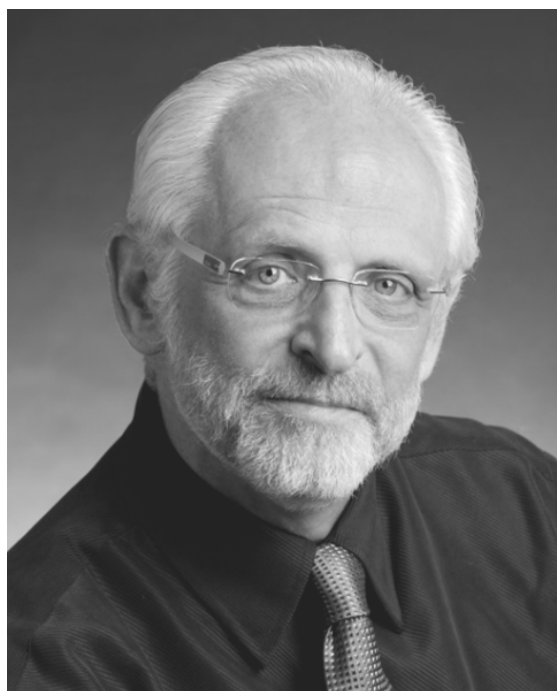


Thursday, November 26, 2009 at 19.30, Juhl-Sørensen Steinway Gallery, Brofogedvej 10, Copenhagen.  
Lecture, recital and reception. "The Perfect Wrong Note: The Meaning of Mistakes in Music and in Life"  
with William Westney

### THE PERFECT WRONG NOTE: The Meaning of Mistakes in Music and in Life

- When is perfectionism a good thing, and when does it become an obstacle?
- How can we keep our creativity fresh, and not fall back on the same old bag of tricks?
- How can we refresh our problem-solving approach?
- How can we keep the joy in what we do?

This presentation demystifies the ways a prizewinning classical pianist combines discipline and creativity to meet the technical challenges of complex music while keeping inspiration fresh. The down-to-earth concepts, applicable to any field, are illustrated at the piano.



### WILLIAM WESTNEY, piano

Sonata in D major (Hob. XVI: 24) Allegro Adagio Finale (Presto)	Joseph Haydn (1732-1809)
Nocturne in D-flat major, op. 63	Gabriel Fauré (1845-1924)
Fantasy on "Porgy and Bess" Jasbo Brown Blues Summertime Oh, I Can't Sit Down My Man's Gone Now I Got Plenty O' Nuttin' Buzzard Song It Ain't Necessarily So Bess, You Is My Woman There's a Boat Dat's Leavin' for New York Oh Lawd, I'm On My Way	Gershwin/Wild

Pianist WILLIAM WESTNEY is currently Hans Christian Andersen Guest Professor at the University of Southern Denmark for 2009-10. HCA-Academy Guest Researcher residencies are awarded annually to scholars from abroad who can exert an invigorating influence within a disciplinary setting at SDU. Westney is affiliated with the Institute of Philosophy, Education and the Study of Religions (IFPR) at the University of Southern Denmark and is a member of the research program *The Aesthetics of Music and Sound* ([www.soundmusicresearch.org](http://www.soundmusicresearch.org)).

Westney was the top piano prize-winner of the Geneva International Competition, and he appeared thereafter as soloist with such major orchestras as l'Orchestre de la Suisse Romande and the Houston, San Antonio and New Haven Symphonies. Westney holds a Bachelor of Arts degree from Queens College in New York and a Masters and Doctorate in performance from Yale University, all with highest honors. During his study in Italy under a Fulbright grant he was the only American winner in auditions held by *Radiotelevisione Italiana*. Solo recital appearances include New York's Lincoln Center, the National Gallery and Phillips Collection in Washington, D.C., St. John's Smith Square in London, National Public Radio ("Performance Today"), and a U.S. State Department tour of Italy. His pianism has been described as "formidable" (*New York Times*), "rich and distinctive" (*Avanti*, Milan) and "glorious" (*Straits Times*, Singapore).

Critics have praised his recordings of solo and chamber works for CRI and Musical Heritage Society, and *Newsweek* magazine selected his CRI recording of Leo Ornstein's works as one of its "Ten Best American Music Recordings" of the year.

An internationally noted educator, William Westney holds two endowed positions at Texas Tech University – Paul Whitfield Horn Distinguished Professor and Browning Artist-in-Residence – and has received the university's highest honor for education, the Chancellor's Council Distinguished Teaching Award. He received a grant from the U.S. State Department's Fulbright "Senior Specialist" program (Council for International Exchange of Scholars), to teach throughout Korea and China in 2006.

Westney's unique "Un-Master Class" performance workshops were described as "fascinating" in a featured *New York Times* article. They are increasingly in demand in the U.S. and abroad, having been held at such prominent centers as the Aspen School, Peabody Conservatory, Kennedy Center, Royal Conservatory (Toronto), Cleveland Institute, Tanglewood Institute, Royal College of Music (London), *Universität für Musik und darstellende Kunst* (Vienna), Central Conservatory (Beijing) and the Juilliard School.

Schirmer Performance Editions released Westney's edition, and CD recording, of piano etudes by Stephen Heller in 2005. His first book, *The Perfect Wrong Note*, was published by Amadeus Press in 2003 to critical acclaim. Now in its second printing, it is a "well-thought-out approach to music instruction to which many aspire, but which few attain" according to the *Library Journal*, and *American Record Guide* described it as "refreshing and rewarding."

For additional information, please see [www.williamwestney.com](http://www.williamwestney.com).