

PTNA NEWS LETTER 2010



Piano Teachers' National Association of Japan, Incorporated by the Japanese Government
1-15-1 Sugamo Toshima-ku, Tokyo 170-8458 JAPAN
Tel: +81 (0)3 3944 1581 Fax: +81 (0)3 3944 8838
email:oversea@piano.or.jp <http://www.piano.or.jp/english/>

PTNA Starts Networking Local Competitions

For more diversity in learning and playing opportunities

PTNA started networking local piano competitions across Japan, as we began networking local piano teachers 40 years ago in accordance with the belief that 'diversity' is one of the key elements for the development of piano education.

From 2010, PTNA has taken the role of agents of several local piano competitions in Japan, apart from our PTNA Piano Competition, the biggest one in Japan. Since the local autonomy in cultural activities has expanded these days, it is said that big cities which exceed populations of 300,000 (40 cities as of 2010) are likely to host at least one local piano competition, and some are administered by PTNA members. In expectation of bigger numbers of participants and a wider variety of talents, five local piano competitions have come to join this program so far.

One of the partners, Aichi piano competition had 294 applicants this year and more than half of them applied through PTNA. According to the administrator, Aichi Piano Study Group led by Prof.Hideo SUGIURA (PTNA trustee), the competition offers repertoires which are difficult but worthwhile studying, and even early teenagers must play at least 5-6 works.

On the other hand, at the Miki-gakki Fresh Concert-Competition (Osaka), participants have to prepare only one



work of their own choice. This competition offers as

many chances as possible to youth. At the Nakatsu 'An die Musik' Competition (Oita), named after a lieder of Schubert, the administrator Ms.Keiko MIYAHARA (chief of the Nakatsu-Yukichi Station) focuses on refinement of the musicality and imagination of young children.

Then what is the advantage for students to apply through PTNA? Those applicants would obtain one 'stage point' at the time of the application. It is to record how many times they make public performances and when they obtain a certain amount of points (5,10,15,20 points..), they shall also be entitled to receive 'the award for continuous learning'. This system has been applied to the PTNA Piano Competition and PTNA Piano STEP, and now this new partnership enables bigger numbers of children to take advantage of multiple opportunities to play on stage, and at the same time, they can establish consistent lifelong learning practice.

Why is diversity essential for studying piano? This can be explained through an historical context. PTNA piano competition was inaugurated in 1977 as one of the key activities to nurture teaching skills and to develop young talent across Japan. The framework is solid; grades are divided by every two academic years, four periods of repertoires are required for all the grades. With its fairness and transparency (disclosure



of judging points, commentaries for all participants, etc), the number of participants has steadily increased and the level has remarkably improved. Some PTNA winners became laureates of many international competitions.

Then 20 years later, other wants and needs came from the students, that is, a desire to learn piano as a lifetime pleasure. Thus in 1997, PTNA Piano STEP, a concert-style evaluation program was inaugurated to encourage everyone to learn piano in all levels, styles and genres. In 2010 the number of participants is estimated to reach 38,000, almost equivalent to that of PTNA Piano Competition. It signifies the progress in diversification and personalization of the learning environment.

Networking local competitions is derived from this background. Since each competition is organized by different regulations, repertoires, juries, halls, etc, one can choose a place more suitable to their own aims. It would become a new incentive for self-improvement within the principle of lifelong learning.

<PTNA> PIANO TEACHERS' NATIONAL ASSOCIATION of Japan, is a nonprofit organization incorporated by the Ministry of Education, Culture, Sports, Science and Technology of JAPAN. Our mission is to advance the value of piano teachers committed to furthering a higher level of the pedagogical skills, and contribute to a broader cultural development. A network of more than 13,000 members and 300 offices across Japan.

In the year of Chopin's 200th birthday, PTNA is awarded Chopin's relief from Embassy of the Republic of Poland.

Create A Variety of Career Paths

Show various methods and interpretations

PTNA Piano Festival 2010 Haydn and Mozart!

"What makes Haydn and Mozart different?" This year, two pianists and composers, Prof. Robert Levin and Prof. Eisuke Tsuchida (professor of Tokyo College of Music) held interesting lectures on Haydn and Mozart at the PTNA piano festival held on August 24th.

Prof. Tsuchida regarded Haydn as a "director" while Mozart as a "hero" in a drama by exemplifying the excerpts of their sonatas, symphonies and operas. He focused on Haydn's persistent elements in articulation, rhythm, harmonic progression and surprising effects in modulations, comparing to much streamlined music of Mozart. Prof. Levin explained the difference of their musical languages. He expressed



the unexpected elements in Haydn's music with expressive sounds and body movements, and also referred to the historical background of the 18th century by playing period instruments (clavichord, harpsichord, fortepiano).

Prof. Emiko HARIMOTO, chairperson of the festival committee decided this theme as she would like to make Japanese students understand the sense of uniqueness in Haydn's music.

Lecture Concert Features Chopin's Dance Music

PTNA held a lecture concert of Chopin on May 3rd on the theme of "dance". Prof. Hitoshi KOBAYASHI, a pianist and representative of The Frederic Chopin Society in Japan, gave a lecture on Mazurka, Waltz, and Polonaise.

He focused on the harmonic and rhythmic characteristics of Mazurka, and made demonstration lessons with op.30-4, op.50 etc. Demonstration performances were presented by young pianists including Tomoki SAKATA (2009 Yasuko Fukuda prize) and Rieko NEZU (finalist of the 2005 Chopin International Competition).

A special program was featured at the end of the concert, demonstrating a dance performance by Mayumi YOSHIMOTO (dance) and Masako EZAKI (piano). They performed three pieces from the ballet "Les Sylphides"; Mazurka op.33-2, Polonaise op.40-1 and Waltz op.64-2. This lecture



above) Over 500 audiences came to the festival.
left) Prof. Levin played a clavichord.
right) A handout (80p) written by Prof. Tsuchida.
below) Prof. Kobayashi gave a lecture of Chopin.



concert was planned and organized by the Performance Research committee (chairperson: Yasuko SUGIMOTO)

A new way to enjoy competition 1 Ustream and 4 Twitters

PTNA proposes a new way to enjoy piano competition. By using Ustream and twitter, online audiences can enjoy live streaming and text-based live reports at the same time. It was realized at the semi-final (solo recital) and the final round (piano concerto) of grade Superior at PTNA piano competition.

Four opinion leaders tried twitter-ing while the performances were being broadcast by Ustream; Sakura AMEMIYA (music writer and pianist), Yoichi IIO, (music writer), Ichiro KANEKO (PTNA Piano Competition grand prize winner in 2005) and Shogo KARIYAZAKI (flower artist).

PTNA has tried several projects to increase its audience so far. The "Audience Prize" was started in 2002 to give half of the income of the admission fee at the final round (grade Superior). It enables the audience to give direct support and sponsorship to young pianists. It captured great attention and interest, and audiences increased remarkably. The prize has reached its highest amount in 2007 (0.88 million yen).





A Magazine Featuring Top 20 PTNA Teachers!

A special magazine introducing the top 20 piano teachers in Japan was published from Yamaha Music Media. This focuses on detailed lesson reports and interviews, based on the PTNA online article series "Lesson Room Reviews". Each teacher has a solid pedagogical philosophy, rich experiences, and strong motivation for music and human education.

The magazine consists of two sections; introduction of lessons of elementary level and intermediate-advanced level. Ms.Reiko Ikegawa uses a variety of methods to help young children read scores fast and precise. She makes them try sight reading every week and count the number of pieces that they have encountered. She also asks them to copy music to their notebooks. Other teachers also have their own methods to develop the self-learning process of young students. Some teachers offer them opportunities to play with other instruments, some focus on analytical approach to music, some pay attention to the vocabularies that help children grow their imagination, some let students write down how they practice at home, etc.

In the articles which feature the lessons for intermediate-advanced level



students, Prof. Jun HASEGAWA (Aichi) shows effective techniques of finger and pedal to produce a variety of sounds in Chopin's Etudes.

Another article introduces Prof. Yuko NINOMIYA (Tokyo) and her relationship with 14-year-old pianist Aimi Kobayashi, whose youtube video has over 400 million hits. Prof. Ninomiya has been teaching her for 6 years, and in the article lots of ideas are suggested how to take care of young talents over the long run.

The magazine have already sold 12,000 copies in nine months.

Comprehensive Program to Upskill Teaching

Owing to the rise in the number of the participants of the teachers' examination, this year PTNA makes it more comprehensive and systematic. The examination becomes clearly divided into four categories; 1.piano performance 2. submission of reports on seminars 3.demonstration of teaching 4.examination in theory, music history, harmonization and sight reading. The certificate is provided on the completion of all categories. Among 3,000 participants in the last 10 years, 87 teachers received the complete certificate.

Further, the venues for the examination are increased and the paper tests (category 4) in the previous years are now available online.



Positive Responses From Young Teachers on the Lesson Visiting Tour

What do other teachers do in the daily lessons? This is what most of the piano teachers want to see.



The PTNA lesson visiting tour, started in 2009, has already taken place at 46

studios and the impact was tremendous. At the studio of Mrs.Yuriko HIRAMA (Miyagi), one of the observers was impressed with her variety of vocabulary and imaginative stories when she explained the music and technical terms to little kids.

One of the participants whom Mrs. Mayumi NAGASE(Ibaragi) hosted was interested in the way she made her students discover the style, period and characteristics of the music before they started playing. Her 'coaching' approach rather than teaching was also captivating.

At the lesson studio of Mrs.Michiko SUMINO (Chiba), participants were coming from even distant regions. One of the observers saw the lesson with admiration that her students well understood solfège and responded to any questions about the keys and modulations, as well as producing a variety of sounds. As Mrs.Sumino has a teenage son who won the gold prize in Jr.G grade (2005 PTNA piano competition), participants were also interested in how to balance their musical and academic studies.

The overall responses from participants were very positive. A teacher in her 20s said that it was very productive compared to seminars in the big hall, as this program took a limited number of participants (3-10 people) and it also enables them to do one-to-one discussion with senior teachers.

Freshman Teacher's Award

'The teachers' award for freshman' was offered beginning this year. 48 teachers were



awarded, while another 355 teachers received the traditional teachers' award. Candidates for the freshman award must be under 40, and should produce a certain number of semi-finalists or finalists at PTNA piano competition.

This year, 39,350 students in total (solo/duo) participated in the competition.

Create Musical Environments For Youth

Encourage their musical and cognitive development

Do Little Kids Need A Stage and An Audience?



To cultivate the natural musicality, sense of rhythm and experience of live performance for little children, STEP starts to provide them free stages as a preparatory step. This is for kids who are not ready for level 1 that requires to using five independent fingers. At this stage, kids can play with one finger or a fist, or play with their parents. Mrs. Kasumi ISHIGURO addresses the needs of this stage as she saw a lot of kids who played level 1 repertoires with excessive force in their fingers and lacking the good balance of harmony and phrases. Therefore she started to include this stage in STEP to encourage them to enjoy music within the scope of their capability. Mrs. Miyuki SASAYAMA pays attention to the interactive communication between kids and their mothers through music, and sets up this stage for child-mother ensemble performances and also adds lectures for mothers to share information in child rearing. She is also planning an event

for under 4 year olds, by dividing three age groups, to develop their rhythmic and melodic sense before shifting to keyboard playing.

Competition and Concert for Pre-school Kids (A2)

The first contact is always important which possibly designates how to make an approach to certain things. Then, what about the next age group? PTNA piano competition is open to pre-school kids (grade A2) and this year, the system of this grade was substantially revised. After the 1st and 2nd rounds, finalists play pieces in a non-competitive setting, like a concert. There are neither evaluation nor elimination, which might bring them much joy in public performances. They are free to choose pieces in the final round, which previously required them to select from mandatory repertoires. This renewal is expected to bring children wider freedom and



pleasure of music within the framework of competition.

Piano Encyclopedia from Kids to Adult

Spontaneity is essential in learning music. Thus an "edutainment" service, PTNA Piano Encyclopedia for kids is opened. There are brief explanations of 16 important composers from Baroque to Modern period, such as Bach, Mozart, Beethoven, Chopin, Liszt, Debussy, Rachmaninov, etc. There are also references of related composers in their lifetime, as well as introduction of pieces recommendable for kids. This all-users-friendly-encyclopedia also offers three other ways of enjoying music; Quiz, Daily fortune, and Karaoke.

It is partly connected to the regular version ('PTNA Piano Encyclopedia') that has a data base of over 20,000 piano pieces. It gains approximately 0.75 million pv/month on average. Besides the text information, audio archives are available. (1.1 million pv/month, a 245% increase compared to the last year.)



Is 3 years old too early for the public stage? How can small children prepare for the X-day?

Encountering music, and in particular, encountering the piano is such a joyful moment for little kids. Some parents who let their kids join the 'Free Stage for Kids' (PTNA Piano STEP) testified to the surprising effect in the personal growth of their children.

A three-year-old girl had not been fond of practicing, but according to her mother, "She became spontaneous one week before the event and even climbed up to the chair, putting her hands on the keyboards and started playing notes by herself. A new pretty dress, large stage, audience, and hand-written messages from STEP advisers also pleased her very much. Initially I thought it would have been too early for her to

participate, as she started piano only a few months ago. But now it seems that she listens to her sounds carefully, and even thinks of herself as an 'independent pianist'".

Another three-year-old girl participated in this stage with 5 other friends under 8. Their teacher picked up several solo and duo pieces, added a narration to made a musical drama. "The children were so enthusiastic with playing with other friends on stage. In the process of practicing, they shared the same goal and prepared this musical drama together in a good atmosphere. Even the 3 years old girl learned patience, cooperative spirit, and a sense of togetherness," said the teacher.



Competition Encourages Analytical Study on Scores

Analysis comes to be a main focus in the learning process of piano. PTNA prepared analyzed scores of required repertoires of PTNA piano competition where detailed analytical commentaries of composers and scholars are displayed on each of the pieces (commentaries by Tetsuya AKIYAMA, Yasuhide ITOH, Katsuhiko OGURI, Ichiro KANEKO, Mitsuzo KUSAKABE, Yoshihiko SHIMIZU, Takashi MATSUOKA, Masakazu YAMAMOTO). Three booklets from grade A1 (under 8) to grade F (under 18) and duo, and 3,038 copies were sold which was a 2.5 times increase compared to that of last year. It evokes students awareness of reading scores objectively and profoundly.

Apart from the competition, "The Comprehensive Music Study Program" was launched in April on a monthly basis. These two hour lectures are focused on the analytical and theoretical approach to the music, led by renowned professors and composers like Prof. Ichiro NODAIRA (photo). One of the lecturers, Prof. Mari TAKEDA (professor of Tokyo College of Music, Councilor of



PTNA) is expecting students and teachers to acquire profound interpretation of scores to become independent musicians.

Jr.G Masterclass Invites a Korean Professor

Jr.G grade Masterclass was held on June 12-13th at Senzoku Gakuen College of Music. Prof. Lim Chong-Pil, professor of the Korea National University of Arts, gave a masterclass for 14 finalists, who were chosen at the preliminary audition in March. Prof. Lim, the teacher of several prize winners of international competitions, gave various musical ideas with passion and elegance, and led young pianists to make them think

and play at their own initiative. Prof. Kunio SASAKI, composer, gave another masterclass focusing on the musical analysis, referring to Invention by Bach, Etudes by Czerny, and self-written pieces. The final round was held in August and Misora OZAKI (15) got the gold prize. This masterclass began in 2004, and Prof. Boris Petrushansky, Prof. Tatiana Zelikman and Prof. Choong-Mo Kang served as lecturers.

Tomoyo UMEMURA won the Grand Prize!

Tomoyo Umemura (22) won the grand prize of the 34th PTNA Piano Competition. In the final round, she played Beethoven piano concerto no.5 with full energy and beautiful interpretation with the Tokyo Symphony Orchestra, conducted by Chikara IWAMURA. Supported by enthusiastic appreciation from the audience, Umemura also received the audience prize. Half of the admission income of the final round, the amount of 509,750 yen, was allocated to this prize. The silver prize was given to Atsushi Imada (19), and the bronze to Jun Kaneko (23).



2010 Grand Prize Winner



Tomoyo UMEMURA was born in 1988 and began studying piano at the age of 4. Four years later, she began taking part in PTNA piano competition, and she became a finalist from grades A1 to D. In 2005 She won the gold prize at grade G, the second highest level under 26. She participated in the grade Superior (no age limit) in 2010 and finally became the grand prize winner.

Umemura is now a graduate student at Tokyo University of Fine Arts and Music. She has been taught by Kimihiko Kimijima, Claudio Soares and Kei Ito. She will appear in the International Music Festival in Poland next summer.

100 Performances On Public Stage!

*Kaori Nakamura, a physician and great lover of piano, is the first one who was awarded 100 times of stage appearances. (*Participants of PTNA STEP or PTNA competition receive "stage points".) Nakamura told us with excitement that "My performance became rather stable after 60 times, and from 90 times I realized myself awaiting for the day coming!" Ms. Sonoko HAYASHI, the chairperson of STEP advisor committee has advocated active participation of STEP and she gave the prize after Nakamura's 100th stage appearance. *PTNA has opened a facebook page for those amateur pianists ('Grandmuse pianists'). Join us!*



Create Local to Local, Peer to Peer Network

For the enrichment of culture in local and personal life

Public Recording Concert For Recording & Donation



A series of Public Recording Concerts was launched in April. It aims at

recording, filming and sharing the music on the website library "PTNA Piano Encyclopedia". At present 18,000 piano pieces are listed on this encyclopedia, but only 1,000 of them had auditory references. Thus, PTNA started the monthly concert series to make public recordings of unrecorded works.

10 pianists were invited for the 2010-2011 season. Ichiro KANEKO, the 2005 grand prize winner of the PTNA piano competition, appeared on the first edition of this series. He played Couperin's Pieces of clavecin, Bartok's Szabadban, etc. Hironao SUZUKI, a special prize winner of the 12th Tchaikovsky International Piano Competition played Russian music including a fugue of Rachmaninov (Japan premiere). Yusuke KIKUCHI(photo), studied in the Conservatoire de Paris, introduced a variety of French music including Koechlin and Chausson.

This concert series has no fixed admission



fee, but each member of the audience decides how much to pay. Honararium fee for pianists is paid on the basis of the whole admission income. The highest income was about 2,500yen on average per person (5/23 Rieko Nezu). Next season, pianist Akiko EBI will join this concert series.

Yasuko Fukuda Scholarship Foundation is Established

On November 10th, the Yasuko Fukuda Foundation was established for the preservation and effective use of donations for encouraging young pianists studying abroad or taking lessons by overseas professors. It will be applied to winners of the Yasuko Fukuda Audition, as well as grand/gold prize winners of special/G grade. Some of them have already received financial supports for the special lessons by Prof. Jacques Rouvier, Prof. Paul Badura-Skoda, Prof. Michel Béroff, Prof. Peter Rösler, Prof. Choong-Mo Kang. And some were sponsored their travel costs for the concerts in New York, Toronto, Hawaii, Utrecht (Liszt Junior Masterclass), etc.

Yasuko Fukuda is the founder of PTNA and the Scholarship Audition will be held in 2011 for young pianists under 17.



STEP Administrators Face to Local Audiences

Piano teachers who manage STEP Station (297 stations as of 2010) take leadership in each local community with their creativity and network.

Ms. Mari KUMAGAI, a teacher living in Saitama, established a station in 2006 in the city of Kawasaki that has a population of over 0.5 million. To promote STEP, she directly asked public schools to display posters to encourage active participation. The board of education in the city even recommends the principals of each public school to commend the achievements of their students at their school assemblies. As a result, double the number of applicants have come to the place.

Apart from STEP, some Station leaders take advantage of their knowledge and network to enrich the musical culture in their communities.

Ms. Yasumi TAKI (Tokyo) organizes ensemble masterclass for local piano teachers. She has been active in introducing chamber pieces for beginners like Eugénie Rocherolle.

Ms. Masako HONDA took charge of the program building of the 'PTNA music branch concerts series' in a public concert hall in Tokyo, by picking up two comparative composers; Chopin & Puccini focusing on Bel Canto, Kosaku



Chopin Projects 2010!

In 2010, the bicentennial anniversary of Chopin, PTNA made variety of projects to explore the music of a great composer. A collaboration between PTNA and CHOPIN magazine is to introduce jazz arrangements of Chopin's works and its recordings on paper and online. In May, a special lecture-concert was held where Prof. Hitoshi KOBAYASHI (finalist and jury member of Chopin Competition in Warsaw) gave a lecture on Chopin and several young pianists including Rieko Nezu gave a demonstration. In October, daily reports of the 16th Chopin Competition gained 570,000 pv during 3 weeks. PTNA was awarded the Chopin Relief from the Embassy of the Republic of Poland this year for its long-term endeavor

resulted in producing many young pianists who participated and achieved higher ranks in the Chopin International Piano Competition.



Yamada & Yoshinao Nakata who wrote music with the same poem, etc.

Free Spirit And Systematic Approach to Popular Music



On March 14th, 'White Day STEP' was held in Odaiba(Tokyo), and amateur pianists played in the

public space. The program consists of Disney & Studio Ghibli music, Jazz & Fusion, self-written and arranged pieces. Participants were selected at the audition one month prior to the concert. 20 out of 50 candidates were chosen, and the performance standard was high. Popular music is one of the important ways to get involved in learning piano both for children and adults. Ms.Tomoko SADOHARA, a jury member of the audition and author of "Method of Accompaniment"(Yamaha Music Media Corporation), addresses that one can learn popular music profoundly by learning chord progression and analysis.

Students Volunteers Play at Local Public Schools

PTNA recruited some volunteer players by public for the school concert project and 22 college students visited 19 schools from April-December 2010. They were so impressed with lively and straightforward reactions from pupils sitting and watching around the piano.

Masahiro Yamaguchi, one of the finalists of the grade Superior this year, also applied and challenged before the competition. The PTNA school concert project was started in 2005, and musicians visited nearly 380 public schools (35,000 pupils) so far.



"Study Scores for J.S.Bach Invention" is Published

"Study Scores for J.S.Bach Invention" written by Prof.Yasuko NAKAYAMA (ex-vice president of PTNA, professor emeritus of Tokyo University of Music and Fine Arts) became the best-seller at Musse ondemand publishing service. Prof. Nakayama is the only Japanese pianist who studied with Walter Gieseking, and has dedicated herself in the development of piano education in Japan.



which mainly focuses on the rise of classical music for the general public, corresponding to the social change and industrial developments in the 19th century. The original articles were started in 2007, and updated almost every two weeks until 2009 November.

Awards and Prizes for PTNA members

Prof.Yuko NINOMIYA, an associate member of PTNA Executive Committee, received an award from MEXT (Ministry of Education, Culture, Sports, Science and Technology) commending her long term dedication to social education as a representative of PTNA.



Mami HAGIWARA (23, PTNA student member) won the 65th Geneva International competition in November. She won two gold prizes at PTNA Piano Competition in 1996 and 1998.



Aimi KOBAYASHI (15, PTNA student member) was awarded Chopin Passport from Embassy of the Republic of Poland in Japan. She made her CD debut from EMI Classics with works of Chopin etc, in March, and appeared on 'PTNA Teenage pianist concert' in May.



Rina SUDO (23, Yasuko Fukuda Prize 2005) won the 3rd prize at the Hilton Head International Piano Competition.



Oversea Jury Members of PTNA Piano Competition 2010



Robert Levin
Professor of Harvard University



Christoph Lieske
Professor of Salzburg Mozarteum University



Warren Thomson
Artistic Director of Sydney International Piano Competition



Gabriel Kwok
Professor of Hong Kong Academy for Performing Arts

Announcements

Seikoh Fukuda (the CEO of PTNA) became a governor of FACP, Foundation of Asian Cultural Promotion.



Akinori KATO became the General Manager of PTNA.



35th PTNA Piano Competition for Promising Pianists

Final Round: 18th-21st August, 2011 Tokyo

Grand Prize: 1,000,000 Yen, Concerts in Japan and abroad



► Purpose

To recognise and develop musicians of exceptional talent as well as providing an inspiring music experience to all participants and teachers for greater fulfilment. The goal of the competition is to generate greater musical appreciation among all and achieve the equalisation of levels throughout the country.

► Grade

Grand Superior (no age limit)

► Eligibility

Open to pianists of all nationalities and ages.

► Past prize winners and further careers

Mami Hagiwara (1st, Geneva, 2010)
Nobuyuki Tsujii (1st, Van Cliburn, 2009)
Hibiki Tamura (1st, Long-Thibaud 2007)
Rina Sudo (5th, Dublin 2006)
Yuhi Ozaki (1st, Ettlingen 2006)
Shohei Sekimoto (4th, Chopin 2005)
Masataka Goto (1st, Ennio Porrino 2005)
Kotaro Fukuma (1st, Cleveland 2003)
Kazumasa Matsumoto (5th, Queen Elisabeth 2003)
Yuma Osaki (3rd, Leeds 2003; 3rd, Geneva 2002)

► Past Jury

2006 Daejin Kim
Giuseppe Fausto Modugno
Douglas Humpherys
2007 Mikhail Voskresensky
Dominique Merlet
Erik Tawaststjerna
Piotr Paleczny (Yasuko Fukuda Prize)
2008 Matti Raekallio
Vladimir Tropp
Jerzy Sulikowski
2009 Chong-Pil Lim
Nikolai Petrov
Joaquin Soriano
Dina Yoffe
Zhang Jin
2010 Gabriel Kwok
Robert Levin
Christoph Lieske
Warren Thomson

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Senzoku Gakuen
Seitoku Gakuen
Tokyo City Philharmonic Orchestra

Schedule 2010

► First Preliminary Rounds Solo

First Round (1)

Dates: June 25 (Sat) + 26 (Sun)
Deadline: May 4 (Wed)

First Round (2)

Dates: July 2 (Sat) + 3 (Sun)
Deadline: May 4 (Wed)

First Round (3)

Dates: July 13 (Wed) + 14 (Thu)
Deadline: May 4 (Wed)

► Second Preliminary Round Solo

Dates: August 4 (Thu) + 5 (Fri)
Place: Taito-ku Syogaigakusyucenter
Millennium Hall (Tokyo)

► Semi-Final Round Solo

Date: August 18 (Thu)
Place: Dai-ichi Seimei Hall (Tokyo)

► Final Round Concerto

Date: August 21 (Sun)
Place: Dai-ichi Seimei Hall (Tokyo)
Tokyo City Philharmonic Orchestra /
Chikara Iwamura (cond.)



2010 Grand Prize Winner
Tomoyo Umemura



Presented by PTNA

The Piano Teachers' National Association of Japan, Incorporated by the Japanese Government

1-15-1 Sugamo Toshima-ku Tokyo, Japan, 170-8458 TEL: (+81) 3-39442481 FAX: (+81) 3-39442482 E-mail: oversea@piano.or.jp