

NYSMTA State Conference

October 19, 2024



**NEW YORK STATE
MUSIC TEACHERS
ASSOCIATION**



ITHACA COLLEGE

School of Music, Theatre, and Dance

Dear Members and Friends,

We are delighted to have you with us today for the NYSMTA 2024 State Conference. This year's conference features a diverse range of sessions designed to spark your interest and deepen your understanding of music education.

A special thank you to our esteemed presenters, Charis Dimaras and Dmitri Novgorodsky, as well as our Guest Presenter, Walter Aparacio, who will introduce us to the rich world of Bolivian music.

We also extend our gratitude to our dedicated planning committee—Professors Mary Holzhauer and Deborah Martin, Vice-Presidents for Conferences (2023-2024) and Jacob Ertl, President—and everyone who made this event possible. We hope you leave today energized and eager to engage further with NYSMTA.

Let us make this a memorable conference!

Luis E. Loubriel, D.M.A.

Interim Dean, Ithaca College

Dear NYSMTA Members and Friends,

Thank you for joining us today for the NYSMTA 2024 State Conference. This year's sessions feature a variety of formats and many interesting subjects. We hope that these sessions allow us to dive deeper into areas which have been discussed at the previous Virtual Symposium, and we have also included some topics that were requested by our members. We hope that this State Conference provides you with ideas that pique your interest and perhaps some that may be explored further at future NYSMTA events!

We are extremely grateful to our host school, Ithaca College, and pleased to feature two members of the piano performance faculty of the Ithaca College School of Music, Theatre, and Dance in today's conference. Charis Dimaras will be giving a masterclass, and Dmitri Novgorodsky is our guest recitalist. We are thankful to the staff of Ithaca College who have made this possible, especially Zachary McDonald, Brian Dozoretz, and Peter Alario.

We are thrilled to have Walter Aparacio with us today as our Guest Presenter, who will introduce us to a vibrant, and rather unknown, repertoire of Bolivian music.

We extend a special thanks to the Lecture Forum Sub-Committee, led by Janice Nimetz, and the Lightning Talk Sub-Committee, led by Asami Hagiwara, whose expert planning always makes this segment run seamlessly. We also express our gratitude to the other members of the Conference Planning Committee, especially President Jacob Ertl, President-Elect Tomoko Uchino, Immediate Past-President Hendry Wijaya, past Vice-Presidents for Conferences Kathryn Sherman and Laura Amoriello, Vice-Presidents for Professional Activities Maura Hall, and Pej Reitz and Treasurer Gary Palmer. We are extremely grateful to Webmaster Bonnie Choi and Newsletter Editor Gary Fisher for promoting the event via our website and social media.

Today's conference promises to be filled with numerous thought-provoking topics, which we hope encourage your further involvement with NYSMTA. This organization is fueled by the spirit of community, and the contributions of its members are invaluable to the future inspiration it will instill for years to come.

Sincerely,

Mary Holzhauer and Deborah Martin
Vice-Presidents for Conferences (2023-2024)

Jacob Ertl
President

CONFERENCE PLANNING COMMITTEE

Vice-Presidents for Conferences

Mary Holzhauser (2023-2024)

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Publications

Bonnie Choi

Gary Fisher

SCHEDULE

All Day	Hickey's Music	Husa Gallery
8:30am	Registration and Light Refreshments	Main Entrance
9:00am	Guest Presentation: Walter Aparicio <i>Lost Gems: Piano Music of Bolivia</i>	Beeler
10:00am	Masterclass with Charis Dimaras	Hockett Recital Hall
11:15am	<i>Break</i>	
11:25am	Lightning Talks	Nabenhauer
12:15pm	Lunch	Presser
12:45pm	NYSMTA Business Meeting	Presser
1:30pm	Panel Discussion <i>Creating an Accessible Teaching Studio</i>	Presser
2:30pm	Commissioned Composer Concert <i>The Persistence of Memories Playlist</i> David Mallamud, composer Katie Webber, mezzo-soprano; Kenneth Meyer, guitar	Hockett Recital Hall
3:30pm	Lecture Forum Presentation #1: Elizabeth Blades <i>The Feldenkrais Method for Musicians: An Introduction to Awareness Through Movement Lessons</i>	Nabenhauer
4:15pm	Lecture Forum Presentation #2: Elizabeth Blades <i>May the Ease Be With You: Taming Tension and Performance Anxiety with Feldenkrais Awareness Through Movement</i>	Nabenhauer
4:15pm	Lecture Forum Presentation #3: John Andrew Tarbet <i>Becoming a Broadway Music Director</i>	Iger Lecture Hall
5:15pm	Guest Recital: Dmitri Novgorodsky, Piano	Hockett Recital Hall

GUEST PRESENTATION

Lost Gems: Piano Music of Bolivia

Walter Aparicio, Guest Presenter

Discover the rarely-heard piano music of Bolivia, featuring inspiring works by Eduardo Caba, Simeon Roncál, and others! In this engaging workshop, we'll explore how these composers draw from traditional music, blending it with Western classical elements to create a distinctive sound. Through live performances and video examples of folk music, we'll deepen our understanding of how meter, movement, and rhythm connect across artistic disciplines to express culture and life.



Known for the passion and authenticity he brings to his performances, pianist Walter Aparicio has dedicated his career to championing the music of Latin America. He has conducted workshops and delivered recitals nationwide and abroad, introducing audiences to seldom-heard pieces from the Latin American repertoire, with a special focus on his homeland, Bolivia. In doing so, he forges connections to dance, language, and folk traditions, aiming to inspire inquiry on matters of cultural heritage and identity.

Most recently, Mr. Aparicio has been seen in *FUTUROS: new ideas in composition* at the Lincoln Center Atrium, co-presented by New Latin Wave. This program highlighted diverse voices of Latin American composing for the piano today. Other notable New York credits include alternative spaces such as the Cell Theatre, Firehouse Space, and Soapbox Gallery as well as more traditional venues like Steinway Hall, Carnegie Hall & Symphony Space. Outside of the US, he has presented performances at the International Academy of Music in St. Petersburg (Russia), the Beijing International Music Festival & Academy (China), and Barcelona Piano Academy (Spain) and in his native Bolivia for the Festival Internacional de la Interculturalidad.

His debut album "*Aires Indios: Piano Music of Bolivia*" (MSR Classics) showcases compositions by Eduardo Caba, Simeón Roncal, and Marvin Sandi—three trailblazing Bolivian composers. Mr. Aparicio is affiliated with Cayambis Music Press, a prominent publisher of works by Latin American music. In this capacity, Walter advocates for and records the latest works from the publisher's talented composers.

Walter serves on the Executive Board of the [Piano Teachers Congress of NY](#) where he co-chairs the 20th/21st-Century Piano Festival. Currently, he is faculty at [Piano Works in Progress](#) (NY & Vermont), [Manhattan School of Music -Precollege Division](#) and maintains a thriving [private studio](#) in Manhattan. He is staff accompanist at the Chapin School & Bank Street, School for Children. Walter holds degrees from NYU Steinhardt and Manhattan School of Music.

Breaking new ground in the nonprofit sector, Walter serves as the Founder & President of the Foundation for Bolivian Artists, Inc. This organization is committed to discovering, promoting, and providing support to musicians of Bolivian heritage through its programs. Through these initiatives, he endeavors to foster a close-knit community of Bolivian musicians, granting them visibility and underscoring the significance and unique perspective they bring from their distinct cultural background.

To learn more about Mr. Aparicio or his foundation please visit: www.walteraparcio.com or www.bolivianartistfoundation.org

MASTERCLASS

with Dr. Charis Dimaras, Ithaca College

Sonata Op. 14 No. 2 in G Major: I. Allegro

Beethoven

Eavan Qin

student of Deborah Martin

Ballade No. 4 in F Minor, Op. 52

Chopin

Sean Cooney

student of Akina Yura



Equally at home as solo recitalist, chamber music collaborator and orchestra soloist, Greek concert pianist & conductor, Charis Dimaras, has appeared in many of the world's leading venues (among them in Athen's MEGARON Concert Hall, Amsterdam's Concertgebouw, Beijing's Egg, London's South Bank Center, Salzburg's Mozarteum and NYC's Lincoln Center and Carnegie Hall,) and in festivals on both sides of the Atlantic, as well as in Turkey, Russia, Brazil and China. A veteran, master instructor, Dr. Dimaras currently serves as Professor of Piano and Collaborative Studies and as Keyboard Area Coordinator at Ithaca College. As 2022 recipient of the institution's most coveted teaching award (its Teaching Excellence Award), Dr. Dimaras also currently serves on the resident piano faculty for the annual, renowned piano programs of the Chautauqua Summer Music Institutes, while continuing to be in constant demand as clinician for solo piano and chamber music master classes and as adjudicator of competitions around the world. He holds degrees in piano performance from London's Royal College of Music and New York's Juilliard School and Manhattan School of Music and in orchestral conducting from Bard College and has pursued advanced German Literature studies at the University of Athens.

LIGHTNING TALKS

1. Kathryn Sherman: Yes, and I Like Lettuce!



Choosing efficient language can save music teachers time and can simplify the learning process. Explore how a few quick language shortcuts can help us communicate with more clarity and freedom.

Dr. Kathryn Sherman, NCTM, directs the piano pedagogy program at The Crane School of Music SUNY Potsdam and teaches group piano courses. She has presented numerous teacher workshops across the United States.

2. Salvatore Sanfilippo: Bridging the Gap – Relating Tactile Sensation to Abstract Notation



The piano is an instrument experienced first and foremost through our sense of touch. Musical notation, on the other hand, must first be understood intellectually. Translating one's intellectual understanding of musical symbols on a page into physical gestures at a piano can be quite challenging, especially for a young beginner. Often times, students find that they are better at one than the other, and struggle to bridge the gap between the two. The aim of my talk is to outline an approach to teaching music-reading to young beginners that relates the two - strengthening their familiarity with the keyboard's geography, while also fostering habits crucial to effective sight reading in the future.

Salvatore Sanfilippo holds a degree in Piano Performance, with a concentration in Piano Pedagogy, from the Crane School of Music. There, he belonged to the studios of Dr. Gary Busch and Dr. Keilor Kastella, and studied piano pedagogy with Dr. Kathryn Sherman. Currently, Salvatore studies with Professor Brian Preston at Nazareth University, pursuing a Master of Music in Piano Performance and Pedagogy. Last Fall, Salvatore presented a lecture recital on six of the Chopin Etudes, performing them live and discussing the technical and musical challenges posed by each.

3. Bonnie Choi: In Conversation with Mel Bonis' Great-Granddaughter



French composer Mel Bonis, born in 1858 and a contemporary of Claude Debussy, faced gender biases despite her musical talent. She composed over 300 works, including 150 for solo piano, and adopted the gender name "Mel" to avoid prejudice. Her great-granddaughter, Christine Gelloit, has worked to preserve Bonis' legacy. In a video interview, Gelloit discusses the challenges Bonis faced as a female composer during the Belle Époque and efforts to promote her work.

Bonnie Choi is Associate Professor at Nazareth University where she teaches piano and piano pedagogy. She has given presentations at conferences, including NYSMTA, MTNA, NCKP and World Piano Conference. She is the webmaster for NYSMTA.

4. Laura Blanchard: Use of Technology for Out of School Tutoring



Leveraging the power of technology to meet the needs of neurodiverse learners. Online music studios can offer high-interest, specialized classes that are learner-centered, deliver individualized achievement plans, support recordings that can be rewatched on demand supporting deliberate practice skills. Video feedback from the teacher, creating a direct and personalized learning experience. This is how we bring the best of school to the out-of-school environment in the music performance space.

Laura Blanchard is the founder of the educational services company that focuses on interdisciplinary tutoring, specializing in music. Music instructional services are geared towards the unique needs of each learning individual to help them meet their performance goals.

Applying the latest and unique approach of expert training and performance, the studio meets the needs of a wide range of learners through music and building the connections to related subjects.

5. Weiwei Zhai: Exploring Chinese Piano Works for Intermediate-level Students



In this Lightning Talk, I will be discussing a selection of Chinese piano works, including Shandong Folk Suite by Cui Shiguang, Liuyang River by Wang Jianzhong, and Eight Memories in Watercolor by Tan Dun. These pieces, with their rich Chinese folk elements, oriental harmonies, and rhythmic variations, offer a unique and meaningful learning experience for late intermediate piano students. I will also discuss how to help students harness the excitement and motivation these new challenges bring.

Dr. Weiwei Zhai has garnered numerous accolades throughout her career, including first prize in the Eisenberg-Fried Concerto Competition at Manhattan School of Music and third prize in the Kazakhstan International Piano Competition. Her performances have graced prestigious venues such as Carnegie Hall, Merkin Hall, and Symphony Space in NYC, as well as international stages in Italy and China. As a passionate advocate for diverse musical voices, Dr. Zhai is dedicated to introducing East Asian compositions to Western audiences.

6. Tasha George-Hinnant: Look, Ma! One Hand! Adaptive Strategies for Piano Teachers with Injured Students



When a student is injured, it can slow down progress and be discouraging for all involved, occasionally even leading to quitting. Additionally, not every teacher has a library of one-handed repertoire for every student and situation. This talk will present strategies for immediate adaption of technique and existing repertoire, show how to turn catastrophe into opportunity, and will share a working list of standard repertoire easily adjusted for one handed playing.

Tasha George-Hinnant maintains a private studio in Rochester, NY. She is an MTNA member and serves in leadership roles on both the NYSMTA board and the Rochester Piano Teachers Guild. Past faculty positions have included the Hochstein School in Rochester, among others. In 2023, she was the recipient of the New York State Teacher of the Year Award. When not at the piano, Tasha runs away to the circus to perform aerial acrobatics.

PANEL DISCUSSION

Creating an Accessible Studio

Dr. Ju Hyeon Han



Ju Hyeon Han, a South Korean born soprano, grew up in New Zealand, completing post-elementary and undergraduate studies there. While in New Zealand, she appeared in numerous concert and oratorio performances, including concerts with the Auckland Philharmonic orchestra, and soprano soloist for Handel's Judas Maccabaeus, Mozart's Requiem and Schubert's Mass in G.

In 2008, she moved to the United States, earning a Master of Music in Vocal Performance and Vocal Pedagogy at New England Conservatory in 2011, and a Doctor of Musical Arts degree at Stony Brook University in 2019. At Stony Brook University, she was recognized for her excellence in her studies and exceptional service to the university as a teaching assistant with the 2019 President's Award to Distinguished Doctoral Students.

*While in the United States, Dr. Han has performed in numerous recitals and early music concerts, including at the Steans Institute Ravinia Festival, American Bach Soloists Academy, and the Mostly Modern Festival. She also performed the role of the Female Chorus in Stony Brook Opera's production of Benjamin Britten's *The Rape of Lucretia* in 2017. In May 2025, Ms. Han will perform the role of Sophia in the World Premier production of Paola Prestini's *Sensorium Ex with Vision into Art and the Beth Morrison Projects*.*

As an educator, Dr. Han served as an adjunct voice instructor at William Paterson University for four years, where her teaching was recognized with the College of Arts, Humanities and Social Sciences teaching award for adjunct excellence during the 2021-2022 academic year. Currently, she is an Assistant Professor of Voice at Ithaca College.

Dr. Han has a special interest in voice rehabilitation, as well as a passion for working with students with disabilities. A strong advocate for fostering inclusivity in higher education, Dr. Han frequently gives consultations and lectures on accessibility and inclusion in higher education to institutions of higher learning in the United States and beyond.

Dr. Joshua Oxford



Electronist Josh Oxford, born in 1985, is a composer, arranger, and performer of myriad styles of music. He has performed throughout the world, especially in his native central New York, on piano, percussion, and synthesizer. After suffering a debilitating [car crash](#) in 2010, Josh has devoted his energy to composing. He holds degrees in composition from Arizona State University, Ithaca College, and Queens College, where he was awarded The ASCAP Foundation Louis Armstrong Scholarship. He currently teaches at Ithaca College and the Community School of Music and Arts.

Dr. Laura Amoriello



Dr. Laura Amoriello serves as Piano Chair at Opus Ithaca School of Music and Meditation Instructor at Cornell University. She was a college professor for 18 years and now finds joy in helping students make music mindfully. Laura holds a Doctor of Education degree from Teachers College, Columbia University, and Master's and Bachelor's degrees in piano performance and pedagogy from Penn State University and Westminster Choir College. She chairs the Wellness Committee for the National Conference on Keyboard Pedagogy, is the next President-Elect of the New York State Music Teachers Association, and is a Certified Teacher in The Art of Practicing.® Laura lives in Ithaca, NY with her husband, writer Pete Croatto, and their spirited second-grader, Olivia.

COMMISSIONED COMPOSER CONCERT

The Persistence of Memories Playlist

David Mallamud

Katie Webber, Mezzo-Soprano

Kenneth Meyer, Guitar

Description from the composer:

The piece is essentially a song cycle. It deals with the way music - songs - can instantly take us to the place we were when we first listened to them regularly.

My piece centers on a woman. Roughly in her 70's, looking back at her life through her relationships, through the songs that remind her of those relationships. She's well-traveled. Some of the songs are from different countries. They're all original songs, but were meant to evoke certain eras, genres, feelings, some even specific bands/singers. It should be noted that though they often do represent the time and place of the relationship - they don't always. The title of each movement is a different place and time. I see them as all being filtered through her - through her memory. Some are in different languages - ones she didn't speak - so she just kind of remembers the sounds of the words - the language is meant to evoke the language, but is really more of a vocalise - the music does the heavy lifting.

David Mallamud, Composer



David Mallamud is an Emmy-nominee, a MacDowell, Dramatist Guild, and Leonard Bernstein Fellow (Tanglewood). Credits include: orchestrations, arrangements, and additional music for Mike Mills' (of REM) Concerto for Violin, Rock Band, and Orchestra (for Robert McDuffie), and A Night of Georgia Music (PBS, Emmy Award for best long-form entertainment); R.E.M. Explored (Atlanta Symphony, St. Louis Symphony); Dr. Seuss' The Sneetches: The Musical (written with Playwright Philip Dawkins, CTC, MN); Flight School: The Musical (several Off-Broadway runs, tours of China and The US), Kid Frankenstein (Off-Broadway, Millbrook Playhouse), nine song cycles for The Albany

Symphony's Dogs of Desire; The Wild & Whimsical Worlds of David Mallamud (Broadway Records, featuring Sierra Boggess, Amick Byram, Morgan James, Constantine Maroulis, Christiane Noll, Brian Charles Rooney, Cathie Ryan winner of a Broadway World Album Award). Upcoming projects: an untitled musical with Craig Lucas; Spittoon on the Erie (with Nathan Christensen, premiering at the Northern Sky Theater in 2025); a recording of the musical Off on a Comet with Kelli O'Hara, Santino Fontana, Heidi Blickenstaff, Natalie Weiss, and Jason Gotay.

Katie Webber, Mezzo-Soprano



Mezzo Soprano Katie Weber is a dynamic and moving performer, with a commitment to text, musicality, and communication through music. "Weber possesses a formidable instrument, with a highly melodious but penetrating timbre." (Rochester Democrat and Chronicle). Member of Actors Equity Association since 2017, her non-linear career has spanned musical theater showcases, performing in workshops of new musicals and operas, recording new works and singing for studio sessions. She made her Off-Broadway Debut in Sweetee: A New Musical directed by Emmy Award Winner Pat Birch at Signature Theater in NYC. Born and raised in Syracuse NY, Katie received a double bachelors from the

Eastman School of Music in Voice Performance and Music Education. She just received her Masters of Music in Voice Pedagogy from Syracuse University Setnor School of Music.

(Website: www.kaywebernyc.com)

Kenneth Meyer, Guitar



The Washington Post calls Kenneth Meyer, “A thinking man’s guitarist who plays with impressive gravity and power.” The national top prize winner of the MTNA Collegiate Artist Competition, Meyer has received awards from the Barlow Endowment, Argosy Foundation, and Hanson Institute for American Music. Select activities include performances in Carnegie Hall, Yankee Stadium, Romania, Hungary, Malaysia, Singapore, and Thailand. He is a guitar professor at Syracuse

University and featured at festivals, colleges, and universities throughout this country and abroad. He holds the Doctor of Musical Arts from the Eastman School and records with Innova, Albany, Summit, Bridge, and Frameworks Records.

LECTURE FORUM

Presentation #1: *The Feldenkrais Method for Musicians: An Introduction to Awareness Through Movement Lessons*

Presentation #2: *May the Ease Be With You: Taming Tension and Performance Anxiety with Feldenkrais Awareness Through Movement*

Elizabeth Blades, DMA



Elizabeth Blades holds both Doctor of Musical Arts and Masters of Music Degrees from the Eastman School of Music in Rochester, NY. She is a Visiting Professor of Music at Alfred University, Alfred, NY and an Adjunct Associate Professor of Voice at Shenandoah University Conservatory in Winchester, VA. She previously taught at Heidelberg University (Tiffin, OH) where she served as Associate Professor of Music, Coordinator of Vocal Studies and Director of Opera, and, as a Visiting Professor of Music at Nazareth College, Rochester, NY.

*Elizabeth is the author of *A Spectrum of Voices: Prominent American Voice Teachers Discuss the Teaching of Singing* (2018) as well as coauthor (with Samuel Nelson) of *Singing With Your Whole Self: A singer's guide to Feldenkrais Awareness Through Movement* (2018), and their new release, *The Feldenkrais Method for Instrumentalists: A Guide to Awareness through Movement*, all published by Rowman & Littlefield.. Dr. Blades presents national and international workshops to advance understanding of Feldenkrais Method and movement work in performance enhancement.*

Dr. Blades is an active soprano experienced in many forms of voice performance: opera, oratorio, music theater, recital and folk/Celtic. She is the Founder/Director of Harmony House Online Music Studio, is a Certified CoreSinging(tm) Teacher and a contributor to "Essentials of CoreSinging: A Joyful Approach to Singing and Voice Pedagogy" by Meribeth Dayme.

Presentation #3: *Becoming a Broadway Music Director*

Dr. John Andrew Tarbet, Ed.D.



John Andrew Tarbet (Ed.D.) was the music director/conductor for the national tours of four different Broadway musicals. As a composer, he is a member of the advanced class of the BMI Lehman Engel Musical Theatre Writing Workshop; he was recognized as "New, Emerging, Outstanding" by the York Theatre Company; and he was a Composer Fellow in the John Duffy Composer's Institute. John's dissertation project, "Becoming a Broadway Music Director" examined the training and career pathways of music directors working on Broadway. Prior to completing a doctorate at Columbia University's Teachers College, John earned degrees in Piano Performance (University of Utah) and Musical Theatre Writing (New York University). He is originally from Sandy, Utah, and has called New York City his home for 20 years.

GUEST RECITAL

Dmitri Novgorodsky, Piano

César Franck (1822-1890)

Prélude, Fugue et Variation, Op. 18 arranged for the piano by Harold Bauer

Franz Liszt (1811- 1886)

Bénédiction de Dieu dans la solitude, S. 173/3

Sergei Rachmaninoff (1873-1943)

Etude-Tableaux in F-sharp minor Opus 39 No. 3

Prelude in E-flat major Opus 23 No. 6

Prelude in C Minor, Opus 23 No. 7

Prelude in G-flat major, Opus 23 No. 10

Etude-Tableaux in E-flat minor Opus 39 No. 5

Prelude in G-major, Opus 32 No. 5

Prelude in B-flat major Opus. 23 No. 2



Hailed by the press as a "...breathtaking" and "...stunning" pianist, Dmitri Novgorodsky was born into a musical family in Odessa, Ukraine. He began to play the piano at age five and was admitted into a special music school for gifted children in Almaty, Kazakhstan a year later. By the age of 16, he had won the First Prize at Kazakhstan's National Piano Competition, and later the Gold Medal of the National Festival of the Arts. Mr. Novgorodsky graduated from the studio of Professor Victor Merzhanov at Moscow Tchaikovsky Conservatory with high honors in 1990.

In 1992, he was offered a full scholarship for advanced studies at Yale University School of Music in the United States. Under the tutelage of Professor Boris Berman, he earned the Master of Music, the Master of Musical Arts, and the Doctor of Musical Arts degrees.

Currently, Dmitri Novgorodsky is the first and the only Moscow Tchaikovsky Conservatory graduate in Piano Performance to have earned the Doctor of Musical Arts in Piano Performance degree from Yale. In 1999, he was granted the Extraordinary Abilities in the Arts permanent US residence, "as one of a small percentage of those who have risen to the top in their field of endeavor". Mr. Novgorodsky has appeared in Russia, Ukraine, Byelorussia, Armenia, Kazakhstan, Israel, Germany, France, Italy, Austria, Canada, Spain, Turkey, and Taiwan. In the United States, he has performed at such venues as Carnegie Hall and Steinway Hall (New York City); the Kennedy Center; the WLFN Talent Showcase (Philadelphia); the Chazen Museum of Art in Madison, WI (in live broadcast solo recitals). Among the highlights have been performances at the Center for Advanced Musical Research in Istanbul (sponsored through the US Department of State Artist Abroad Award); solo recital at Kazakhstan's Kurmangazy National Conservatory of Music; collaborative performances at the Deià International Music Festival/Palau March Summer Concert series (August 2014) and a solo recital at the Conservatori Superior de Música de les Illes Balears with a master class for the International Piano Cátedra 'Alicia de Larrocha' in Palma de Mallorca, Spain (March 2018); appearances as a concerto soloist and chamber musician at the Talalyan Brothers Festival in Erevan, Armenia (May 2016) and Forte Music Fest in Almaty, Kazakhstan (May 2015 and 2017); solo and piano duo recital at Moscow Conservatory, Russia with Yuri Didenko (January 2018); 4-hand piano collaborations with Xak Bjerken at Cornell University's 'Mayfest'; piano duo with Miri Yampolsky; violin/piano with Susan Waterbury; viola/piano with David Rose; cello/piano with Elisabeth Simkin; concerto performances with Kazakhstan State Philharmonic Orchestra Connecticut Virtuosi Chamber Orchestra, Fox Valley Symphony, Temple Symphony, Lawrence Symphony, Fredonia College

Symphony Orchestra, Western New York Chamber Orchestra, Ithaca College Symphony Orchestra, and Ridgefield Symphony.

One of the four chamber compositions by contemporary authors Mr. Novgorodsky has premiered - "Prophecy from 47 Ursae Majoris" for clarinet and piano by Andrew Paul MacDonald - won the 2001 Third International Web Concert Hall Competition, was performed at Carnegie Hall with Yamaha performing artist, Arthur Campbell, and became a part of the CD Premieres, released on the Gasparo label. A CD of pieces for oboe and piano by the 20th century Russian-Soviet composers, recorded in collaboration with Professor Mark Fink, was released by the UW Madison Press in the fall of 2007 and has been commercially available in 18 countries. A CD of cello transcriptions for double bass and piano, recorded with Dr. Michael Klinghoffer at the Eden-Tamir Music Center in Jerusalem, Israel, was released on the Shikidri Recordings label in Japan in Fall 2015 and critically acclaimed as a "fascinating release" in July 2018. A recording of Stephen Hartke's "Sonata for Piano Four-Hands" with Dr. Xak Bjerken was made in June 2018 and is awaiting its release.

Dr. Novgorodsky's pedagogical experience comprises 25 years of university teaching. His students have continued their graduate studies at Juilliard, Manhattan School of Music, Mannes, New York University, New England Conservatory, Cleveland Institute of Music, Cincinnati Conservatory of Music, Peabody Conservatory, Northwestern University, University of Colorado Boulder, Boston University, University of Texas at Austin. He has been a piano faculty at Grand Valley State University, University of Wisconsin, Lawrence University Conservatory of Music, Jerusalem Academy of Music and Dance, SUNY Fredonia School of Music. Dmitri Novgorodsky is on the piano faculty of Music Fest Perugia, the largest festival for young classical musicians in Italy. He joined the Ithaca College School of Music in 2015 and attained the rank of Associate Professor in 2020.