



## The Golandsky Institute helps musicians reach their highest potential

Megan Coiley - March 7, 2014



**The Golandsky Institute** is the preeminent center for the teaching of the Taubman Approach. Its mission is to instruct musicians in the skills that enable them to realize their highest potential as performing artists. It also teaches them how to overcome technical limitations and recover from playing-related injuries. It provides training for teachers in the diagnostic tools necessary

to teach healthful skills to musicians of all levels. Through educational programs, professional collaborations, continued research and multi-media publications, the Golandsky Institute seeks to raise the awareness of the musical community and the public at large to the problems musicians face and the solutions available to them.

### Upcoming Events:

**March 23** – MTNA National Conference | John Bloomfield: *Setting the Stage for Success*

**April 11** – NYC Workshop | Edna Golandsky, Mary Moran, Robert Durso, John Bloomfield

**May 31** – Philadelphia Teacher Training Workshop | Edna Golandsky, Mary Moran, Robert Durso, John Bloomfield

**June 5** – Portland International Piano Summer Festival | Edna Golandsky: *The Taubman Approach*

**July 12-20** – Summer Symposium and International Piano Festival | All faculty

**What keeps you coming to the Golandsky Institute Summer Symposium year after year?**



Megan Coiley  
Washington DC metro area

**The density of learning!** I get more help with my playing in that one week than during any other time. There's something about having an incredibly intense chunk of time devoted to every facet of playing that seems to really elevate my pianism year after year. Beyond that, it's always great to spend time with my colleagues!" ~Megan Coiley, Washington DC metro area

**"The discussion of new information.** The symposium is like an exploration of all that has been newly discovered and theorized throughout the year. The friendships are also very important to me." ~Justin Jacobs, NYC

"I want to **keep developing my skills** as a teacher of the work. I get so much out of working with the students that come in. Also, I love spending time with the friends I have made from going to Golandsky Institute events year after year." ~Barbara Banacos, Boston, MA

**"The welcoming spirit of everyone.** It feels like a very safe place. There are so many teachers who are able to help.

It's so inspiring to see people in different stages of learning. I find that really motivating." ~Veronica Greenan, NYC

**"The Taubman Approach is an amazing work** that enables me to do incredible things at the piano...things I thought I wasn't able to do. The sound and the technique and the ease of playing that I've gained over the past two years have been unmatched. The summer symposium is a very big part of my learning. It's something that can't be found anywhere else in the world. Meeting with all the pianists who share their experiences and music have been such a special part of my life." ~Deren Eryilmaz, Istanbul, Turkey

## **Other than the Summer Symposium at Princeton, what is your favorite Golandsky Institute event?**

"Workshops in NYC, twice per year!" ~Justin Jacobs, NYC

"John Bloomfield coming to **Australia.**" ~Therese Milanovic, Brisbane, Australia

"The **NYC workshops** offer opportunities during the year for further study. People always ask really good questions after the presentations that help me with my own playing and teaching. Plus, it's great to see everyone." ~Veronica Greenan, NYC

"My favorite by far has been the opportunity to have my students work with my teacher as part of the **Philadelphia Teacher Training** certification



Veronica Greenan  
New York, NY

program. Mr. Durso's expertise and enthusiasm for the Taubman work and learning process is always enormously valuable and inspiring, both for my students and myself." ~Rachel Bussey, Philadelphia, PA

"I really enjoyed going to the **Panama Jazz Festival** with Edna this year and teaching students there about the Taubman Approach. It was a great learning experience to observe Edna's teaching every day and then to follow up with the same students. Also, to spend time with and hear so many great jazz performers made the event very special." ~Barbara Banacos, Boston, MA

"The **NYC workshop or Philadelphia Teacher Training** is always great. Truly though, I think one of the most special things is not an official event. The collaboration and friendship that I have found at the Golandsky Institute is something that is not just confined to the organization. It's a very special community. I love meeting my colleagues and sharing with them...going to the opera or having dinner together or working on music." ~Deren Eryilmaz, Istanbul, Turkey



## Why did you decide to study with a Taubman teacher?

"I had been injured for a long time and was fortunate to have a friend visiting the US come across Edna Golandsky. My friend insisted I find a way to study the Taubman Approach." ~Therese Milanic, Brisbane, Australia

"I developed an injury when I was in college and got to the point at which I couldn't even play anymore. I knew that there were Taubman teachers who'd had success with pianists who had the injury that I had, so I decided to give it a try." ~Barbara Banacos, Boston, MA

"When I was preparing for my masters in performance, I got a lot of pain and fatigue, and my teacher at the time didn't have any experience with that. He was really supportive of me and wanted me to look for help. I did a lot of research and came across the Golandsky Institute, and so I came to the summer symposium." ~Veronica Greenan, NYC



"I came to the Taubman work after developing debilitating playing-related injuries while majoring in piano performance in college and graduate school." ~Rachel Bussey, Philadelphia, PA

"After viewing videos of the technique, I was convinced that the Taubman work could help me with the limitations I felt in my technique. It clearly offered solutions to the questions and problems I had." ~Justin Jacobs, NYC

"I was really injured. I was told that I needed to check out the Taubman Approach." ~Megan Coiley, greater Washington DC

## Were you ever nervous about pursuing studies in the Taubman Approach?

“Yes, absolutely. Initially, I was nervous because I didn’t know if the Taubman Approach would be able to help me. After I started studying though, I realized there wasn’t anything to be nervous about. I never feel like I’m not talented, not smart, inadequate. Nothing. Everyone that I’ve seen coming in and out of the studio has gotten the same undivided attention. It’s been such a great experience.” ~Veronica Greenan, NYC

“Of course I was nervous! I had already tried everything else I could think of to try to heal my injuries: acupuncture, physical therapy, trigger point therapy, various technical regimens and exercises, anti-inflammatories, elbow and wrist braces, hot and cold therapy, massage, ultrasound, and homeopathic remedies. I was facing the end of my career as a pianist and teacher—one that I had dreamed of and worked towards since the age of seven. The Taubman Approach was my last hope for recovery.” ~Rachel Bussey, Philadelphia, PA

“No, I have only ever felt relieved that I found people who understood my technical limitations and were able to help me. I always felt confident that my problems could be solved.” ~Justin Jacobs, NYC

“I just felt excited. I’d already heard a lot of success stories, and when I started studying with Bob Durso, I really had faith that he could help me, and I felt relief right away. I realized that he could solve the cause of my injury rather than just help me with some symptoms.” ~Barbara Banacos, Boston, MA



Therese Milanovic  
Brisbane, Australia

“There were no nerves, only huge logistics to overcome, as I was living in Australia with no Taubman Teachers, injured, not working as a result, and without money.” ~Therese Milanovic, Brisbane, Australia

“No, never, but it was a very big commitment to come over from Turkey. I dropped everything for a year to come over and learn. I needed a lot of help to be able to do that, and Edna and my parents were really supportive.” ~Deren Eryilmaz, Istanbul, Turkey



Barbara Banacos  
Boston, MA

## How has your playing changed since you found the Golandsky Institute?

“My playing has completely transformed for the better, as has my teaching.” ~Therese Milanovic, Brisbane, Australia

“My playing has been completely transformed. I am a far better pianist since discovering the Taubman work than I ever could have been without it, even if I had managed to escape injury.” ~Rachel Bussey, Philadelphia, PA

“On so many levels: My hands feel beautiful at the piano, and even away from the piano. I can analyze a score and see what is needed technically. I can solve my own problems quickly. My playing is more musical, more phrased, more rhythmic—and I understand what elements contribute to and result in these qualities of playing.” ~Justin Jacobs, NYC

“To say that the change was like the difference between night and day is actually not a pronounced enough analogy. I went from having hands that were paralyzed - fingers that were literally curled into fists - to playing Chopin scherzi. Still, all injury aside, I never imagined that I could have the facility that I am continually acquiring at the piano. It's really been (and continues to be) an amazing journey.” ~Megan Coiley, Washington DC metro area

“How has it NOT changed would be an easier question. Everything feels like it has a road map now. I never feel like there's something I can't do. My practicing is much more task oriented, so playing is easier and learning is faster. I'm playing pieces I didn't think I'd be able to play before studying the Taubman Approach.” ~Veronica Greenan, NYC

“As a pianist who struggled to achieve artistic results due to my technical limitations, the Taubman approach has given me the technical tools to play with greater ease, freedom, and speed thus serving my artistic intentions to a much greater degree than previously. Understanding how to produce a beautiful sound at the piano, issues of voicing, pedaling and clarity of line are additional results of my study of the work of Dorothy Taubman. The annual Golandsky Institute's program of private lessons, lectures, teacher training, masterclasses, technique clinics, concerts and performance opportunities fosters a camaraderie amongst the participants. Together, keyboard players of all ages and levels explore the motions that facilitate coordinate, balanced, tension free playing. I wouldn't miss it!” ~Kendall Feeney, Spokane, WA



“I was never injured, and I never really had problems with my playing. I was just never satisfied. I wanted more. I wanted to be completely at ease at the piano. I wanted the feeling of joy when playing, not just a sense of accomplishment or satisfaction. This work has enabled that feeling. Everything feels simpler. When I play, I can see and feel the bigger picture. Of course, it's a lot of work to learn in that much detail, but the result is one of not feeling lost. It is like painting. I can now look at the painting while I play and add colors where I want them rather than being covered in all of the paint and hoping that the colors land where I want. My pieces feel like old friends. I never feel that I have to reintroduce myself to them.” ~Deren Eryilmaz, Istanbul, Turkey

## **What was your initial experience like of the Golandsky Institute?**

“Warm, caring, supportive, a place where questions and solutions were openly discussed, intellectually and musically stimulating, and ADDICTIVE because of the knowledge! I just wanted to get to a piano to practice all the time.” ~Justin Jacobs, NYC

“I loved the energy, buzz, camaraderie, and also the big picture view of seeing pianists in various stages of the work. While I was still injured and only doing the basics at the time, I could see the principles embodied in advanced level playing and see the trajectory from where I was. It was a fantastic first experience.” ~Therese Milanovic, Brisbane, Australia

“I was initially a bit skeptical about the Taubman Approach. Edna Golandsky came over to Turkey for a week of masterclasses at the school at which I taught. I translated for her and did a lot of the preparation for her events. When I listened to her teach, I was surprised. She made so much sense. I became really curious. When I first came over and really met the Golandsky Institute people, I knew I was doing the right thing. There was something really special about the organization. I've made so many great friends and collaborated with some really excellent musicians.” ~Deren Eryilmaz, Istanbul, Turkey

“My first experience of the Taubman Approach was at the 2007 Summer Symposium. It was a great week. I made some wonderful friends, and they were really supportive of me throughout my retraining process. It really says a lot about an organization when the teacher with whom you had 4 supervised practice sessions calls you after your first lesson with Edna to ask how it went.” ~Megan Coiley, Washington DC metro area



“During my first few lessons in the Taubman Approach, as I listened to my teacher provide rational and logical explanations for why I was in pain, and felt the difference in my hands and arms as I began the first steps of the learning process, I realized that the Taubman Approach would be unlike anything else I had tried before. I felt hopeful for the first time in years that I could get out of injury.” ~Rachel Bussey, Philadelphia, PA

“My piano teacher used to send me clips of masterclasses and technique lectures. Some of them were of Edna Golandsky teaching. Then when I got injured and researched ‘piano and pain,’ her name kept coming up. I emailed her, and she got back to me really quickly. We set up a lesson, and so I gave it a shot and never looked back.” ~Veronica Greenan, NYC

## **Learn more.**

The Golandsky Institute has an active online community. You can join them here:

*Website*

*Facebook*

*Twitter*

*YouTube*

*Google+*

*Pinterest*