



SCHOOL OF
MUSIC

COLLEGE OF FINE ARTS | THE UNIVERSITY OF UTAH

Doctoral Lecture Recital

Natalia Lauk, piano

Student of Dr. Vedrana Subotic

Monday, March 11, 2024

Dumke Recital Hall

Virtual Venue: <https://music.utah.edu/libby-live/index.php>

6:00 p.m.

Program

*(Please hold applause until the end of each section
and turn off all electronic devices that could disrupt the concert.)*

Lecture:

The Schmidt-Sklovskaya Piano Method:

A Scientific Approach to Injury Prevention, Restoration, and Virtuosity

Multiple studies show that many pianists (up to 93%, according to Degrave et al., 2020) sustain playing-related injuries. These injuries often occur due to smaller hand sizes (Farias et al., 2002), with female pianists being more at risk. The lack of injury prevention in traditional piano pedagogy, combined with a curriculum that is not fully inclusive to females, exacerbates a stigma that associates injuries with a lack of talent or effort.

The Schmidt-Shklovskaya Piano Method addresses this gap by offering a scientifically rigorous, inclusive, and health-conscious approach to injury prevention and treatment. It combines "singing" sound principles by Felix Blumenfeld (Vladimir Horowitz's teacher) with insights from physiologist Dr. Ivan Kryzhanovsky, who worked closely with I. Pavlov and treated Prokofiev and Shostakovich for playing-related injuries. The method also draws on motor control theory from renowned neurophysiologists Dr. Nikolai Bernstein and Schmidt-Shklovskaya's own extensive experience in injury prevention and pianistic recovery.

Schmidt-Shklovskaya's book, "On The Development of Piano Skills" (1971), now available in English, provides a comprehensive approach for pianists and teachers to improve motor control, prevent injuries, and enhance proficiency. This method allows a more diverse group of pianists to pursue their craft without the fear of injury or the pressure to conform to one-size-fits-all techniques. The English translation of the method aims to bridge a gap in traditional piano curricula, fostering safer, more inclusive piano pedagogy and changing the narrative around injuries in the music community.

Transcendental Etude No. 4 ("Mazeppa"), S. 138

Franz Liszt
(1811-1886)

This recital is presented as partial fulfillment for
the requirements for the Doctor of Musical Arts degree.