

# JERRY WONG (AUSTRALIA/USA)

Melbourne Conservatorium of Music

Steinway Artist Jerry Wong has been described by Pulitzer Prize-winning critic Martin Bernheimer as "eloquent...sensitivity and a finely-honed sense of style" and the Orange County Register praised him for "clean technique, forthright sound and a straight forward approach to classical textures". He has performed throughout the United States, Europe and Asia in such prestigious settings as the Kravis Center in West Palm Beach, National Concert Hall of Taipei, National Gallery of Art in Washington D.C., Opera City Hall in Tokyo, PianoForte in Chicago, Severance Hall in Cleveland, Shriver Hall in Baltimore and Weill Recital Hall in New York City. Mr. Wong has presented masterclasses throughout the United States in such noted institutions as Cleveland Institute of Music, Indiana University, Northwestern University and University of Michigan, as well as abroad in Australia, China, Hong Kong, Italy, Korea, Macau, Malaysia, Russia, Singapore and Taiwan. From 2003-2019, he was Professor of Piano at Kent State University in Ohio, where he has also served on the faculty of the Kent Blossom Music Festival. In July of 2019, Mr. Wong relocated to Australia to join the staff at the Melbourne Conservatorium of Music as an Associate Professor of Piano and Co-Head of Keyboard.

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## **George Rochberg's *Nach Bach* and *Four Short Sonatas***

American composer George Rochberg (1918 - 2005) had a pivotal moment in his personal life in 1964: the passing of his young adult son. Shortly thereafter, he abandoned the twelve-tone serialism from previous compositions, a system with which he had previously fully aligned as a devoted student of Luigi Dallapiccola. While his move towards a more eclectic, even neo-romantic style of writing, drew criticism from music circles of the day, Rochberg was steadfast in the development of a new voice that would personalise and give meaning to his recent loss. *Nach Bach* (written in 1966) makes use of short 6-note rows, but also quotes and refers to many brief moments in Bach's Sixth Keyboard Partita. Commissioned by harpsichordist Igor Kipnis, the work may be played on harpsichord or pianoforte. In the latter version, adjustments of register and pedal are indicated by the composer. *Four Short Sonatas* (1984) represents a true conglomeration of different styles and influences. It is clearly binary in form, varies from strict 4/4 time signatures to the absence of meter, and echoes serialism, Bartok and unabashed romanticism. Following discussion of the two works, performances will be presented of each work.



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