

RATKO DELORKO (GERMANY)

Hochschule für Musik und Darstellende Kunst (Frankfurt, Germany)

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WPTA Germany, President

I, Ratko Delorko, discovered the piano as my favourite toy at the tender age of three. It took me another three years to discover the piano as a creative tool for writing my youthful compositions. My professional background—my formative years—were shaped by studying piano, composition, and conducting in Cologne, Düsseldorf, and Munich. I have had the privilege of performing in such varied venues as the *Berlin Philharmonie*, the *Tonhalle* in Düsseldorf, the *Cologne Philharmonie*, the *Gasteig* in Munich, the *Philharmonie* in Essen, *Hamburg's Musikhalle*, the *Glocke* in Bremen, London's St. Martin in the Fields, *Paleau de la Musica* in Valencia, Beijing's Concert Hall, Shanghai's Oriental Arts Center, Cairo Opera House, and others. In my beloved program, entitled "The History of the Piano," I play compositions on 22 authentic instruments from different periods and narrate the development of the piano from its inception until the present day. To a lesser degree my musical inclinations also include performing jazz and rock music. Music for solo piano, piano duet, chamber music, electronic music, opera and ballet are fields in which my primary efforts are concentrated as a composer. Currently, I lecture at the Mozarteum Salzburg and at the Frankfurt University of Music. In the past, I have conducted master classes, and served as guest professor in Malaysia, Russia, Italy, Croatia, the US, Vietnam and China, and I continue to do so to the present day. My book on the piano has been published by „Staccato-Verlag, Düsseldorf“. For more information please see www.delorko.com



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View pdf: Bringing
Performance Experience
with a Period Piano to a
Modern One

Mini Recital I - from my studio

E. Pozzoli Studi sulle le note ribattute No. 1, Ratko Delorko: Koi - from TATTOOS
J. S. Bach Little Prelude in F, BWV 928, Ratko Delorko: Minifasimin - from MINIS

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Mini Recital II - on period instruments

L. van Beethoven Sonata Op. 49 No.2 (knee levers) Fortepiano Schanz ,Vienna 1790
D. Cimoarosa Sonata in Bb Major, Square Piano Ganer, London 1785
J. Haydn Divertimento in Bb Major, No. 8 Fortepiano Broadwood, London 1796
F. Chopin Etude Op. 10 No. 5 Fortepiano Graf, Vienna 1820
F. Chopin Etude Op. 25 No. 1 Fortepiano Pleyel, Paris 1847
F. Mendelssohn Song without words in C Minor, Fortepiano Graf, Vienna 1820

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Mini Recital III - from „Frankfurt Alte Oper“

W. A. Mozart Variations on „Ah- vous dirai-je, Maman“

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About creating authentic performances on the modern piano... If Mozart had had a modern concert grand piano, would he have composed the same music? Absolutely not! No doubt, he would have been strongly influenced by the characteristics of the modern instrument, and his musical approach on the piano would have been completely different. Why am I so sure about this? Did I have coffee with Mozart? Unfortunately, I did not have that extraordinary opportunity. As a composer myself, I can say that each composer creates his music within the dictions and restrictions of the available instruments and the surrounding musical environment. The composer is a kind of musical mirror of the society, reflecting the contemporary situation and adding a unique musical fingerprint. If the composer creates inspired works, he pushes the grammar of musical composition to the next level. If the composer is a virtuoso, he will challenge the performer and the instrument to their limits but go no further. In the case of Mozart, dynamic ranges and piano action speeds in the 1700s were far beneath the capabilities of our modern, powerful, and fast high-tech instrument.