chistiakova	Palazzo Albrizzi, Venice

CONCERT DATE	*CONCERT TITLE / DESCRIPTION* MUSICIANS' NAMES	VENUE
29 January	Galina Chistiakova	Palazzo Zacco-Armeni, Padova
30 January	Galina Chistiakova	Hotel Ritz, Abano Terme
02 February	Emanuel Rimoldi (with members of Manchester Camerata)	'Home', Manchester
12 February	Emanuel Rimoldi	Amici della Musica, Padova
18 February	Andre Gallo	Konzertsalon, Vienna
22 February	Ilya Kondratiev	Steinway Hall, London
24 February	Andre Gallo	RAI, Rome
25 February	Vitaly Pisarenko	Oxshott and Cobham Music Society
03 March	Jan Hugo	St Mary's, Perivale, London
03 March	Emanuel Rimoldi	Bösendorfer-Loft-Philharmonic, Moscow
22 March	Hin-Yat Tsang	Steinway Hall, London
24 March	Mark Viner	The Shoe Factory, Pharos Arts Foundation, Nicosia
25 March	Sasha Grynyuk	(New Babylon) LSO St Luke's, London
05 April	Iyad Sughayer	Steinway Hall, Hamburg
06 April	Iyad Sughayer	Augustinum, Hamburg
08 April	Iyad Sughayer	Teatime Classics, Laeiszhalle, Hamburg
02 May	Iyad Sughayer	Manchester Cathedral
03 May	Mariam Batsashvili	Bechstein Centrum, Frankfurt
10 May	Ke Ma ♬	Steinway Hall, London
12 May	Florian Heinisch	Orangerie, Schloss Rheda-Wiedenbrück
18 May	Emanuel Rimoldi	Collaboration with Gila Goldstein. Yamaha Salon, New York City
19 May	Emanuel Rimoldi	Cokesbury Village, Delaware
21 May	Emanuel Rimoldi	Castleton Theater, Virginia
22 May	Emanuel Rimoldi ♬	Cathedral Village, Philadelphia
04 June	Ilya Kondratiev	St Michael and All Angels Church, Adbaston Concert Society, Adbaston
09 June	Vitaly Pisarenko	The Shoe Factory, Pharos Arts Foundation, Nicosia
10 June	Andre Gallo	RAI, Rome
11 June	Jean Rondeau (Historic Keyboard)	Private Concert, Beaconsfield
13 June	Jean Rondeau (Historic Keyboard)	British Harpsichord Society. Handel House, London
14 June	Jean Rondeau (Historic Keyboard)	Cobbe Collection, Hatchlands, Guildford
18 June	Jiyeong (Chloe) Mun	St Mary's, Perivale, London
21 June	Jiyeong (Chloe) Mun	Steinway Hall, London
16 August	Martyna Kaźmierczak	St Cecilia's Hall, Edinburgh

CONCERT DATE	*CONCERT TITLE / DESCRIPTION* MUSICIANS' NAMES	VENUE
19 September	Mariam Batsashvili	International Piano Festival, Sala Beethoven, Monterrey
20 September	Mariam Batsashvili	International Piano Festival, Torreón
27 September	Alexander Gadjiev ♬	Steinway Hall, London
15 October	Mariam Batsashvili	Castleton Theater, Virginia
16 October	Mariam Batsashvili	Cathedral Village, Philadelphia
17 October	Mariam Batsashvili	Cokesbury Village, Delaware
18 October	Mariam Batsashvili	Steinway Hall, New York City
18 October	Pablo Rossi ♬	Chopin Festival, Buenos Aires
20 October	Mariam Batsashvili	Private Concert, Washington DC
25 October	Martin Ivanov	Steinway Hall, London
07 November	Florian Heinisch	Augustinum, Hamburg
09 November	Florian Heinisch	Steinway Hall, Hamburg
15 November	Iyad Sughayer	Bechstein Centrum, Frankfurt
16 November	Artem Yasynskyy	The Shoe Factory, Pharos Arts Foundation, Nicosia
18 November	Ilya Kondratiev	Glasgow Art Club
19 November	Tyler Hay	Konzertsalon, Vienna
22 November	Florian Heinisch	Representation of the City of Hamburg, Berlin
22 November	Nicholas Freestone (Organ)	Temple Church, London
22 November	Umberto Laureti	Steinway Hall, London
25 November	Edward Leung	St Mary's, Perivale, London
25 November	Artem Yasynskyy	Teatime Classics, Laeiszhalle, Hamburg
29 November	Florian Heinisch	New Living Home, Hamburg
2018		
13 January	Mark Viner	University of Tuscia, Viterbo
14 January	Mark Viner	Teatro Ghione, Rome
17 January	Mark Viner	Teatro Comunale, Vicenza
20 January	Iyad Sughayer	Newport Music Club, Shropshire
20 January	Mark Viner	Palazzo Albrizzi, Venice
21 January	Andre Gallo	Sala dei Giganti, Padova (Amici della Musica di Padova)
21 January	Mark Viner	Palazzo Zacco-Armeni, Padova
22 January	Mark Viner	Hotel Ritz, Abano Terme
08 February	Ilya Kondratiev (with members of Manchester Camerata)	Stoller Hall, Manchester
09 February	Ilya Kondratiev (with members of Manchester Camerata)	Muni Theatre, Colne
20 February	Vitaly Pisarenko	Parliament Chamber, Temple, London
28 February	Adrian Brendle	Steinway Hall, London
02 March	Mark Viner	Wigmore Hall, London

CONCERT DATE	*CONCERT TITLE / DESCRIPTION* MUSICIANS' NAMES	VENUE
21 March	Filip Michalak	Steinway Hall, London
28 March	Ilya Kondratiev	The Shoe Factory, Pharos Arts Foundation, Nicosia
21 April	Andre Gallo	Magliano Church, Toscana
25 April	Tomoki Sakata	Steinway Hall, London
25 April	Hin Yat Tsang ♬	Bechstein Centrum, Frankfurt
26 April	Mariam Batsashvili	Steinway Hall, Cologne
27 April	Mariam Batsashvili	Orangerie, Schloss Rheda-Wiedenbrück
04 May	Vitaly Pisarenko	Erin Arts Festival, Isle of Man
04 May	Mark Viner ♬ (with members of Manchester Camerata)	Anthony Burgess Foundation, Manchester
06 May	Mark Viner (with members of Manchester Camerata)	St Michael and All Angels Church, Adbaston Concert Society, Adbaston
10 May	Vitaly Pisarenko	Cobbe Collection, Hatchlands, Guildford
11 May	Sasha Grynyuk	Private Concert for Cottbus Trustees. Steinway Hall, London
22 May	Andre Gallo	Steinway Hall, New York
23 May	Andre Gallo	Cathedral Village, Philadelphia
24 May	Andre Gallo	Cokesbury Village, Delaware
03 June	Yuanfan Yang	St Michael and All Angels Church, Adbaston Concert Society, Adbaston
17 June	Vitaly Pisarenko (with the Royal Philharmonic Orchestra)	Cadogan Hall, London
20 June	Nicola Losito	Steinway Hall, London
22 June	Vitaly Pisarenko (with members of Manchester Camerata)	Góbéfest, Albert Square, Manchester
27 June	Adrian Brendle	St Giles-without-Cripplegate, London
05 July	Stefano Greco (replacing Mariam Batsashvili)	Steinway Hall, Hamburg
06 July	Stefano Greco ♬ (replacing Mariam Batsashvili)	Private Concert, Hamburg
02 August	Vitaly Pisarenko ♬	Michelangeli Festival, Chiesa di San Bernardo, Rabbi, Trento.
11 August	Catalina Vicens (Historic Keyboard)	St Cecilia's Hall, Edinburgh
04 October	Galina Chistiakova ♬ (with members of Manchester Camerata)	Stoller Hall, Manchester
04 October	Andre Gallo ♬ (with members of Manchester Camerata)	Stoller Hall, Manchester

CONCERT DATE	*CONCERT TITLE / DESCRIPTION* MUSICIANS' NAMES	VENUE
10 October	Arina Lazgiian	Rossotrudnichestvo, London
09 October	Alexander Ullman	International Piano Festival, Sala Beethoven, Monterrey
10 October	Alexander Ullman	International Piano Festival, Torreón
11 October	Jiyeong (Chloe) Mun	Steinway Hall, New York
12 October	Jiyeong (Chloe) Mun	Cokesbury Village, Delaware
14 October	Jiyeong (Chloe) Mun	Castleton Theater, Virginia
15 October	Jiyeong (Chloe) Mun	Cathedral Village, Philadelphia
17 October	Jiyeong (Chloe) Mun	Young Musicians Musicales, Philadelphia
24 October	Ilya Kondratiev	Representation of the City of Hamburg, Berlin
25 October	Ilya Kondratiev	Bechstein Centrum, Hamburg
26 October	Ilya Kondratiev	New Living Home, Hamburg
05 November	Ilya Kondratiev	Steinway Hall, Munich
06 November	Ilya Kondratiev	Steinway Hall, Hamburg
07 November	Ilya Kondratiev	Bechstein Centrum, Frankfurt
08 November	Iyad Sughayer	Palmusic, Conway Hall, London
09 November	Jamie Bergin	St Mary's, Perivale, London
11 November	Keishi Suzuki	Konzertsalon, Vienna
24 November	Corbin Beisner	St Mary's, Perivale, London (Liszt Society)
24 November	Phillip Leslie	St Mary's, Perivale, London (Liszt Society)
28 November	Ivan Krpan	Bob Boas's House, London
28 November	Callum Alger (Organ)	Temple Church, London
30 November	Ivan Krpan	St Barnabas's Church, Ealing, London
18 December	Phillip Leslie	Bobby Chen Concert, Menuhin School, Stoke D'Abernon
20 December	Florian Heinisch ♫ (with the Erfurt Philharmonic Orchestra)	Erfurt Theatre, Thuringia
25 December	Ilya Kondratiev	Bösendorfer Loft Philharmonic, Moscow
2019		
12 January	Ilya Kondratiev	Palazzo Albrizzi, Venice
13 January	Ilya Kondratiev	Palazzo Zacco-Armeni, Padova
14 January	Ilya Kondratiev	Hotel Ritz, Abano Terme
15 January	Ilya Kondratiev	Teatro Communale, Vicenza
17 January	Ilya Kondratiev	Chiesa dell'oratorio del Santissimo Sacramento, Rome
18 January	Ilya Kondratiev	RAI, Rome
18 January	Tyler Hay	Pharos Arts Foundation, Shoe Factory, Nicosia
19 January	Ilya Kondratiev	University of Tuscia, Viterbo

CONCERT DATE	*CONCERT TITLE / DESCRIPTION* MUSICIANS' NAMES	VENUE
27 January	Jonathan Ferrucci	Sala dei Giganti, Padova (Amici della Musica di Padova)
08 February	Phillip Leslie (Replacing Camiel Boomsma)	St Mary's, Perivale, London
09 February	Yuanfan Yang	Teatime Classics, Laeiszhalle, Hamburg
16 February	Edward Leung	Newport Music Club, Shropshire
21 February	Catalina Vicens (Historic Keyboard)	Pharos Arts Foundation, Shoe Factory, Nicosia
23 February	Tyler Hay	Oxshott and Cobham Music Society
08 March	Cristian Sandrin ♬	St Mary's, Perivale, London.
13 March	Ilya Kondratiev	Parliament Chamber, Temple, London
03 April	Lucija Majstorović	Steinway Hall, London
02 May	Dinara Klinton	Cobbe Collection, Hatchlands, Guildford
03 May	Adrian Brendle ♬	Erin Arts Centre, Isle of Man
05 May	Jamie Bergin	St Michael and All Angels Church, Adbaston Concert Society, Adbaston
08 May	Filip Michalak	Bechstein Centrum, Frankfurt
13 May	Talon Smith	Teatro di Villa Torlonia, Rome University
15 May	Hao Zi Yoh	Steinway Hall, London
16 May	Ilya Kondratiev	Steinway Hall, New York
17 May	Ilya Kondratiev	Cathedral Village, Philadelphia
18 May	Ilya Kondratiev	Cokesbury Village, Delaware
19 May	Ilya Kondratiev	Castleton Theater, Virginia
20 May	Yuanfan Yang	Steinway Hall, Berlin
22 May	Jiyeong (Chloe) Mun	The Shoe Factory, Pharos Arts Foundation, Nicosia
22 May	Yuanfan Yang	Private Concert, Hamburg
23 May	Yuanfan Yang	Bechstein Centrum, Hamburg
24 May	Yuanfan Yang	Orangerie, Schloss Rheda-Wiedenbrück
26 May	Umberto Laureti ♬	Recondite Armonie Festival, Magliano Church, Toscana
05 June	Yu-Ning Chuang	Steinway Hall, London
11 June	Jonathan Ferrucci	Olga Jegunova's Penthouse, Notting Hill, London
12 June	Tyler Hay ♬	Cobbe Collection, Hatchlands, Guildford
25 June	Nicola Losito	St Giles' Cripplegate, London
26 June	Chiyan Wong	St Jude's Proms, London
01 July	Tom Hicks	St Martin in the Fields, London
06 July	Tomoki Sakata	Michelangeli Festival, Sala Congressi del Parco Nazionale dello Stelvio, Pejo, Trento

CONCERT DATE	*CONCERT TITLE / DESCRIPTION* MUSICIANS' NAMES	VENUE
11 August	Ilya Kondratiev ♬	Dorstone, Hay on Wye
21 August	Jiyeong (Chloe) Mun	Michelangeli Festival, Chiesa di San Bernardo, Rabbi, Trento
29 September	Ivan Krpan	Musica International, Fazioli Hall, Cremona
01 October	Jonathan Ferrucci	Aula Magna, Roma Tre Orchestra, Rome
16 October	Iyad Sughayer	Steinway Hall, New York
16 October	Luke Jones	Steinway Hall, London
17 October	Iyad Sughayer	Cathedral Village, Philadelphia
18 October	Iyad Sughayer	Cokesbury Village, Delaware
19 October	Drew Steanson	Church of the Immaculate Conception (Farm Street), London
20 October	Iyad Sughayer	Castleton Theater, Virginia
21 October	Iyad Sughayer ♬	Arts Club of Washington DC
27 October	Jiyeong (Chloe) Mun ♬	Wigmore Hall, London
13 November	Ivan Krpan	Bechstein Centrum, Frankfurt
13 November	Simone Tavoni	Steinway Hall, London
27 November	Ivan Krpan	Steinway Hall, Hamburg
28 November	Ivan Krpan ♬	Representation of the City of Hamburg, Berlin
30 November	Corbin Beisner ♬	St Mary's Perivale, London (Liszt Society)
07 December	Bocheng Wang ♬	Church of the Immaculate Conception (Farm Street), London
25 December	Evelyne Berezovsky ♬	Bösendorfer-Loft-Philharmonic, Moscow
2020		
11 January	Alberto Chines	Palazzo Albrizzi, Venice
12 January	Alberto Chines	Palazzo Collegio Vescovile (Palazzo Barbarigo), Padova and Hotel Ritz, Abano Terme
22 January	Yuanfan Yang	Teatro Comunale, Vicenza
24 January	Yuanfan Yang	RAI, Rome
24 January	Edward Leung ♬	Cranleigh Arts Centre
25 January	Yuanfan Yang	University of Tuscia, Viterbo
26 January	Yuanfan Yang	Aldebrandi Castle, Frascati
29 January	Yuanfan Yang	Teatro di Villa Torlonia, Rome University
05 February	Pontus Carron ♬	Steinway Hall, London
14 February	Jamie Bergin ♬	Buxton Festival
14 February	Tomoki Sakata ♬	The Shoe Factory, Pharos Arts Foundation, Nicosia
19 February	William Fox (Organ)	Temple Church, London
11 March	George X Fu (replacing Irma Gigani)	Steinway Hall, London

CONCERT DATE	*CONCERT TITLE / DESCRIPTION* MUSICIANS' NAMES	VENUE
12 July	Jonathan Ferrucci	St Mary's, Perivale, London via Arts Club of Washington DC (Live Stream)
09 August	Alexander Ullman	Michelangeli Festival, Palazzo Cortella al Dòs, Rabbi, Trento
01 October	Nicola Losito	New Living Home, Hamburg
14 October	Luke Jones	Pharos Arts, Shoe Factory, Nicosia
21 October	Thomas Kelly	Steinway Hall, London
27 October	Petar Dimov ♬	St Mary's, Perivale, London
04 November	Hao Zi Yoh ♬	Cranleigh Arts
10 November	George Todica ♬	St Mary's, Perivale, London
11 November	Victor Braojos ♬	Steinway Hall, London
2021		
10 January	George X Fu	St Mary's, Perivale, London via Arts Club of Washington DC (Live Stream recording)
16 January	Alberto Chines ♬	University of Tuscia, Viterbo
17 February	Can Arisoy ♬	St Matthew's Church, Ealing, London (Livestream recording)
17 February	Roman Koskyakov ♬	St Matthew's Church, Ealing, London (Livestream recording)
17 March	Victor Maslov ♬	St Matthew's Church, Ealing, London (Livestream recording)
17 March	Jonathan Ferrucci	St Matthew's Church, Ealing, London (Livestream recording)
28 April	Damir Durmanovic ♬	Steinway Hall, London (Livestream recording)
05 May	Salvador Sánchez ♬	Bluthner Piano Centre, London (Livestream recording)
19 May	Pedro López Salas	Steinway Hall, London (Livestream recording)
19 May	Luke Jones ♬	Cranleigh Arts
06 June	Dinara Klinton ♬	St Mary's, Perivale, London via Arts Club of Washington DC (Live Stream recording)
09 June	Nikita Lukinov ♬	Bluthner Piano Centre, London (Livestream recording)
16 June	Maxim Kinasov ♬	Steinway Hall, London (Livestream recording)
30 June	Charles Francis (Organ)	Temple Church, London
18 July	Polina Sosnina (Organ)	Westminster Abbey, London
04 September	Yuanfan Yang	La Mortella, Ischia
05 September	Yuanfan Yang	La Mortella, Ischia
05 September	Nicola Losito ♬	Salle dei Giganti, Padova
06 September	Yuanfan Yang ♬	Villa Fondi de Sangro, Sorrento
05 October	George X Fu ♬	Brazilian Embassy, London
05 October	Simone Tavoni ♬	Brazilian Embassy, London

CONCERT DATE	*CONCERT TITLE / DESCRIPTION* MUSICIANS' NAMES	VENUE
05 October	Thomas Kelly ♬	Brazilian Embassy, London
05 October	Sasha Grynyuk ♬	Brazilian Embassy, London
20 October	Giovanni Bertolazzi ♬	Steinway Hall, London
26 October	Jonathan Ferrucci ♬	Palazzo Lanfredini, British Institute, Florence
06 November	Mariam Batsashvili ♬	Staatstheater, Cottbus
07 November	Mariam Batsashvili	Staatstheater, Cottbus
07 November	Giovanni Bertolazzi ♬	St Michael and All Angels Church, Adbaston Concert Society, Adbaston
17 November	Emanuil Ivanov ♬	Steinway Hall, London

APPENDIX 2

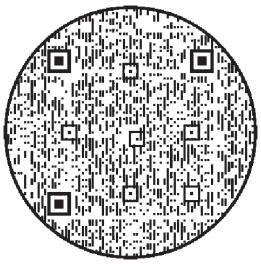
The Axworthy Chronicles

Revealing the Talent

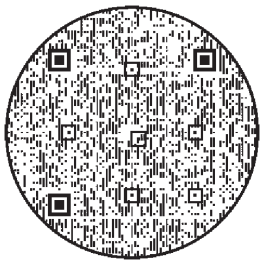
The need for young musicians to see their names widely quoted and the quality of their performances professionally assessed prompted Christopher Axworthy in 2015 to begin writing, then to publish his Chronicles. They are written with affection but acute professionalism, each presenting a serious essay and evaluation of the performance under review.

The Chronicles below pay homage to three of the most impressive of recent events:

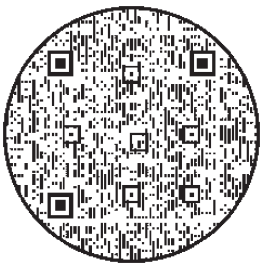
(Please scan with the camera on your device.)



Emanuil Ivanov



George X. Fu



Jiyeong (Chloe) Mun

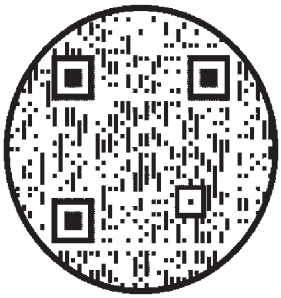
The artists reviewed in Christopher Axworthy's Chronicles are identified with the following symbol - ♬ in Appendix 1.

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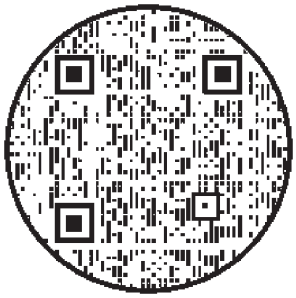
ENVOI

That is the story thus far. It has covered the joyous and the factual, the dynamics and the inner workings of the attempt to shorten the artists' route to reach their individual summit.

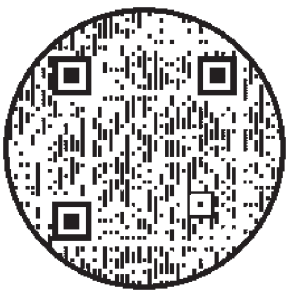
Never forgetting that theirs is a calling that needs to be sustained by a constant dialogue with their music and their soul. So we should end even this prosaic work not with fine words alone but with a true hymnal, to play us out to the next concert – the next season and the next anniversary – directly from the four bar codes below. Discover and keep the heavenly music that comes straight from the printed page – played by the finest we have ever been able to offer.



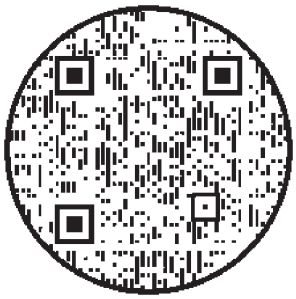
Jiyeong (Chloe) Mun – Beethoven: Piano Sonata No. 31, Op. 110



Alexander Ullman – Beethoven, arr. Liszt: Symphony No. 3 'Eroica'



Mariam Batsashvili – Liszt: Piano Sonata in B minor, S. 178



Mark Viner – Alkan: Grande Sonate Op. 33 & Trois Morçeaux Dans Le Genre Pathétique Op. 15 "Piano Classics"

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