

Connecting the Last Mile -- A Study: Health Resources for Classical Pianists on Performance-related Injuries

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Abstract

Classical pianists, like athletes, often face unique challenges in their careers that can profoundly impact their physical and psychological well-being. One significant challenge is the prevalence of performance-related injuries, which can have far-reaching consequences on their careers. Even though the topic has been brought to the attention of the public multiple times in various noted publications in the past few decades, including *The New York Times* and *The Los Angeles Times*, there remains a significant gap between the availability of health resources and their utilization by pianists. This study explores the availability and accessibility of health resources specifically tailored to address performance-related injuries among classical musicians, with a focus on piano performance programs in New York City. The study examines the inclusion of the Alexander Technique, a specialized course addressing injuries-prevention concerns, the availability of comprehensive information on health resources on school websites, and off-campus health resources for classical musicians. The findings reveal a disconnect between the abundance of health resources available to classical musicians and their awareness and utilization within piano performance programs. While various local and international resources exist, encompassing areas such as health maintenance, therapies, diet, specialist referrals, and financial support, the research shows a lack of comprehensive information on these topics in program curricula and school websites. Even when specialized classes such as the Alexander Technique are offered, their visibility and promotion are often limited.

Introduction

Classical pianists, renowned for their virtuosity and musical prowess, often face a unique set of challenges that can impact their well-being and career longevity. One such challenge is the prevalence of performance-related injuries, which can have significant physical, psychological, and professional consequences. In *For Artists and Musicians, Creativity Can Mean Illness and Injury*, an article published in *The New York Times* in 1989, it was revealed that as many as 75% of musicians are hurt playing instruments. (Brody, 1989) Moreover, in a 2011 study, it was reported that 84% of musicians reported performance-related injuries (Kaufman-Cohen, Ratzon, 2011). These performance-related injuries are often career-damaging, as a study showed that 12% of professional classical musicians have to give up their profession permanently due to these injuries (Parry, 2003). Regarding pianists specifically, studies showed that up to 93% of pianists reported playing-related musculoskeletal disorders (Bragge, Bialocerkowski, McMeeken, 2005).

While musician's performing-related injuries are being studied and the classical music community, as well as the public, have recognized the importance of promoting musician health, there remains a critical need to bridge the gap between the availability of health resources and their effective utilization by pianists, particularly when it comes to addressing performance-related injuries.

This research aims to investigate the availability and accessibility of health resources specifically tailored to address performance-related injuries among classical pianists. The focus of the research centers on examining the health-related support systems provided within piano performance programs in New York City, both on and off campus. Additionally, the study explores the inclusion of classes or courses in New York City's piano performance programs that specifically address performance-related health concerns and prevention.

Literature Review

Common Performance-Related Injuries Types

Common performance-related injuries in classical musicians can be divided into physical and psychological categories. One of the primary physical health concerns musicians face is playing-related musculoskeletal disorders. These disorders encompass a range of conditions affecting muscles, tendons, and joints, often resulting from repetitive or strenuous movements during instrumental or vocal performance (Zaza, Farewell, & Young, 2005). Professional classical musicians and classical music students usually engaged in intense schedules of practice, performance, competitions, and touring, which put them at greater risk for developing conditions

such as tendonitis, carpal tunnel syndrome, and focal dystonia (Steinmetz, Mota, & Bohle, 2018). These injuries can have debilitating effects on musicians' ability to perform and may require significant rehabilitation.

Noise-induced hearing loss is another physical injury among musicians, primarily those in an orchestra, who are exposed to high sound levels during rehearsals and performances. Prolonged exposure to loud music can damage the delicate structures of the inner ear, leading to permanent hearing impairment (Jansen, Helleman, Dreschler, & de Laat, 2015). Additionally, tinnitus, a persistent ringing or buzzing sound in the ears, is another hearing-related injury that is observed in musicians. Tinnitus can significantly impact musicians' quality of life, concentration, and ability to perceive sound accurately (Janssen et al., 2020).

Certain types of performance-related injuries are closely tied to the instruments musicians play. String instrument players are prone to skin dermatitis, a condition resulting from friction and prolonged contact with the instrument and its components (Ferguson & McNair, 2009). On the other hand, Woodwind players may experience dental stress, such as tooth misalignment or temporomandibular joint disorders, due to the pressure exerted on the mouthpiece during playing (Chisnall, 2008). Brass instrument players often face increased intraocular pressure, leading to various eye-related issues, including glaucoma (Schubert, 2019).

Aside from physical injuries, musicians also encounter a range of psychological injuries that can significantly impact their well-being and musicianship. Performance anxiety is a prevalent psychological injury experienced by musicians, characterized by intense fear and apprehension before or during performances (Kenny, Driscoll, & Ackermann, 2014). The pressure to deliver flawless performances, the scrutiny of audiences and peers, and the fear of making mistakes can contribute to heightened anxiety levels among musicians. Performance anxiety can detrimentally affect musicians' confidence, performance quality, and overall well-being (Osborne, Kenny, & Driscoll, 2017).

The demanding nature of musical practice and performance can disrupt normal sleep patterns, leading to fatigue and circadian rhythm disruption. Performing concert musicians often face altered sleep schedules due to late-night performances, rehearsals, travel, and busy touring schedules. It is also normal for music students to have a busy schedule involving extremely long practice hours, networking, and performances and competition preparations. These busy schedules might lead to chronic sleep deprivation and associated health problems (Fullagar, Skorski, Duffield, Hammes, & Coutts, 2016).

Reasons to Injuries

Several factors contribute to their unique health and injuries-related challenges, from music students to performing concert musicians. These challenges include fierce competition within the industry, long hours of practice, demanding repertoire, and a rigorous touring lifestyle. It is not uncommon for musicians to be on tour and navigate unfamiliar venues. Musicians like pianists and organists, since they do not usually bring their own instruments with them, will have to adapt to different instruments at different venues as well, which adds an additional layer of complexity to their performance experiences.

Long practice hours are seen as fundamental to a musician's life. Even though more professors in music schools advocate for various and more scientific practice styles to prevent overly long practice hours, it is still common for music students, as well as musicians, to dedicate long hours to attain technical proficiency and artistic mastery. These practice sessions often involve demanding pieces of music, which necessitate precise technique, interpretation, and expression. Musicians still invest long hours in perfecting their craft, ensuring precision, fluidity, and emotional depth in their performances (Hallam, 2018).

Fierce competition is a norm in the music industry, where musicians strive to support themselves as performing concert musicians, establish their reputation, and secure coveted performance opportunities. This competitive environment places immense pressure on musicians to continuously refine their skills, expand their repertoire, and deliver outstanding performances to stand out among their peers (Williamon, 2004).

The challenges of a touring lifestyle further compound the demanding nature of a musician's career. Musicians frequently embark on extensive tours, traveling to different cities, performing in diverse locations, and adapting to varying acoustics, instruments, and performance environments. This constant adjustment requires adaptability, resilience, and the ability to deliver consistent performances under different circumstances (Koelsch, 2014). The unpredictable schedule of musicians on tour is another notable challenge. Concerts, rehearsals, and recording sessions are often subject to last-minute changes and alterations; therefore, musicians must be flexible and adapt quickly to evolving circumstances. This unpredictability can disrupt personal routines, social commitments, and even physical and mental well-being (Williamon & Thompson, 2006).

Performing Arts Medicine

Performing arts medicine, a field that took shape in the late 20th century, emerged from sports medicine and is dedicated to addressing performing artists' unique physical and psychological health needs. This interdisciplinary field encompasses the prevention, diagnosis, treatment, and

rehabilitation of injuries and health conditions arising from various art forms' practice and performance, including music, dance, theater, and more (Smith & Legge, 2012).

In New York City, one of the centers for classical music and various forms of performing arts, several hospital centers have established specialized performing arts medicine programs in hospitals catering specifically to the health and well-being of performing artists. These hospital centers provide comprehensive care tailored to artists' specific needs. One example is the Hospital for Special Surgery in New York City, one of the top hospitals specializing in Orthopedics and sports medicine. The Hospital for Special Surgery developed a Performing Arts Medicine Collaborative, and specialties included sports and performing arts medicine, physical and occupational therapy, nutrition, etc. Also offered are prevention services, including video capture motion analysis for dancers, musicians, and other performing artists (Hospital for Special Injuries, n.d.).

Center for the Performing Artist created by Weil Cornell Medicine and New York-Presbyterian offers comprehensive and integrated care for performing artists and performing arts students of all disciplines, including musicians, dancers, actors, and other performing artists. As shown on its website, services cover both physical and emotional conditions that may be disrupting artistic practice. The institute also provides a care coordinator who will help the patient find the right specialist and assist with scheduling and referrals (Weil Cornell Medicine, n.d.).

NYU Langone's Harkness Center for Dance Injuries focuses specifically on the health and well-being of dancers. Its website states that the center provides the dance community in New York City with globally accepted approaches to recognizing, treating, and preventing dance injuries. It also offers lectures on promoting wellness and injury prevention for dancers and dance educators to dance schools, dance companies, dance service organizations, universities and colleges, groups for parents of dancers, and civic groups (NYU Langone Health, n.d.).

Mount Sinai Health System partnered with the Actors Fund in creating the Samuel J. Friedman Health Center for the Performing Arts, a health center for the performing arts and entertainment community in New York City that offers general family care and specialties like sports medicine. The center offers extended hours sensitive to entertainment industry work schedules (Mount Sinai Health System, n.d.).

Other Resources

Aside from hospitals, various performing arts medicine organizations and resources play a vital role in supporting the health and well-being of performing artists. These organizations offer a range of services; some offer referrals to specialized healthcare providers, and some provide

special financial support for artists experiencing performance-related injuries. Many offer educational materials, pamphlets, and resources to address physical and psychological health concerns. These performing arts medicine organizations and resources serve as valuable platforms for musicians, offering a wide range of support services free of charge to address their unique health needs. By providing accessible and free resources in injury prevention, education, referrals, financial assistance, etc., these organizations can contribute to the overall sustainability and longevity of performing artists' careers.

The Performing Arts Medicine Association (PAMA) is a leading organization in the United States dedicated to promoting the health and well-being of performing artists and raising awareness for performance-related injuries. Starting out as a medical organization limited to physicians, PAMA grew into an organization that includes all types of health professionals, performers, educators, and administrators in music and dance genres (PAMA, n.d.). PAMA offers resources, conferences, and workshops that address a broad range of topics in performing arts-related fields (PAMA, n.d.). However, the resources on the website are mostly limited to members only.

Athletes and the Arts is an American organization that recognizes the similarities between athletes and performing artists in terms of the physical demands and potential health challenges they face (Athletes and the Arts, n.d.). They provide resources and educational materials that bridge the gap between sports medicine and performing arts medicine. The organization offers practical guidance on injury prevention, mental health support, nutrition, and sleep management, all tailored specifically to the needs of performing artists.

There are also organizations outside the United States that provide available and accessible resources to performing artists. An example is the Australian Society for Performing Arts Healthcare; they offer guide pamphlets and videos on various performing arts medicine topics ranging from injury prevention, health insurance, mental health resources, etc. The organization supports all performing artists, including both amateur and professional. Its mission statement points out that performing artists have unique needs that standard healthcare models may not meet (Australian Society for Performing Arts Healthcare, n.d.). Their vision statement states that the organization supports instrumentalists and vocalists of all musical styles and traditions, dancers, actors, circus and physical theatre performers, and technical crews (Australian Society for Performing Arts Healthcare, n.d.). In the organization's Resource section on its website, various types of advice on both physical and mental healthcare issues facing professionals, pre-professionals, and students in the performing arts are available. These materials are aimed at helping performers manage and maintain their own health, for example, guides on various subjects from injury prevention to health insurance to assist performing artists with common health challenges, the "Help Your Show Go On" booklet for tertiary music students (Australian Society for Performing Arts Healthcare, n.d.).

Another example is the British Association for Performing Arts Medicine, which has resources for artists, health care practitioners, and the culture sector. On its website, it is stated that the organization services performing artists and students to prevent and overcome work and practice-related physical and mental health problems (British Association for Performing Arts Medicine, n.d.). The resources it offers can be categorized into two categories: for performing arts professionals and students, it offers free clinics, referrals to specialists, and performing arts medicine educational materials. It also offers workshops, directory training guides and organizational training in performing arts medicine for healthcare professionals and cultural organizations (British Association for Performing Arts Medicine, n.d.).

These performing arts medicine organizations and resources serve as valuable platforms for musicians, offering a wide range of support services free of charge to address their unique health needs.

Research Design

This study aimed to investigate the availability and accessibility of health-related resources for classical musicians enrolled in piano performance programs within New York City. The focus of the research combed through both on-campus and off-campus resources available to classical pianists and classical piano students attending music institutions. Seven schools offer piano performing degrees in New York City, including the Juilliard School, Manhattan School of Music, The New School, Brooklyn College, New York University, Queens College Aaron Copland School of Music, and Hunter College. The research design involved a comprehensive examination of the health resources provided by these institutions to support the physical and psychological well-being of their music students. A thorough analysis of the curricula was conducted to assess the integration of health-related topics within the piano performance programs. This examination aimed to identify any courses or classes explicitly focusing on performance-related health concerns and injury prevention.

As an exemplar of the courses studied, the research focuses on the Alexander Technique, a course widely offered in music schools across the United States. (American Society for the Alexander Technique, n.d.). The Alexander Technique is a recognized training and therapeutic approach for stress-related chronic conditions within the performing arts (Moroz et al., 2011). While the Alexander Technique does not aim to cure the underlying cause of stress-related conditions, it focuses on teaching individuals how to recognize and avoid detrimental habits that may exacerbate their conditions (Batson, 2008). In performing arts, the Alexander Technique is commonly recommended as an alternative treatment to improve vocal and postural aspects among artists (British Association for Performing Arts Medicine, n.d.). The Technique's

effectiveness in relieving chronic back pain has been supported by robust evidence, and musicians have reported experiencing improved ease of movement, enhanced breathing, and elevated quality of music performance following Alexander Technique lessons. Furthermore, it has shown the potential to mitigate performance anxiety among musicians (Klein et al., 2014).

This research examines the attention given to performing-related injuries and healthcare within seven academic institutions. The study employs the lens of the Alexander Technique, assesses on-campus health resources, and investigates the broader health support system accessible to classical pianists in New York City, extending beyond the confines of on-campus facilities. Through an exploration of these dimensions, the research endeavors to contribute to a comprehensive understanding of the impact and significance of available health interventions for students pursuing classical music in New York City's esteemed music schools. By exploring the benefits and potential of these resources, the study aims to shed light on the effectiveness of existing health resources, identify gaps or limitations in their availability, and propose recommendations to enhance the support system for classical musicians' physical and mental well-being in their pursuit of musical excellence.

Research Findings

Alexander Technique

	Juilliard School	Manhattan School of Music	Brooklyn College	Hunter College	The New School	New York University	Queens College
Classes on Alexander Technique	✓	✓	✓	Workshop	✓	✓	✓
Elective	✓	✓	✓		✓	✓	✓
Program page mention							
Health page information	✓	✓				✓	

Table 1: Alexander technique courses in New York City's music schools

The investigation revealed that several of the surveyed schools in New York City did offer courses related to the Alexander Technique. (see table 1) Notably, the Juilliard School, Manhattan School of Music, The New School, Brooklyn College, New York University, and

Queens College Aaron Copland School of Music included elective courses focusing on the Alexander Technique within their curriculum.

The School of Performing Arts at the New School offered a two-credit Introduction to Alexander Technique course (The New School, n.d.-c) and a two-credit Advanced Alexander Technique course (The New School, n.d.-a); and both courses, in their course descriptions, emphasized musicians or instrumentalists. Even though neither the bachelor's nor master's program in piano had information about the Alexander Technique courses in their course catalogs (The New School, 2023), there was a possibility that piano students could access the course.

At New York University, Alexander Technique courses appeared as an elective in the Vocal Performance: Contemporary Voice major's bachelor's degree curriculum (NYU Steinhardt, n.d.-a). The Strings Studies master's program and the Woodwind Studies master's program also offered the Alexander Technique course as by advisement (NYU Steinhardt, n.d.-b). There was no mention of Alexander Technique courses in NYU's Piano Studies bachelor's, master's, and doctorate curricula (NYU Steinhardt, n.d.-c). From the website information, it was unclear if piano performance students can apply to Alexander Technique courses in other majors.

Alexander Technique courses were offered in dance, drama, and music studies at The Juilliard School (The Juilliard School, n.d.-a) as one or two-credit elective courses. There was no mention of Alexander Technique courses in The Juilliard School's piano performance bachelor's (The Juilliard School, n.d.-c), master's (The Juilliard School, n.d.-e), and doctorate programs (The Juilliard School, n.d.-d). From the website information, it was unclear if piano performance students could apply to Alexander Technique courses in other majors.

The Manhattan School of Music offered two courses on Alexander Technique: Alexander Technique, a two-credit elective course, and Advanced Alexander Technique, a one-credit elective course under the Music Theory/Aural Skills section (Manhattan School of Music, n.d.-a). There was no specification on Alexander Technique courses on the Manhattan School of Music's piano studies website. Alexander Technique courses were not mentioned in the plan of studies in its bachelor's, master's, or doctorate program (Manhattan School of Music, n.d.-b.). From the website information, it was unclear if piano performance students can access Alexander Technique courses.

Brooklyn College's Alexander Technique I and II courses were offered at the Department of Theatre (Brooklyn College, n.d.). These courses were both three-credit elective courses. The school's Music Performance bachelor's (Brooklyn College, n.d.-c) and master's programs (Brooklyn College, n.d.-d) did not include Alexander Technique courses in their curriculum. It

was also unclear from the website whether students of music performance majors can apply to courses in the Department of Theatre.

Alexander Technique course was offered in Aaron Copeland School of Music at Queens College as a one-credit elective course (Queens College, n.d.-a). In the School's Music Performance (piano) bachelor's program (Queens College, n.d.-c) and Classical Performance master's program (Queens College, n.d.), there was no mention of the Alexander Technique course or whether piano students could apply to the Alexander Technique course.

In the case of Hunter College, the curriculum did not specifically mention any courses related to the Alexander Technique in either its bachelor's (Hunter College, n.d.-c) or master's (Hunter College, n.d.-a) program in music performance. Instead, a 2009 Faculty of Voice newsletter indicated that the school provides yoga workshops, and the instructor was trained in the Alexander Technique. (Hunter College, 2009).

It is also worth pointing out that, through research, none of the program websites of the researched New York City music schools advertised or promoted injury prevention or performance-related health information related to performing in their mission statements. For instance, the piano department at the Juilliard School was focused on "accentuates core elements such as Performance Opportunities, Classroom Studies, Liberal Arts, and Entrepreneurship (The Juilliard School, n.d.)." In the course overview of the piano department at the Manhattan School of Music, there was a specific emphasis on the designed programs of study for Piano majors, which were formulated to cultivate adept performers well-versed in the piano repertoire, performance practices, and interpretive traditions (Manhattan School of Music, n.d.-c). The New York University's piano department web page emphasized the cultivation of conservatory-style training and the refinement of musicians' performing techniques (NYU Steinhardt, n.d.-c). The piano department at Mannes School of Music focused on technical training and acclimatizing students to the contemporary music landscape within New York City (Mannes School of Music, n.d.). The music department at Hunter College explicitly professed a commitment to providing the highest quality musical instruction across various domains, including performance, composition, education, musicology, ethnomusicology, and theory (Hunter College, n.d.). The Music Performance major website of Brooklyn College conspicuously highlighted the central tenets of its program, which revolve around the development of performance skills and a nuanced understanding of music history spanning a diverse array of musical styles (Brooklyn College, n.d.). Although the Aaron Copeland School of Music at Queens College provided minimal insight into its overarching vision for students, it did underscore an emphasis on performance skill training (Queens College, n.d.-b).

The findings underscore that most institutions researched in this study incorporated the Alexander Technique into their offerings as elective courses. However, the Alexander Technique

course was not included in piano performance majors' curricula in any schools researched, nor were they mentioned on the program websites. Instead, they were deeply buried within the curriculum, requiring considerable effort to locate them. Furthermore, Alexander Technique courses were sometimes listed under vocal programs or even in other departments rather than being categorized under instrument programs like piano. This placement might contribute to potential difficulties for piano students in discovering and accessing these valuable health resources.

The elective nature of the Alexander Technique courses and the inconspicuous presentation of these courses on the program pages may affect students' awareness and participation, potentially limiting the possibility of students' access to injury-prevention and health-related knowledge. By promoting awareness and inclusivity of these health resources, institutions can better support their piano students' physical and psychological well-being, fostering a more holistic and nurturing environment for aspiring classical musicians.

Health Resources in Schools

In addition to the availability of courses on the Alexander Technique, the research examined the health resources offered by the seven New York City music institutions. Notably, the Juilliard School emerged as the only institution that prominently highlighted performing arts medicine on its school health page (The Juilliard School, n.d.-b). They listed a diverse array of health resources catering specifically to performing artists, including Physiatry/Sports Medicine, Physical Therapy, Occupational Therapy, and Chiropractic Care. This comprehensive range of resources underscores Juilliard's commitment to addressing the unique health needs of their music students, providing essential support to ensure the well-being and longevity of their artistic careers.

The Manhattan School of Music, while not extensively elaborating on performing arts medicine on their health resource page (Manhattan School of Music, n.d.-d), demonstrated a targeted approach by offering a physical therapy program specific to aiding music students (Manhattan School of Music, 2023). This specialized program emphasizes the importance of physical well-being in musicians' lives and highlights the institution's efforts to integrate health support into their music education environment.

According to New York University's health page, physical therapy was one of the university's medical services. Some of the focuses included performance and sports injuries and overuse syndromes; but there was no mention of performance-related injuries or performing arts-related health information (New York University, n.d.).

No specification about performance-related injuries was mentioned on the available services on the Student Health Service page at The New School (The New School, n.d.-b). There was also no information on performance-related injuries on the Health and Support page of Hunter College (Hunter College, n.d.-b), the Health Clinic page of Brooklyn College (Brooklyn College, n.d.), or the Health Service page of Queens College (Queens College, n.d.).

Notably, The Juilliard School and Manhattan School of Music distinguish themselves within the New York City educational landscape as the sole institutions with a specialized emphasis on the performing arts. In contrast, the remaining institutions examined in this research constitute comprehensive colleges, encompassing a broad spectrum of academic disciplines. Consequently, it could be reasonable that the health-related content and resources on their respective websites do not singularly cater to the specific needs of music students. However, notwithstanding the absence of explicit references to performance-related health resources for music students, it is noteworthy that scant attention is afforded to such resources, even on their program pages.

The research findings indicated varying degrees of emphasis on performing arts medicine and health resources among the New York City music institutions. However, it is worth pointing out that none of the schools researched include off-campus resources about musicians' performance-related injuries on their health page. Unless explicitly searched with keywords, organizations mentioned above in the literature review section have little possibility of being seen by searchers online. There remains a gap between these available resources and music students and performing musicians.

Discussion and Conclusion

This research explored health-related resources available to classical pianists in New York City, encompassing both on-campus and off-campus avenues. On-campus, the study revealed that most institutions offer courses on the Alexander Technique, a training program focused on injury prevention and performance health. Moreover, two schools out of seven stood out for their establishment of a dedicated focus on performing arts medicine, indicating a growing recognition of the unique health needs of music students.

Off-campus resources also emerged as a vital component of the health support system for musicians in the city. Notably, most of New York City's hospitals demonstrated a welcoming approach to performing arts medicine, positioning themselves as potential allies in the pursuit of musicians' well-being. Beyond medical facilities, the research unveiled a wealth of online resources readily available to musicians, ranging from educational platforms to funding opportunities and referrals. These digital resources present a valuable means of support, catering to various aspects of musicians' needs.

Despite the availability of resources, the research identified a crucial gap in the connection between musicians and these valuable supports. In fact, there is still a culture of silence regarding performance-related injuries in the classical music world (Bragge et al.). The silence culture and the absence of a cohesive bridge hinder musicians' awareness and utilization of the available resources. Moving forward, future research endeavors should consider focusing on facilitating this essential connection, ensuring that musicians and music students are empowered to access and make use of the resources at their disposal.

The next steps in this research journey could center on devising strategies to effectively link musicians to available resources. This entails fostering a comprehensive understanding of the available support networks, enabling musicians to navigate the diverse landscape of resources easily. Such efforts should emphasize the significance of seeking help when needed, instilling a sense of assurance that support is accessible and readily available.

In conclusion, this research is a foundational step in unveiling the array of resources available to classical pianists in New York City. While on-campus and off-campus resources showcase promising prospects for musicians' well-being, the challenge lies in creating a bridge that connects musicians with the available support systems. Future research endeavors should prioritize efforts to empower musicians and music students by facilitating their access to these invaluable resources. By establishing this vital connection, we can cultivate a nurturing environment that enables musicians to flourish, ensuring their artistic growth and long-term success in the captivating world of classical piano performance.

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