

THE WORLD OF PIANO COMPETITIONS



THE WORLD FEDERATION
OF INTERNATIONAL
MUSIC COMPETITIONS

1

2022

Martín
García García

*Dedication
to Chopin*



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ROLEX



W E L C O M E

Dear readers,

Music must serve a purpose; it must be a part of something larger than itself, a part of humanity.”
Pablo Casals

We all have a challenging time behind us: in the last two year so many music competitions had to be postponed or cancelled, and all the young people on the verge of starting a career, full of optimism, plans and energy, had to be put on hold.

But now, at the 71 ARD International Music Competition, which should have happened two years ago, we are very much looking forward to a competition as usual in August and September as a meeting point for musicians, jury members, audience, volunteers, and everybody else involved. It's so important in these times to talk, to meet, to enjoy music together, to stay in touch, irrespective of nationality, age, education, or any other possible difference. Let the love of music bring us together. It makes me happy and proud, knowing our competition and so myself could contribute to this spirit, in the spirit of humanity.

In the past 20 years, I saw many young artists win, but even more failed. Every competition is organized for all of them as an opportunity for living an important experience.

I strongly believe that, increasingly, competition shall continue to be a meeting point, like a festival, only with more excitement! One of the most important things, in my opinion, is to provide a safe and friendly atmosphere. Despite the stressful and sometimes exhausting time, we hope young musicians will benefit from the experience to meet, to learn and to enjoy themselves, maybe to start a friendship or a professional partnership and take home rewarng memories of their time with us in Munich.

ELISABETH KOZIK

ARD INTERNATIONAL MUSIC COMPETITION MUNICH

VICE-PRESIDENT OF WORLD FEDERATION OF INTERNATIONAL MUSIC COMPETITIONS



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OF INTERNATIONAL
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WORLD FEDERATION OF INTERNATIONAL MUSIC COMPETITIONS

The World Federation of International Music Competitions is dedicated to establishing a global network of internationally recognised organisations that discover the most promising young talents through public competition in the great tradition of classical music and to furthering their careers by presenting them before distinguished juries, general audiences, the media, and the wider music community.

The WFIMC is a Member of the International Music Council and some 120 of the world's leading music competitions belong to the Federation. A number of important international music organisations are associate members of the WFIMC.

www.wfimc.org



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Competitions for Youth

EUROPEAN UNION OF MUSIC COMPETITIONS FOR YOUTH

EMCY is a network of national and international music competitions for young people across Europe. We believe that music competitions stimulate passionate musicianship.

For many, they're a first glimpse of performing in public, playing in ensembles, or of breaking out of orthodox repertoire. They foster a sense of healthy self-assessment, can help conquer nerves, and motivate practise. Young people can be inspired by experiencing fresh interpretations and discovering new works and other European cultures. We do not think of competitions as the end of the learning process: for us, they are the beginning.

www.emcy.org



ALINK-ARGERICH FOUNDATION

An independent and objective Information and Service Centre for Musicians and Competitions, founded by Gustav Alink together with Martha Argerich. AAF supports musicians and competition organisers and gives them assistance and advice. AAF focuses specifically on the International Piano Competitions worldwide. More than 175 international piano competitions and organisations are affiliated with AAF as AAF member competitions. They are all included in the annual AAF catalogue. Gustav Alink and also other AAF staff members frequently visit piano competitions, report on them and are constantly available to provide assistance whenever needed to the organisers, jury members and participants.

www.alink-argerich.org



PIANO STREET

Piano Street provides material and services related to classical piano music and aims to facilitate and inspire communication between piano playing people from all over the world. The content of the website mainly consists of downloadable sheet music connected to hand-picked recordings, information about composers and pieces, one of the world's largest discussion forums about piano music (more than 600 000 postings), and the digital magazine section containing piano related news and articles. The popularity of the website is continuously growing, and it currently counts over 6,000 unique visitors daily. Piano Street has been online for over twenty years and operates worldwide from Stockholm in Sweden.

www.pianostreet.com



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Martín García García

Dedication to Chopin



WOJCIECH GRZEDZINSKI

Martín García García won the first prize plus three extra prizes in last year's Cleveland International Piano Competition, and about two months later he was awarded the third prize at the XVIII International Chopin Piano Competition in Warsaw, where he also received the special prize for the Best Concerto performance. Now he has several tours planned in Japan, Europe, and the United States.

He studied more than a decade with Galina Eguiazarova, a disciple of Alexander Goldenweiser, at the famous Reine Sofia School of Music in Madrid. She started there as an assistant of Dimitri Bashkirov and was the teacher of Radu Lupu, Arcadi Volodos and many others. Martín García García received the prize for the Best Student of the chair from the hands of the Spanish Queen Sofia.

You were in good company there.

Absolutely! From early childhood my first professors were Russian; they came to Spain many years ago with Vladimir Spivakov and the Moscow Virtuosi, using the tour to get out of the country. I was lucky to know this discipline of the Russian school from the beginning, it forms your brain, your technique, and your perspective. There was a plan once for me to study in Hannover, but why move to Hannover on my own at 15, when we had the best teachers so closeby?

Only in the last one or two years with Galina Eguiazarova, we both understood it was time for me to do something different. She said: 'you should be your own painter.' So in 2019 I went to New York, to Mannes School of Music, to study with Jerome Rose. I was away from family, with a completely new professor, slowly starting my career.

You have to stand on your own two feet.

Exactly, and the older you get the more difficult it becomes. It was a challenging time in New York during the pandemic, because it really was impossible to meet anybody. And online classes, well deep down we all know it doesn't work with something so refined, with so many parameters for every single note, its literally impossible. I played for Jerome Rose but, basically, I prepared the whole repertoire for the Chopin Competition by myself. Like a coin it has two sides. It gives you a good feeling, being able to do it by yourself, but that's only temporary. Am I satisfied with what I do?



DAREK GOLIK

How many times was Michelangeli happy with his performance? I don't know. I think it probably is a very strange feeling when you think you have played a perfect concert.

At the Chopin Competition you also received the prize for the best performance of the concerto.

Only Alex Gadjiev and I chose the Second Concerto and almost everybody plays the first. That seems the safe choice because in the history of the competition only one or two pianists won with the Second Concerto, but to me it felt odd to go for the safe option.



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30 000
euro

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Edvard Grieg Museum Trolldaugen



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ORCHESTRA



You played some real warhorses, like the first Ballade or the Polonaise opus 53.

With this competition everything is a gamble, because we are all playing the same pieces. So I chose the repertoire in which I could show myself best and also the full range of colours in Chopin's music. He is sometimes very extreme in his moods.

*“You have
to stand on your
own two feet.”*

Isn't it difficult to play works by only one composer?

No, it's just different, but playing only Chopin for weeks, you tend to forget there is other music. But in the end, it's just a routine, and after the competition you start another routine. In the last round the competition didn't feel like a competition anymore, it felt like a dedication to Chopin, it was very special.

I never went to a competition with preconceptions of what should happen or not, but I really must say there was a wonderful atmosphere with the candidates and the organizing people of the Chopin Institute were extremely kind and well organised.

In Cleveland there was something new, a transcription of popular melodies. You chose Bohemian Rhapsody.

Yes, it felt a bit like an attempt to squeeze an improvisation into bars and rhythmic patterns. The idea was to have some fun, to lift the mood of the competition element.

I saw you playing some 'quasi' Bill Evans on Instagram.

Yes, quasi, why should I try to copy him? I can never be Bill Evans, but I enjoy improvising and playing jazz very much; I love the laid-back atmosphere very much, especially when I am relaxed with friends or in a small group. It's even better when there is food!

No more competitions for you?

Laughing. I hope so. For me, competitions have proved a valuable tool to get people to know me. Sometimes I say thank you for not giving me the first prize; I really don't know what is best, it feels like rolling the dice, but I am very happy with what I get. I should be able to start a career now, everything seems to be moving in the right direction. But I never say no, you never know what will happen. We just lived through Covid and who could have predicted that?

And Chopin?

I really want to play different music as well now. At every recital I want to play half Chopin and something different for the other half. In Poland you feel Chopin is specially revered, it's like the Polish flag. Organisers sometimes insist on the Second Concerto, but I have also played Rachmaninoff's Second and Third, and Beethoven's Third – I am really pushing for that.

Your plans for the future?

I will go to Fazioli concert hall in Sacile to record my first CD. I got to know Fazioli during the pandemic. I was very lucky to meet Sujatri Reisinger – a rebuilder of pianos in New York – who owned a Fazioli concert grand, and I could practice on that piano, which was great. As a result, I got to know the piano really well and I chose this piano for the competition, which was the best piano for me in Warsaw too.

ERIC SCHOONES

Session 6 Transparency / Publishing votings

Andrew Freris (Hong Kong)

Andreas Frölich (Germany)

Peter Grote (Germany)

Noriko Ogawa (Japan)

Sigurd Sandmo (Norway)

Five panel members together with moderator Aleksander Laskowski in one of the sessions about "Transparency".



International AAF Conference

20–21 September 2022, the 2nd international conference organised by the Alink-Argerich Foundation will be held in Utrecht (the Netherlands) in collaboration with the Liszt Utrecht international piano festival-competition (22–29 September 2022).

Since its inception in 1999, the Alink-Argerich Foundation (AAF) has always had a specific focus on all the international piano competitions in the world. On the AAF website (www.alink-argerich.org) many competition details and a great deal of practical information are given such as competition calendars, application deadlines, age limits, prizes, rounds and repertoire, jury members and, of course, competition results. All these details are frequently updated and thus provide a unique source of information and planning tool for all professional pianists and others with an interest in piano competitions.

Apart from providing all this information and keeping it up to date, AAF has also taken other initiatives to help and support pianists and to assist the competition organisers. One of these initiatives was the first international AAF Conference, which was held in Barcelona, 19-20 March 2018, in collaboration with the Maria Canals International Music Competition.

The main aims of the AAF Conference are the following:

- to offer all organisers of international piano competitions an opportunity to come together
- to avoid limiting it to the competition organisers, but to keep it open to others directly involved in the Piano World, especially with piano competitions
- to have an opportunity for all participants to make new contacts and to do some useful networking
- to present and discuss a wide range of important aspects and facets in the organisation of international piano competitions
- to address some problems and inconvenient situations
- to arrive at some useful conclusions and recommendations.

When the first AAF Conference was announced, the resonance was quite overwhelming. At some point, the list of potential attendees grew towards 180. In the end, more than 150 people came



A view inside the Petit Palau where the 1st AAF Conference took place.

OLIVER ADELL

to Barcelona and attended the first AAF Conference: organisers of international piano competitions from all over the world as well as representatives of piano companies and pianists, jury members and participants. In total, 30 different countries were present. At the conference, a wide range of topics was discussed, which competition organisers have to deal with and which are also important for the contestants. Nine panels consisting of four to seven representatives from different competitions gave their opinions, while the other organisers and pianists in the audience could react.

One of the hot topics was “Students of jury members”: should it be allowed or forbidden that a pianist takes part in the competition where his/her teacher is on the jury? This is frequently an issue at competitions and it evoked lively discussions at the AAF Conference. The following comments were made:

- if students of jury members are allowed to take part, it will always affect the atmosphere and behaviour. It will influence the other jury members and their voting (out of politeness or friendship with the others), which is a major inconvenience;
- having no students in the competition enhances the camaraderie among the jury;
- the reputation and image of a competition depends on the jury and its transparency.

In reply to a questionnaire issued by AAF on this topic, several pianists suggested: if students of jury members are allowed to take part, these relations should also be published. At the conference, it was also remarked that there should be strict rules for the jury and their behaviour: they should not use the competition for marketing (promoting themselves as a teacher). An entire session was devoted to “inconvenient situations” that may occur (such as delayed payment of the prize money, promised concert opportunities that do not materialise and other

complaints) and another on how competition organisers manage to acquire the necessary funding and financial support for their event. Very interesting was the success story told by Alexander Braginsky as well as the useful remarks by Steinway representative Gerrit Glaner.

Which topics will be discussed at the upcoming 2nd AAF Conference in Utrecht? Two years of Corona pandemic have had an enormous impact on the lives of many people and societies. It will be interesting to compare and evaluate the experiences of the competition organisers and how they have coped with this difficult situation. It will help the other organisers in their considerations and decisions whether or not to continue with an online or hybrid format of their events.

At the time of writing, there is the awful conflict between Russia and Ukraine, which has already devastated the lives of millions of people and also affected the position and opportunities of Russian and Ukrainian musicians. At the AAF Conference, the various ways and ideas to help the young musicians and to try to give them a hand and some support can be discussed.

At the first AAF Conference, Prof. Dr. Joris Voorhoeve (former Minister in the Dutch Government and member of AAF’s Recommendation Committee) addressed everybody in a specially recorded video message. In his message, he underlined the strong unifying force of music and mentioned that the many international music competitions are peace-building activities and that they therefore have great importance to help improve the global situation.

Naturally, we all hope that there can soon be peace again and more stability. And, of course, no new variants of the Corona or other viruses anymore, so that the conference can be held without restrictions and that it will bring together again many people from all over the Piano World.

GUSTAV ALINK



Gerrit Glaner and the other panel members talk about various ways to collaborate.

OLIVER ADELL

Piano Trio
Voice
Wind Quintet
Oboe
Trumpet
Piano
Percussion
Viola
Clarinet
Flute
Violoncello
Bassoon
Trombone
Harp
French Horn
Piano Duo
String Quartet
Violin
Double Bass
Organ
Guitar

ARD International Music Competition



JeungBeum Sohn
1st prize piano 2017



Aoi Trio
1st prize piano trio 2018



Geister Duo
1st prize piano duo 2021

September 3 to 11, 2022
Piano solo
First prize 10,000 €

September 1 to 9, 2023
Piano trio
First prize 18,000 €

AGENDA

WFIMC Piano Competitions | May – November 2022

17–24 May

DUBLIN | IRELAND

12th Dublin International Piano Competition

21 May–26 June

SENDAI | JAPAN

Sendai International Music Competition

2–18 June

FORT WORTH | USA

Van Cliburn International Piano Competition

11–17 July

PORTO | PORTUGAL

Santa Cecilia International Competition

12–23 July

LEIPZIG | GERMANY

International Johann Sebastian Bach Competition

20–24 July

GRAZ | AUSTRIA

International Competition "Franz Schubert and Modern Music"

Duo for Voice and Piano (Lied), Trio for Piano,

Violin and Violoncello (Piano Trio)

Live rounds postponed from January 2022

25 July–5 August

SANTANDER | SPAIN

Paloma O'Shea Santander International Piano Competition

13 + 20 August

VIÑA DEL MAR | CHILI

*Concours International d'Exécution Musicale**"Dr. Luis Sigall"*

19–21 August

KATRINEHOLM | SWEDEN

Swedish International Duo Competition

26 August–3 September

BERGEN | NORWAY

International Edvard Grieg Piano Competition

29 August–15 September

MUNICH | GERMANY

ARD International Music Competition

Piano, Flute, Trombone, String Quartet

4–18 September

BUCHAREST | ROMANIA

George Enescu International Competition

14–22 September

ZHUHAI | CHINA

International Mozart Competition for Young Musicians

22–29 September

UTRECHT | NETHERLANDS

International Franz Liszt Piano Competition

1–8 October

MONZA | ITALY

Rina Sala Gallo International Piano Competition

1–11 October

TBILISI | GEORGIA

Tbilisi International Piano Competition

10–27 October

HONK KONG | CHINA

Hong Kong International Piano Competition

14–27 October

HELSINKI | FINLAND

International Maj Lind Piano Competition

20–28 October

CALGARY | CANADA

Honens Piano Competition

27 October–3 November

GENEVA | SWITZERLAND

Geneva International Music Competition

6–20 November

BYDGOSZCZ | POLAND

Paderewski International Piano Competition

7–16 November

BOLZANO | ITALY

Ferruccio Busoni International Piano Competition

Glocal Piano Project

7–13 November

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Fabian Müller at the competition in 2017

ARD International Music Competition Munich

The 71st edition of the ARD International Music Competition takes place this year from August 29 to September 16. The competition is open for the following categories: Piano, Flute, Trombone and String quartet, which were postponed from 2020 because of Covid19 pandemic.

It took place for the first time in 1952: the ARD International Music Competition. Since then it has become one of the most renowned and large-scale competitions of its kind. It was founded by the public broadcasting radio stations of the Federal Republic of Germany, managed by Bavarian Broadcasting in Munich, and takes place every year in September. For many of today's world-famous artists, an award from the ARD International Music Competition in Munich represented a springboard to their major careers, such as Jessye Norman, Christoph Eschenbach, Mitsuko Uchida, Christian Tetzlaff, Sharon Kam, Heinz Holliger, Peter Sadlo, Maurice André and the Quatuor Ebène, to name but a few. Over the years, the ARD International Music Competition with its annually changing line-up of musicians has developed into an internationally singular and highly regarded institution. Since 2001, the presence of contemporary music has been considerably reinforced through commissions to prominent composers.

The competition, because of its scale and prestige, offers a unique opportunity for participants to test their musical mettle against other world-class players, and also offers networking opportunities, and the chance to meet agents and music executives looking

to sign up the next big talent. The winners will be invited to take part in the chamber music tour – the Festival of ARD Prize-Winners, which was established in 2001 and communicates the desire of the ARD International Music Competition's administration to transform the obvious confrontational situation, at least at the end of the event, into the experience of making music together.

The jury of this year piano competition consists of Janina Fialkowska, Nikolai Demidenko, Imogen Cooper, Ragna Schirmer, Abdel Rahman El Bacha, Cyprien Katsaris and Michel Béroff. Very prestigious orchestras will accompany the competition at the semi-finals, finals, and prize-winners' concerts: Munich Chamber Orchestra, Münchner Rundfunkorchester and Symphonieorchester des Bayerischen Rundfunks.

A livestream will be available from the second round on. The ARD state broadcasting corporations report extensively on radio, television and online. The three prizewinners' concerts on September 14th, 15th and 16th will be broadcast live on the radio by BR-KLASSIK and as a live video stream on www.ard-musikwettbewerb.de www.br.de/ard-musikwettbewerb

The prizewinners' concert in 2017





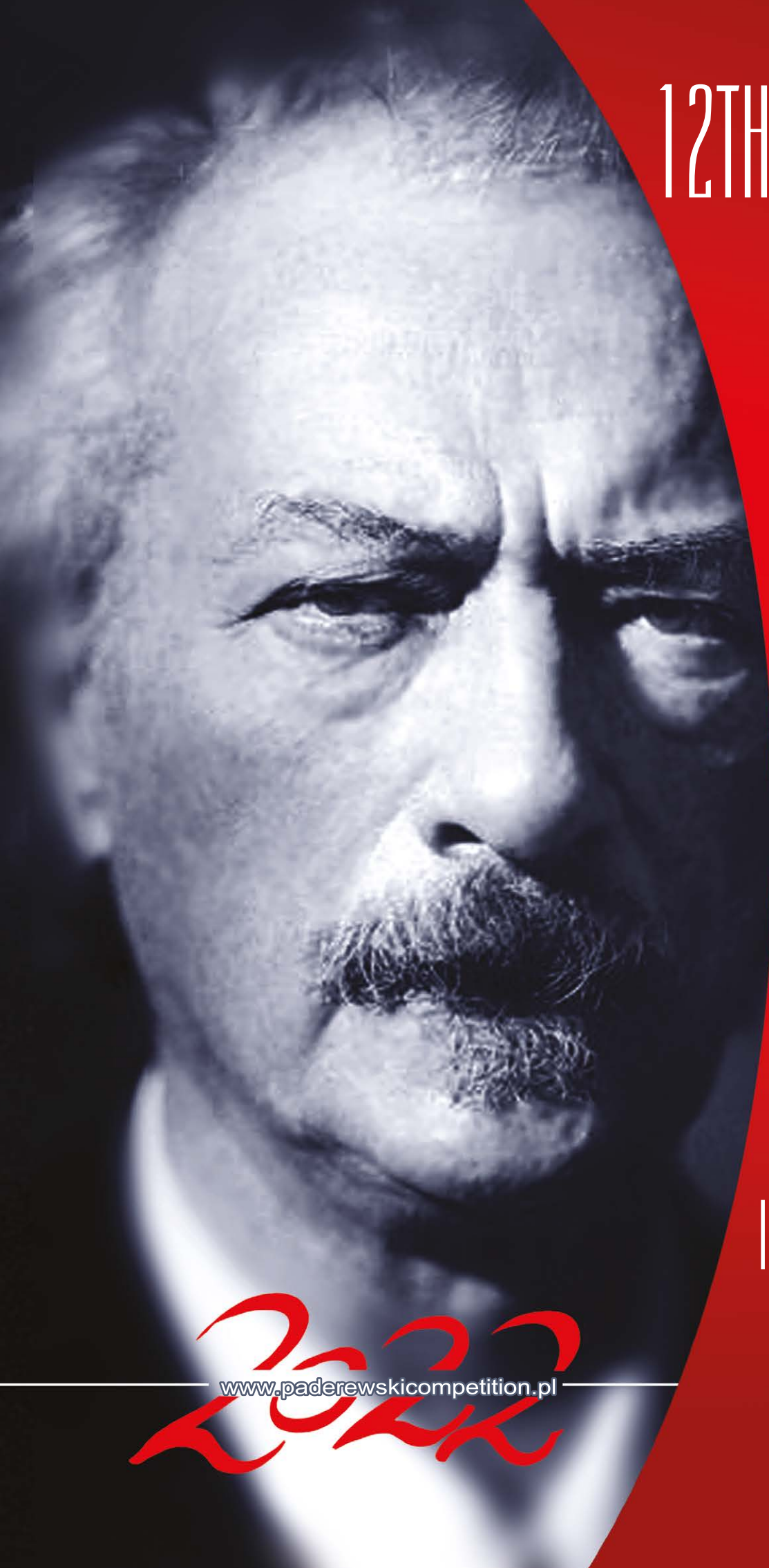
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~Claude Debussy~





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6-20.11.2022

www.paderewskicompetition.pl

2022

WWW.PADEREWSKICOMPETITION.PL



Finding the truth

Pavel Gililov is a much sought-after professor and juror. While still a student, he won the 1972 Moscow National Piano Competition and later he received the 4th prize of the 1975 International Chopin Piano Competition in Warsaw. He was professor at the Cologne University of Music for many years and since 2007 he has been teaching at the Mozarteum in Salzburg. He gives masterclasses in Japan, Austria, Switzerland, and Germany, for example at the prestigious Mendelssohn Academy in Leipzig. In 2005, Pavel Gililov founded the International Telekom Beethoven Competition Bonn and has always been its artistic director and president of the jury. We asked him about the secrets of interpretation.

Interview Pavel Gililov

We are dealing with the holy scriptures the composers left us and finding truth is an art in itself. Honest music making doesn't allow any lies, they betray themselves immediately, and you have to read between the lines: behind every sign there is a spiritual impulse.

The way back from the notation to the original thoughts and feelings, that is the real interpretation, the real art and a question of experience over the years, but you can teach this in a shorter time. How to shape a phrase, the direction of the flow, how to express the main points in a phrase, with the specific function of long and short notes, with weight, timing and dynamics, how to build the overall structure, where to take time, how to use dynamics, understanding harmonic and rhythmic structures, in all: how to make music vibrant with life and emotion.

The task of the professor is to make the students independent and able to learn, understand and feel music deeply from the heart.

I am in favour of heartfelt intelligence, and intelligent feeling and I think 90 percent the first impression when you learn new music

*“The piano is like a mirror
it gives you back
what you bring to it.”*



must be intelligent, in respectful conversation with the composer.

You have to put your own personality aside, be open and discover and ask yourself: ‘dear composer, what do you want to tell me?’

I love it when students ask me ‘why?’ We have to ask ourselves this question all the time.

As a child for me the piano was the best instrument. I had a talent for a good and beautiful sound; that was my forte. Later I understood I was an Apollonian player and started to understand that not everything in music, just as life, is beautiful and nice. There are also tragic and ugly experiences and this of course makes music much more interesting.

Chamber music had a huge influence in my life. You can't play Haydn without thinking of the string quartet. String players breathe with the bow; up or down makes a huge difference. The piano is basically a downbow instrument, but you should also go up. The sound for Rachmaninoff can be full and played deep into the keys, but I would never play Scarlatti like that. You can change the colour with the touch: it can be compact, or transparent, like metal, wood or like a balloon filled with air.

The piano is like a mirror it gives you back what you bring to it.

The problem is that it sounds good by itself. In that respect the piano is dangerous, with string players you notice immediately when they don't have a good idea about the sound. So I say to my students: ‘Please don't play the piano, think of the clarinet or the violin.’ The piano can be like an orchestra too.

We should also study the composer's life and artistic ideas. In Chopin, even in his most gloomy depressed music, there is always hope. And in his most positive music there is always this light veil of sadness. He was French and Slavic, a wonderful mix.


Drama is perhaps easier to express in music than deep joy — you need warmth of the heart for that. Those emotions remained the same over the centuries, only the language and the expression changed. To play Bach in a reserved way is wrong. Bach, or any other music is not a museum, there is joy and humour, together with deep seriousness.

One could argue the late Beethoven is not for youngsters, but I know children with an old soul, in a way they have the experience, it goes perhaps into the mystic side of things but I have nothing against that. One needs experience in life and curiosity.

The piano is a very sensitive instrument, although it looks a bit like a *Schreibtisch*. To make it sound good, you should be respectful. All string and wind instruments are automatically much more

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“The task of the professor is to make the students independent and able to learn, understand and feel music deeply from the heart.”

connected to our body. On the piano we must always remember, we play on the strings, not on the keys. You should open yourself to a spiritual connection to the piano, the instrument should become part of your body.

I would not want to say which piano is best, but I can say the Bösendorfer piano was one of my best teachers, because you notice a lie there immediately. If you are tense, it will not sound correct; I have a beautiful Bösendorfer in my class in Salzburg and I call it the lie detector.

Through my closest friend and a wonderful pianist Stanislas Neuhaus, the son of Heinrich, I was able to perform in my first concert in the West. It was in Vienna on a Bösendorfer, which we

didn't have in Russia. I had problems with the instrument: I wanted to force my will on it and it didn't work.

When Glenn Gould came to Russia, it was a great discovery, but unfortunately, I didn't hear him there. Also Horowitz and Rubinstein are great examples. I also admire Claudio Arrau very much, especially his timing; he is never in a hurry, I even replaced him once. Hurrying is one of the worst things in music.

When you stop learning you are not an artist anymore.

ERIC SCHOONES

www.pavelgililov.com



Twenty Years of Piano Online

Back in the early days of the Internet, long before the age of YouTube, Spotify, Facebook and smartphones, Piano Street – a website for classical pianists, piano teachers, students, and piano music enthusiasts – was launched.

The timespan of twenty years online reflects a journey from a very limited Internet experience through the development of new multimedia applications including video, digital music distribution, live streaming, and social media.

Starting in 2001, Piano Street was soon to grow into one of the largest discussion forums on piano playing on the Internet. The initial idea was to organise a meeting spot online for pianists around the world. As the widespread use of the Internet exploded during the early years of the new millennium, the need for good quality downloadable piano scores became obvious and in 2005 Piano Street introduced its digital piano music library. The aim of being a resource for piano players of all levels also led to the production of recordings of pedagogical piano repertoire, which was, at that time, not easily available. Later, an online chat was added as well as other useful resources such as a music dictionary and an audition room for performance feedback.

With the slogan “Broadcast yourself”, YouTube was launched in 2005 and was to forever change the way of producing and distributing music and video. A blog was introduced at Piano Street and the new online video technology and availability of piano-related video material allowed for a new dimension of written articles, as well as the possibility to cover major piano competitions with filmed performances along with added scores. The sound and video sector developed, and streaming technology and smartphones gave easy

access to music performance through apps on the highest possible technical level in an everyday household environment so to speak.

Piano Street’s library with over 3300 scores has since its launch seen a process where the printable analogue format found new ways with an increased usage of reading tablets – a popular tool for many – not least the younger generation of piano players.

Now, twenty years later, Piano Street has a daily flow of new album releases, a live-stream calendar and piano news. It functions as a rich piano music resource and thanks to the recent migration to a new digital platform, we can enjoy many improvements and can expect to see new features added in the near future.

The period has resulted in a steady change going from physical to digital media. The number of suppliers and artists increased thanks to easy access to the market. A negative concern was that digitalization lowered the top line. In April 2019, Spotify became the first digital music service to register 100 million paying users and its still growing.

When everybody is the producer of content, we are also subject to public feedback and new systems of evaluation based on likes and comments, and statistics concerns have become more and more



evident. At the same time, users have become easy targets for the industry's branding and sales strategies and our areas of interest and clicks make us a potential customer of music and piano-related products. The obvious gap between the music industry's ideas and consumers' interests leads us to the question whether there is a place at all for reflection and questioning. Piano Street's site statistics show that most interest is generated through content that deals with the user's own practice, personal development, and associated feedback.

The history of piano performance and its styles can now be found on YouTube. Concert producers and educators have very successfully been able to offer continuous programming and high-quality streaming performances in their quest to find new audiences and to offer the regulars an alternative. However, on-line producers are all competing for the users' 24 hours a day. The ongoing globalisation through digital performance and teaching is arguably also a reason for the loosening of traditions of nationally rooted performance idioms.

Another obvious reality of the fast social media is the "snippetification" of musical performance, seldom offering whole works of

music but rather short clips. For a consumer, lacking the whole picture will be the new reality of musical performance. Living in times with increased digital investments, musicians and producers will continue to live in a double reality with the ambition to find the best solutions, taking advantage of good things being offered and rejecting the bad.

So, what has basically changed during the period apart from the introduction of multimedia innovations? To be honest, very much and at its core, not much at all. The initial interest and thus intentions among piano interested online users are the same in terms of a search for involvement in a unique genre, its repertoire treasure, the unique performer, and the whole spectrum of core qualities of playing classical piano music. But has the expanded and endless sea of the Internet made us more enlightened or enriched and do we really have the time to benefit from all that has become available on-line?.

PATRICK JOVELL

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After the „Tandem Concert“ at the BASF-Feierabendhaus; Lorenzo Soulès, Pierre-Laurent Aimard, Helena Andrada de La Calle (BASF Cultural), Gerrit Glaner (Steinway & Sons)



Lorenzo Soulès and Pierre-Laurent Aimard in rehearsal

BEHIND THE SCENES

Tradition close-up

Steinway Prizewinner Concerts Network

Jubilees often create exquisite ideas and concepts. One great example is the special program made to celebrate the 100th concert season and the 10th anniversary of the membership of the *Steinway Prizewinner Concerts Network*, BASF Culture, Germany.

BASF is a top industrial company that from its early days let employees benefit in a cultural respect. Their concert series are of an excellent level. Artists of different genres, ages and reputation perform there, as is mentioned in their biographies.

Ever since the start of BASF Culture, it has presented young artists and kept in contact with them over the years and re-invited them. In the season brochures and on the website, their names appeared next to those of the stars. Better yet, they were announced together! In the jubilee season, a specially created “tandem concert” format combined an established pianist who had made his debut decades ago, with a student and prizewinner of today. All of them surely have one thing in common: obvious talent and personality already at an early age.

The appreciation of the established pianists could not have been greater and the same applied to the young artists! Both artists created their program together and performed it as soloists as well as a (spontaneously formed) duos!

Instead of the standard three, this time five *Steinway Prizewinner Concerts* were scheduled! The duos were Lars Vogt – Mario Häring (Leeds 2018), Till Fellner – Aurel Dawidiuk (TONALi 2019), Martin Helmchen – Schaghajegh Nosrati (Bach Leipzig, 2014), Lilya Zilberstein – Nathalia Milstein (Dublin 2015) and Pierre-Laurent Aimard – Lorenzo Soulès (Geneva 2012).

The opening in October 2021 with Lars Vogt and Mario Häring was an immense success. And then – oh Covid regulations again – the next three concerts had to be cancelled. BASF Culture’s regrets were

as large as their generosity: The artists received their full fees! However, even if they were not (yet) staged, the concerts still exist. They were readily prepared; the artistic exchange of generations happened – just not in public. Eventually, the last concert could take place in April 2022!

On the one hand, the series proves that careers develop and it is delightful to witness that right from the beginning; the so-called “artists of tomorrow” are in fact “artists of today”! On the other hand, here one can actually experience tradition (“handing over”) in the true meaning of the word.

Especially in the last concert, “tradition” became evident: Pierre-Laurent Aimard was a master student of Olivier Messiaen and learnt the spirit of his music directly from him and how it should be interpreted. All this, he passed on to his student Lorenzo Soulès. In concert, when they played “Amen des Anges, de Saints, du chant des oiseaux” together with four hands, they directly connected us in the audience with the composer!

In a way, this concert had another effect: the next morning, Lorenzo Soulès travelled to the Orléans Concours International de Piano and, with Messiaen in his program, won it! The first *Steinway Prizewinner Concert* will be in October 2022 at Kempen Klassik, Germany.

This truly was an excellent concept - A best-practice-model. Does it need a jubilee at all? It could – and should – be repeated anywhere and anytime!

GERRIT GLANER



Masaya Kamei during his final performance with orchestra in the beautiful great hall of the Palau de la Música

From March 26 to April 7, 2022, the 67th Maria Canals International Music Competition was held in Barcelona.

This competition has a long history. Maria Canals was born in Barcelona, 1914. During her youth, Ricard Viñes was one of her main piano teachers. In the 1940s, Maria Canals embarked on an international career as pianist and became ambassador of the works by important Catalan and Spanish composers such as Montsalvatge and Mompou. As a piano teacher, Maria Canals did very much for the youth and created the Ars Nova Music Academy in 1950 together with her husband Rossend Llates, which grew to become a prestigious institute. In 1954, the first Maria Canals International Music Competition was held. There was no competition in 1955, but since 1956 it has been an annual event that quickly joined the World Federation of International Music Competitions.

For many years, the competition was held for different instruments: piano, violin, flute, chamber music etc. It became a well-known competition that always attracted many participants. Among the winners in those early years were Françoise Thinat (1958), Andrzej Jasiński (1960), Dinorah Varsi (1962), Dag Achatz (1964), James Tocco (1965), Jacques Rouvier (1967, 2nd) and Ivan Klánský (1970, 2nd). On the jury were famous musicians such as Federico Mompou, Emile Bosquet, Vlado Perlemuter, Georges Auric and Claude Helffer.

Interestingly, until 1978, there were separate awards for male and female finalists! Among the more recent prizewinners, we can see many more names of pianists who made good careers: José Carlos Cocarelli, Alexandre Tharaud, Kirill Gerstein, Alexander Moutouzkine, Vadym Kholodenko. From 2009, the Maria Canals Competition was only for piano and not for other instruments anymore.

The competition has always attracted many pianists. Already in 1984, the number of piano applicants went up to more than 100. Ten years later it peaked at 176, and in 2019 there was another record of 240 applicants. Usually, the competition takes place in March or April. In 2020, the competition had to be cancelled due to the Corona crisis and in 2021, the 66th competition had to be postponed again from March to July. In spite of the relatively short interval between the 66th and 67th competition, there was again a high number of applicants in 2022: 209.

What makes this competition so attractive? Of course, Barcelona is a wonderful city and also easy to travel to. The competition has a fine reputation. It is in the rules of this competition that pianists who have studied with any of the jury members in the past three years may not take part. Naturally, the young aspiring pianists will also look at the awards. These are high: 25,000 euros plus a



The competition organisers, jury members and laureates together on stage. Fifth from the left: Jordi Vivancos, Director of the Maria Canals Competition

Maria Canals Competition Barcelona

CD recording on NAXOS for the first prize winner, 10,000 euros and 6,000 euros for the two runners-up. Traditionally, there are three finalists who will play with orchestra, but the three remaining semi-finalists are also classified and receive 1,500 euros each. There is another 7,000 euros in special prizes and some 20 concerts for the award winners. The competition offers even more. In total there are four rounds and for those contestants who are not admitted to the next round, extra concerts are organised at various locations in and around Barcelona. This is much appreciated by everybody. The pianists can thus give an extra performance at schools or even at a prison, which was a great success! The competition covers the extended accommodation for these pianists, and those who pass to the second round also receive free accommodation. Interesting aspect in the repertoire this year was the requirement for all participants to include a composition by a female composer. The competition is very well organised. There is an excellent live streaming of every round and all the recordings can be viewed and heard again from the competition website (www.mariacanal.org). Naturally, to perform in the Palau de la Música is another great attraction. The first three rounds are held in the Petit Palau, which is very convenient and has excellent acoustics. The final stage with orchestra takes place in the beautiful big hall. Usually, the contestants have to make their choice from a list of eight piano concertos. By coincidence, it happened a few years ago that all three finalists had chosen the same concerto: Tchaikovsky #1. This was taken off the list for the next competition and then, another coincidence, all three finalists had chosen Rachmaninoff #2! For this year's competition, there were nine concertos to choose from.



First prize winner
Jaeden Izik-Dzurko

Masaya Kamei from Japan was the first to perform in the finals. He is still young (20) and his choice was Rachmaninoff #3. Next came Antonio Chen Guang (China, 27), who gave a solid and strong rendition of Prokofiev #3. Then, Rachmaninoff #3 sounded again under the hands of Jaeden Izik-Dzurko (22) from Canada. He gave a great performance and won not only the first prize, but also the audience prize. It is a very good year for him: two weeks before he came to Barcelona, he had also won the first prize of the Hilton Head Competition in South Carolina (U.S.A.).

GUSTAV ALINK



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Palace of music

The Palau de la Música Catalana in Barcelona, the home of the Maria Canals International Music Competition, is an enchantingly beautiful concert hall with very beautiful acoustics. It is a work by Lluís Domènech i Montaner, one of the architects who laid the foundations of Catalan modernism. Construction began in 1905 and was completed three years later.

The clients were a group of music-loving Catalan textile industrialists, organized in a choral community, Orfeó Català, with origins in various places in the old part of Barcelona.

With nearly 1,400 members in 1905, the community felt it was time for a central place for vocal art and laid the foundation stone of the Palau. The outer walls are of red stone, supported by pillars, which, like the facade, are decorated with mosaics. On the corner of the facade there is a large statue by Miquel Blay called 'the Catalan National Anthem'. There are also three busts of Palestrina, Bach, and Beethoven at the top of the facade.

The building features large windows and an inverted stained-glass dome, which provide the room with natural light, making it unique in Europe. Large organ pipes hang above the stage and there are sculptures by Richard Wagner and Josep Clavé. The hall has 2073 seats. In 1997, the building was placed on the World Heritage List by UNESCO together with Hospital de Sant Pau. Listening to music in such an inspiring atmosphere is a special experience.

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Telekom Beethoven prepares call for entries for 2023



Prof. Pavel Gililov, Hans Suh and Timotheus Höttges, CEO Deutsche Telekom (left to right).

The ninth edition of the International Telekom Beethoven Competition Bonn came to a close in December 2021. For the second time in the competition's history, a Korean pianist won first prize: Hans Suh was able to convince the nine-member jury, chaired by Prof. Pavel Gililov, of his interpretation of Beethoven's Piano Concerto No. 3 in C minor; Hans Suh stood as the winner on the final day, December 11, 2021.

“Spreading Beethoven’s music throughout the world and inspiring people to appreciate it is the core mission of our truly international Competition. This is demonstrated not least by our prizewinners, who come from South Korea, the USA and Italy, and thus from three continents. The fact that they have mastered the European musical language at such a remarkably high level is, among other things, the result of the competition’s international endeavours. The Beethovenian legacy, ‘Alle Menschen werden Brüder’, is thus definitely fulfilled”, commented jury president Pavel Gililov on the performance of the three pianists in the final: Hans Suh (1st prize), Alexei Tartakovsky (2nd prize), and Giorgio Lazzari (3rd prize). Numerous concert engagements now await the three finalists in Germany and abroad. Of particular note is Hans Suh’s debut at the *Beethovenfest* in Bonn on September 15, 2022 at the Telekom Forum Bonn: as a prizewinner of the Beethoven Competition, Hans Suh will be given the opportunity to create his own concert and show all of his creative sides: for the concert, Hans Suh will play one of his own compositions in public for the first time and

will also appear as a conductor and soloist. Tickets for the concert are available at www.beethovenfest.de. In addition, the concert on September 15 will be broadcast live on www.telekom-beethoven-competition.de and on MagentaTV.

In parallel to the numerous other prizewinner’s concerts, the Telekom Beethoven Competition Bonn is preparing the call for entries for the upcoming anniversary edition of the Bonn competition: for the 10th time, Deutsche Telekom will open its doors to young, highly talented pianists from all over the world from December 1 to 9, 2023.

“It was the single moment up to now that changed my professional life the most! From one day to the other – from being a student of music to a professional concert pianist”, Filippo Gorini recalls about winning the Telekom Beethoven Competition in 2015.

All information on the application process will be available at www.telekom-beethoven-competition.de from June – the exact application guidelines will also be published there.



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A portrait of Yaron Kohlberg, a man with short brown hair and a light beard, wearing a dark pinstriped suit jacket over a light blue button-down shirt. He is standing with his arms crossed, looking directly at the camera with a slight smile. The background is dark and out of focus.

A dual mission

Yaron Kohlberg

The Cleveland International Piano Competition was founded in 1975 and prize winners have included Nicholas Angelich, Sergei Babayan, Angela Hewitt, Jean-Yves Thibaudet, Kotaro Fukuma and recently Martín García García in the latest edition of the competition in 2021 President of Piano Cleveland, Yaron Kohlberg, introduced some refreshing ideas.

You started doing competitions yourself when you were quite young.

Yaron Kohlberg: Yes, I was twelve when I first entered a few local competitions in Israel and quickly afterwards had my first international experience. In general competitions helped me considerably because you really work towards a performance and you meet musicians of the highest level: a good environment for artistic development.

In the first few competitions I attended I won prizes, but the first time I did not win, I was a little bit upset [laughs]. But it proved a particularly important experience and now being on juries myself quite often and knowing how they work, I can tell young pianists participating should be about the experience and the opportunities for development. Of course winning can be significant, but it should not be your goal. You will likely be extremely challenged knowing that in a big competition often a few hundred fantastic pianists apply.

Programming yourself to win can actually block your musical abilities.

Exactly, music is not like the Olympics, it's not about crossing the finish line first. The outcome depends on so many things and a different jury could have decided differently. As a juror you will find your colleagues on the jury may completely disagree with you.

The level generally is high, but real artists are rare. Can you organise a competition in a way that allows those talents to surface more easily?

It is our task to find the great talents, nobody wants to hear another perfect performance, we are searching for interesting personalities. Preliminary judging can be tough; videos are often not of the best quality and cannot replace a live performance, and we are thinking about live auditions for the future again and sometimes you need to hear people on multiple occasions, to really be able to grasp their talent.

Did your own experiences with competitions influence how you organise a competition now?

Absolutely, I have given this much thought. Actually, the Cleveland was the one of the best experiences for me, not only because I won a prize, but because of the way the community responded, how it was organised and last but not least the opportunity to play with the Cleveland Orchestra in the finals! To play with one of the best orchestras in the world at 24 was simply amazing.

In the latest edition you introduced some novelties.

Yes, at our request Alexey Kurbatov made highly virtuoso transcriptions of popular music, like *Bohemian Rhapsody* and the *Olympic Theme* by John Williams. I developed this idea when I lived in China. Combining classical music performance with tunes that are familiar to all, regardless of their musical knowledge, can engage a public new to classical repertoire and it is our responsibility to give everyone in the public the chance to enjoy, even with a tune of only five minutes in a program of 1.5 hours. The candidates loved this challenge, and we will continue doing this in the next editions.

And secondly, we had the candidates play two pianos or four hands with each other. One does not see this often in piano competitions. Young pianists usually come for themselves, but collaborating with your competitor, who later in life will be your colleague or your friend, opens various aspects of your personality. Besides that, today a musician needs to be very flexible, able to respond quickly such as being able to collaborate with orchestras, chamber groups, etc. We wanted to see how they can manage this.

Together with our Executive Director Marissa Glynias Moore, I am constantly developing new ideas for our organization. We will have a festival in the summer with classical performances, music comedy, jazz and more. In 2023, we plan to form a new collaboration with the Cleveland Institute of Music for young artists. There will be workshops, masterclasses, but also different elements to open their minds beyond piano playing only, classes for personal development as well as career development, instruction of chamber music and work with conductors, which is not often possible for young artists. There are many more ideas to look forward to. Applications for the Young Artist Competition and institute will be open starting mid-May this year.

Anything we do will be in this direction, trying to find the best artists and to involve audiences more in classical music, for that is our mission.

ERIC SCHOONES

The next senior competition will take place in 2024 – we will accept applications starting in December this year.
www.pianocleveland.org.

Pianists and Piano Brands – Mutual Love, Admiration and Fascination

Duo González Guiomar – Alexia Guiomar and Javier González Novales — Steingraeber & Söhne

It is, indeed, a strong and personal relationship that we have developed with the Steingraeber & Söhne pianos over the years. As a child, I was incredibly lucky to be able to attend the Bayreuth festival on a regular basis. I was a young pianist already and I met Mr. Udo Schmidt-Steingraeber who invited me to the splendid salons of Friedrichstrasse 2, where I could play on the historical pianos Franz Liszt had played on. What unforgettable memories and sensations!

With my husband, pianist and conductor Javier González Novales, we later founded our duo for two pianos and we soon became enthusiastic about the making of the Steingraeber pianos, and especially the E 272 concert piano. Udo Schmidt is the most passionate and exciting piano maker we ever met: he made us play on his new prototypes, was eager to explain all the research and innovation technique involved, and took us with him on a breathless voyage about the evolution of these fabulous instruments.

This beautiful piano making combines extraordinary craftsmanship and a state-of-the-art technology, and the outcome is an instrument with a real soul and

splendid combinations for piano duos. And for piano duos, it is really mandatory to find instruments that have varied personal characters and instruments that complement one another. Because of their wide sound spectrum, their powerful low register, the roundness of their medium register and their rich resonance, these pianos have become stimulating concert companions. Shimmering, deep and reactive, they allow the two of us to drift into intimate sound research as well as orchestral fullness, and they also provide the thrilling physical approach that we love. On those pianos we have played with great delight Stravinsky's *Rite of Spring*, Skrjabin's *Poem of Ecstasy*, Debussy's *Prelude to the afternoon of a*



Piano Competitions give us an amazing opportunity to experience more than just the excellence of pianists and composers. For this we need state-of-the-art instruments that deliver the intentions of both the creator of music, as well as the artist. Just like in our previous edition we asked young pianists about their piano of choice.



faun, Wagner's Opera transcriptions as well as piano works for four hands ...

Steingraeber pianos will always be an endless source of inspiration and new projects: we wish, as a matter of fact, to be recording Wagner's piano transcriptions quite soon on the E 272's. Steingraeber & Söhne have been an important part of the musical history of Bayreuth, and we are definitely very excited to say what a great influence they have had on our personal history and how they continue to enhance our career as a piano duo today.

Min-Jung Kym — Steinway & Sons

The sound created by the piano is unlike anything else. It is capable of sounding fleeting and effervescent in one instance, gritty and powerful the next, but also as melodious as the human voice. Few other instruments have anything close to the range of the piano – both tonally and in dynamic. That's why as a child, the piano was the instrument I wanted to play, and no other.

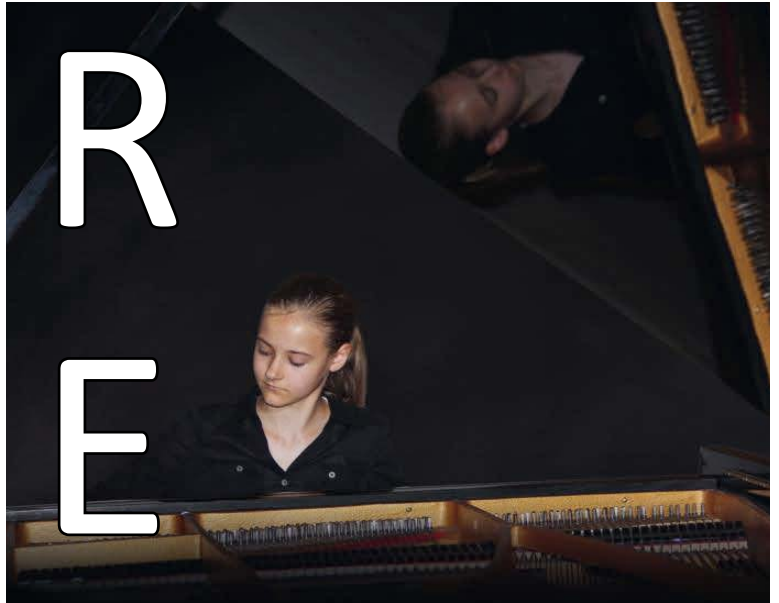
Since joining the Steinway family in 2007, I have learned so much about this incredibly complex and delicate instrument with its thousands of different components that work in perfect unison to create that iconic rich piano sound. I have also admired how dedicated Steinway & Sons are in developing innovations and improvements that make today's Steinway the best Steinway for the artists. The Harmonic Damper Setting on their concert grand is just one example of how years of dialogue and exchange has

produced this revolutionary invention, completely transforming the way we can use the pedal.

The Spirio|r is another. Introduced in 2019, it is the "finest high-resolution piano capable of live performance and playback". With the Spirio|r you can record, edit, and analyse your own playing. It can be used to great advantage when teaching and it was thanks to this incredible technology that I was able to record my last album *Sounds for the Soul* which was released to accompany my book written about the benefits of music therapy, *La Musique pour dépasser le cancer* (2021 Editions Hermann). The intention was to record at the Steinway studio in New York, but several factors, including the global Covid pandemic meant that I was unable to travel. So, we had to try and find a solution. Together with the teams in New York and in Paris, we worked at finding the possibility for me to record the tracks in Paris, and then for the data to be transferred to New York for their own Spirio piano to replicate exactly what I had produced and to record in their studios, thus exploiting the technical prowess of the Spirio|r to the fullest. This was a world premier for Steinway & Sons to record an album in this manner, and one I am grateful that we were able to achieve as it demonstrated that by working together we were able to find a solution that remains a unique experience.

PATRICK JOVELL

pianostreet.com



BY GROTRIAN - STEINWEG

Perfection
Passion
Dedication
Joy
Vision

Eric Lu, winner of the IGPA 2017

International Piano Forum & International German Piano Award 2022

The **International Piano Forum** is a non-profit organization for the promotion of culture with the focus on classical piano music. By presenting the International German Piano Award, an excellence prize for outstanding achievement, the Forum annually promotes pianists, nationally as well as internationally, who demonstrate exceptional talent in their artistic development and will enrich musical diversity worldwide on their way to the international stages.


The International Piano Forum enthusiastically and sustainably supports its award winners with numerous classical concerts. The award ceremony and the concerts of the International German Piano Award are one of the most esteemed events in the classical music scene. The Forum contributes equally to establishing Frankfurt also as a centre for the promotion of classical piano music with international significance. In addition, it has set itself the goal, of sustainably preserving and supporting classical music as a valuable cultural asset through the involvement of the younger generation.



The winners and nominees of the **International German Piano Award** are master pianists who carry in their hands classical music across all borders. The International German Piano Award is a prize of excellence for outstanding achievement. The International Piano Forum Frankfurt annually promotes pianists of all nationalities who demonstrate exceptional talent in their artistic development and who will enrich musical diversity worldwide on their way to the international stages.

The International German Piano Award is powered by C. Bechstein.

11th International German Piano Award | Piano Competition will be held 25th–27th November 2022. We are looking forward to you and your applications! More information at: www.ipf-frankfurt.com

A photograph of Frederic Chiu, a man with long black hair tied in a ponytail and wearing glasses and a black shirt, playing a grand piano. He is shown in profile, focused on his performance. The piano is a dark color with a light-colored keyboard. The background is bright and slightly blurred.

Frederic Chiu

THE SUBJECTIVE and THE OBJECTIVE

It's been his goal as a pianist, teacher, and juror to have more people come into contact with classical piano, and with competitions becoming more like festivals, Frederic Chiu's ideas on competitions evolved from something negative into a thrilling idea that could help more people become involved with the amazing world of classical piano.

In 1993 you were excluded from the final round in the Van Cliburn Competition, and although you didn't get a prize — you were labelled as the 'nonwinner' — and it helped you considerably.

Yes! The Cliburn produces a documentary each time that airs six months after the competition on public broadcasting, and my story, where I was earmarked to be in the finals but got kicked out, received so much attention that even years and years later people in airports recognized me from that. I must say, to the credit of the Cliburn, even though I was not officially a finalist, they offered me many opportunities. That was wonderful. At the time I knew the organisation quite well and they were legitimately trying to promote piano listening and playing in the United States. They helped me help them, and I helped them help me.

Why did you participate?

I was living in Paris at the time, I had a manager, I was playing and making recordings but I was interested in playing in the USA, and the Van Cliburn was a huge doorway to the States. At 28, 29 years old, I had already specialized in Prokofiev and French music, and it was the first time ever that any major competition had a completely open repertoire, quite revolutionary in our little world. So I decided to participate, and I went through the competition without playing one note of Bach, Beethoven, or Mozart! Opening up the repertoire was a huge step, which has gone on to influence all competitions; now, to have repertoire requirements implies a particular mission for a competition. And we pianists define ourselves by what we do play, and what we don't play.

Did being the son of mathematicians have an impact on your ideas about how a jury should function?

There are so many scoring systems, averages, modes, means, elimination of the extremes ... but in the end there is no perfect way, because you are trying to fit something subjective into an objective hole. My experience in the Busoni Competition made me think about this a lot. When you have one jury member giving you 18 points out of 20, but another gives you 5, it averaged out to 12, which proved to me that if you just play well, you get a better score than if you play really well but controversially. It's a mathematical phenomenon. I am fine with the system if that's how it's decided, but the question is, are we looking for the highest number of people to be positively influenced, are we looking for the best in everything, the best in anything, or the least bad at everything? Is the competition looking for someone who can hit the ground running or someone with great potential? The diverse ways mathematics can read numbers all have their legitimacy.

It boils down to different types of competitions then.

With a broad jury you have many different aesthetics, like in the Chopin Competition or the Queen Elisabeth, and you create an



average. By contrast, with a smaller jury of specialists with more closely aligned aesthetics and ideas, such as in the Liszt competition in Utrecht, where I have served on the jury a couple of times, you get a different kind of outcome. I don't think silent voting is necessarily a good thing either. With a small jury you can discuss as equals knowing your voice is on the line. With major competitions every four years, like for example the Van Cliburn, you can't narrow it down to looking for a Bach specialist for example. Everybody is in the boat, you have to cover a diversity of tastes, opinions, and preferences. Also, these different types of competitions attract different types of pianists. When you study Chopin for one year it's not a risk, but with Liszt it's an investment.

You also came to think of competitions as festivals.

There is no better platform to get your name out than a competition. People get excited about competitions. Like in the Olympics with millions of viewers who all of a sudden know everything about curling; there is nothing better for exposure and engagement for people who perhaps need something extra to become interested in classical piano.

In the end one candidate gets the big prize.

Yes, it's like that in all contest shows and competitions, and while it can be anxiety inducing, as long as we are reasonable and focus on the festival aspect, then everyone is highlighted in a way, which makes it all much better, for pianists, judges, and the audience. Once upon a time, getting a prize at the big competitions counted as a kind of certification. Then, music critics and judges were seen as dictators of style. Now we see a general opening up, and this has affected how competitions are seen. It's more like a marketplace, where people form their own opinions and ideas, so in a way it's much more engaging. The successful competitions are fostering discussion, engagement, and knowledge.

ERIC SCHOONES

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Piano & Composition



Eva Gevorgyan, 2018 CIPC for Young Artists First Prize Winner, Junior Division, with the Canton Symphony Orchestra.

Two unique opportunities for pianists ages 11–18

Piano Cleveland

The Cleveland International Piano Competition and Institute for Young Artists is Presented by Piano Cleveland and the Cleveland Institute of Music, in partnership with the Lang Lang Foundation. July 5–16, 2023

The Competition

Divisions: With over \$30,000 in prizes, the Cleveland International Piano Competition for Young Artists offers an unparalleled competition experience for today's world in two divisions: Junior (ages 11–14) and Senior (15–18).

First Round: Up to thirty-two contestants (divided into two age groups) will be selected to record in four Steinway & Sons locations worldwide in March-April, 2023. Locations will be in Beijing, Cleveland, London, and New York. All First Round performances will be broadcast to an international audience in Summer 2023.

Final Round: Six finalists – three per age group – will be invited to Cleveland for the unique opportunity to work closely with the conductor, professional chamber musicians, and world-class Institute faculty members before their Final Round performances from July 11–16, 2023.

Members of the Jury include: Gabriela Montero, Chair, Ran Dank (University of Cincinnati – College Conservatory of Music), Alexander Korsantia (New England Conservatory), Vanessa Lata arche (Royal College of Music) and Yong Hi Moon (Peabody Institute at Johns Hopkins University).

The Institute

Presented by Piano Cleveland and the Cleveland Institute of Music in partnership with the Lang Lang Foundation, this exciting institute will provide exceptional training for pianists ages 11–18. Students will learn from high-level faculty through private lessons and masterclasses, as well as take part in workshops on competition preparation, applying for higher musical education, and building a musical career. All students will be hosted at the Cleveland Institute of Music, a state-of-the-art music campus built to shape the future of classical musicians.

Special workshops and performances will be offered by Gabriela Montero, Chair of the CIPC Jury for Young Artists and Eva Gevorgyan, First Prize Winner of 2018 CIPC for Young Artists Junior Division.

The Institute will provide incomparable experiences for both Institute participants and CIPC for Young Artists Finalists: these amazing young pianists will be able to learn from each other, be inspired by one another, and benefit from the incredible resources that the Cleveland Institute of Music and Piano Cleveland's high-level Institute faculty and guest artists have to offer.

Institute Faculty includes: Kathryn Brown, Antonio Pompa-Baldi, Daniel Shapiro and Sean Schultze (Cleveland Institute of Music), Zsolt Bognár (pianist, host of *Living the Classical Life*), Soyeon Kate Lee (The Juilliard School), Yaron Kohlberg (President, Piano Cleveland), CIPC for Young Artists jury members (Gabriela Montero, Ran Dank, Alexander Korsantia, Vanessa Lata arche, Yong Hi Moon).

Applications for this highly regarded competition are open now and participants will be selected in January 2023. Early Bird Application Deadline (discounted rate): November 15, 2022, Application Deadline: December 15, 2022. For information on audition requirements, competition repertoire, and how to apply, visit pianocleveland.org



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Impressions of last year's event

Schimmel International Piano Competition

The German piano manufacturer Schimmel Pianos is organising an international piano competition in 2022 after the successful premiere last year. Young pianists aged 18 to 32 are invited to register for the International Schimmel Piano Competition until May 31st, 2022, latest.

The competition will take place from September 23rd–25th, 2022, in the Schimmel Concert Hall in Braunschweig, Germany. In two public rounds, the participants will perform against each other in front of an international jury. The three finalists will give a public prizewinners' concert afterwards.

The competition aims at promoting young pianists who aspire an international career. Apart from the pianistic-artistic performance, the competition focuses on the independent design of a programme concept. The participants are challenged to design their own concert programme with a thematic focus of their choice. In addition to pianistic qualities, creativity, imagination, and originality are also required.

Professionally trained pianists can apply online at www.schimmel-klavierwettbewerb.de/teilnehmen with a video recording. Further information is supplied on the competition website www.schimmel-klavierwettbewerb.de.

About Schimmel Pianos

Schimmel is a German premium manufacturer of grand and upright pianos with its headquarters in Braunschweig. Since 1885, the company has produced high-quality pianoforte instruments of excellent international reputation. Schimmel instruments are the most highly awarded and most frequently played pianos of German production.

Visit www.schimmel-pianos.de for more information.



PIANIST

is a unique three-monthly magazine, published in seven countries in two special editions with different contents: one in German for Germany, Switzerland, Austria, Luxemburg and Liechtenstein and one in Dutch for the Netherlands and Belgium. The magazine is also distributed in controlled circulation in Eastern Europe with other European countries planned for the future.

Each issue includes interviews with leading pianists and rising talent, news, features, analysis, reviews and comment. We also publish in-depth articles on piano recordings and repertoire, piano brands, retailers, master classes on piano technique and interpretation, reports from festivals, competitions, and so on.

Our German edition was launched five years ago at the request of the Ruhr Piano Festival, and we maintain a close cooperation with the festival.

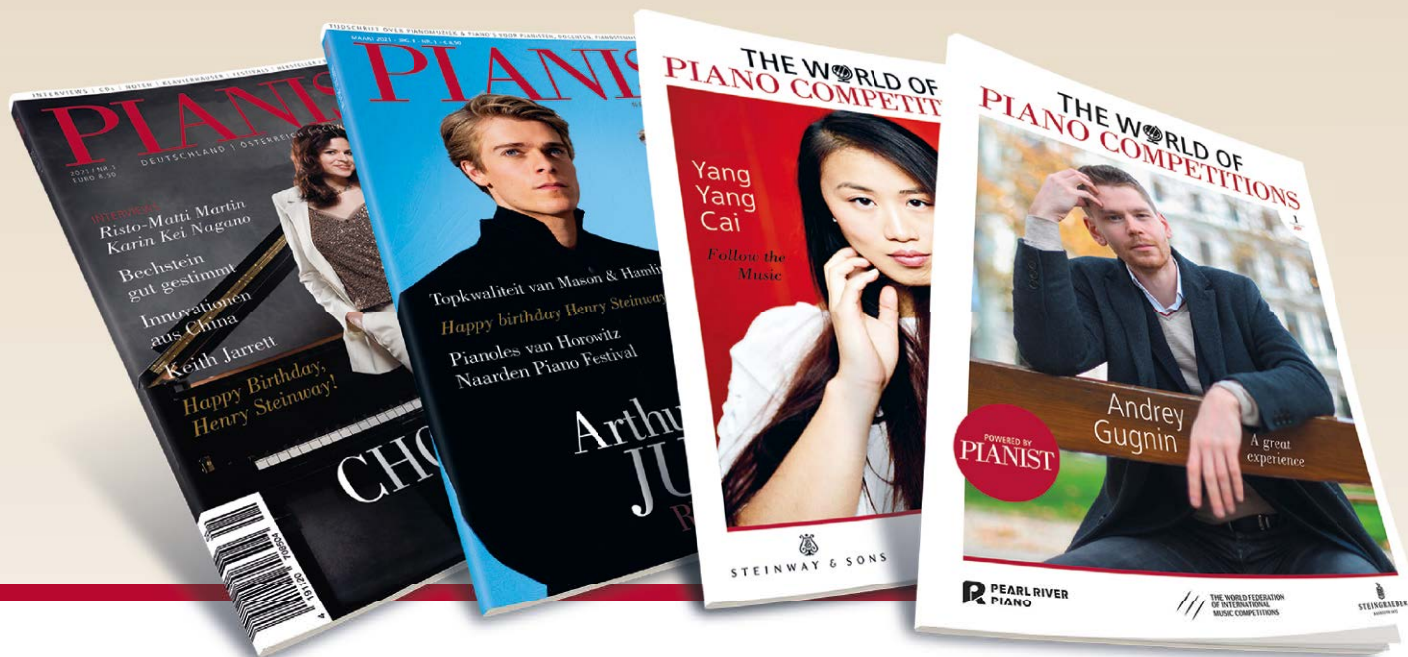
Upcoming edition of The World of Piano Competitions is published: November 2022
For all inquiries please contact: h.bruger@pianist-magazin.de

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GUIDO ZIMMERMANN

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MICHAEL REICHEL



Herin Sung and Olga Pashchenko, both first prize winner in 2012, professional category

4th International Hans von Bülow Competition Meiningen, Germany

In May 2023, the fourth edition of the International Hans von Bülow Competition for pianists will take place in Meiningen, Germany. The competition is organised in association with the Meiningen State Theatre and with the support of the Meininger Hofkapelle orchestra.

Von Bülow enjoyed a close association with the then young Carl Bechstein company, whose instruments he valued highly and on which he often performed. The competition will take place exclusively on instruments from the Carl Bechstein company.

Both as pianist and conductor, Hans von Bülow was one of the leading musical personalities of his day. His interpretations of the piano works of Bach, Beethoven, Chopin, Liszt and many others received the highest recognition on international concert stages, while as a conductor he was considered a brilliant interpreter of the works of Beethoven, Brahms and Wagner. Before being appointed first chief conductor of the Berlin Philharmonic in 1887, he formed the Meininger Hofkapelle into a first-class orchestra, and from 1880–1885 he was a central figure in Meiningen's musical life.

“Bülow might well know that the smallest rehearsal in the smallest Meiningen hall means more to me than any concert in Paris or London, and ... how at home I feel amidst the Capelle, I could sing a long song of praise about it.”

Johannes Brahms to the Duke of Meiningen, Georg II and his wife Duchesse Helene von Heldburg



Aris Alexander Blettenberg, first prize winner in 2015, conducting from the piano category

Application for the competition is by video submission, and the deadline is December 31, 2022. There are three categories: *Junior* (up to 13 years old and 14 to 17 years old), *Professional* (18 to 32 years old) as well as the worldwide unique category *Conducting from the Piano* (up to 32 years old), with prizes and follow-up concerts totalling in excess of 65,000 Euros.

More details are available at www.buelow-wettbewerb-meiningen.de

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IAN FOUNTAIN & SCHUBERT

The internationally renowned British pianist Ian Fountain takes over the artistic direction of the International Schubert Competition Dortmund in the category of Piano.



CLAIRE HIBBERT

After the successful piano competition in September 2021, the former artistic director Prof. Arnulf von Arnim resigned after more than three decades in order to enable a generation change. He hands over the baton to his trusted colleague Ian Fountain, who has been a member of the jury for many years and who was elected as the new artistic director at the last general assembly of the association. “We would like to thank Arnulf von Arnim for more than 30 years of passionate, significant and important work for the Schubert Competition, which made it to what it is today. At the same time we warmly welcome Prof. Ian Fountain, and we look forward to a fruitful collaboration in the future” said Stefan Heucke, chairman of the association.

In 1989, at age 19, Prof. Ian Fountain became the youngest winner of the Arthur Rubinstein Piano Master Competition in Tel Aviv. Since then, he has performed extensively throughout Europe, the U.S. and the Far East with orchestras such as the London Symphony, the Israel Philharmonic and the Czech Philharmonic. As a recitalist, Fountain has performed around the world in New York, Chicago, Paris, Berlin, Madrid and Jerusalem. He is a regular guest of international music festivals such as Prague Spring, Berlin, Schleswig-Holstein in Germany, Enescu in Romania and Kuhmo in Finland. Ian Fountain has made several critically acclaimed recordings, including for EMI (20th Century Piano Sonatas), CRD (Beethoven Diabelli Variations), and for Sony and Haenssler Classics the complete works for cello and piano of Beethoven, Chopin and Mendelssohn and Rachmaninov with the cellist David Geringas. Fountain has been a piano professor at the Royal Academy of Music in London since 2001.

The next edition of the Schubert Competition will be held in 2023 in the category of LiedDuo, the next Piano Competition will take place in 2025.



Olga Kern chair of the jury, posing with the six finalists.

From left to right: Michelle Candotti (Italy), Olga Kern, Hyuk Lee (Korea), Eric Guo (China), Avery Gagliano (USA), Aristo Sham (HK) and Yuanfan Yang (UK)

GUSTAV ALINK

Concours International Grand Prix Animato Chopin 2021 – Paris

From December 3rd to 7th, 2021, the 17th international piano competition “Grand Prix Animato” was held in Paris. A very special event.

Prof. Marian Rybicki started it in 1993 as a “*Rencontre des Jeunes Pianistes*”, initially as an annual event, but after the fourth edition it was held every two years. A select group of excellent young pianists are invited to take part. They come to Paris and perform in the beautiful Salle Cortot, which is next-door to the famous *Ecole Normale de Musique*. Traditionally, the event takes only three or four days, sometimes five days.

Prof. Rybicki is the Artistic Director of the Association Animato. He has always been very active in the Piano World. Apart from the Concours Prix Animato, he also organises a series of concerts at the Salle Cortot: recitals by promising pianists every two weeks on Tuesday evening, which has become a great tradition and always attracts a large audience of enthusiastic music lovers. As a teacher, Prof. Rybicki has guided many young pianists who are already

performing at a high level, and he is frequently invited as a jury member at other international piano competitions. But also when he is not on the jury, Marian Rybicki often travels and then attends the entire second round of a major international piano competition to hear new talents and to obtain a good impression of their performances and their potential for a good career as a musician. Having done so for many years, Rybicki knows many great musicians and many know him. It can be said that he has a special nose for discovering great musical talent. This is best illustrated by the long list of wonderful pianists who took part in the Animato Competition, many of whom went on to win top prizes in other major competitions, such as Olga Kern (winner of the Cliburn Competition 2001), Alexander Kobrin (Grand Prix Animato in 2004, 1st prize Cliburn 2005), Sofya Gulyak (1st prize Leeds and

many other competitions), George Li (2nd prize Tchaikovsky Competition), Siheng Song (1st prize Concours Marguerite Long), Finghin Collins (1st prize Concours Clara Haskil), Juan Pérez Floristán (1st prize Santander and Arthur Rubinstein Competition) and many more. It is a long list of great musicians who are now playing on the stages of famous concert halls all over the world.

In the beginning, Rybicki did not have a panel of jury members for the Grand Prix Animato, but asked the audience to give their verdict. He also applied this successful formula to piano events that he organised in other cities (such as in Bern, Switzerland).

In Paris, though, from the 5th edition in 1998, he started to invite a large jury: two or even three times bigger than the group of contestants! Thanks to his good contacts, Marian Rybicki succeeds each time in bringing together an impressive jury, which includes great pianists. For the 17th edition, last December, 20 jury members (including Olga Kern, Kobrin, Jasiński and Michel Beroff) were present to evaluate the performances of 11 contestants. At other competitions, such as the famous ones in Warsaw and Brussels, there are many more participants and the event lasts much longer. In Paris there is a relatively small group of contestants for the Grand Prix Animato, but all at a very high level.

Marian Rybicki had considered to have a larger group of contestants for the 2021 edition, specially dedicated to Chopin, but the Corona pandemic was not over yet and still created serious uncertainties. In October 2021, the famous Chopin Competition was held in Warsaw, for which hundreds of aspiring young pianists had been preparing for more than a year. Naturally, Marian Rybicki attended an important part of this competition as well, together with some of his colleagues.

Nine of the eleven contestants who came to Paris had also taken part in Warsaw with good success. For this 17th Grand Prix Animato – edition Chopin, all participants performed two recitals, exclusively with works by Chopin. This provided four days of wonderful performances, after which the jury selected six finalists. Typical for the Grand Prix Animato is that all the contestants must include one specific short work that is not virtuosic, but seemingly simple. In the past editions of the competition, it used to be Schumann’s Kinderszenen (Op. 15) nos. 1 & 13 “*Der Dichter spricht*”. With such a piece, Rybicki wants to hear the imagination and poetic qualities of the contestants. For this Chopin edition of the competition, all participants had to include Chopin’s Prelude Op. 28 nr. 7.

In the end, Hyuk Lee from South Korea won the first prize of 30,000 Euros (donated by the Zygmunt Zaleski Foundation, one of the great loyal supporters of this event for 20 years). Aristo Sham (Hong Kong) received the 2nd prize (15,000 Euros). The 3rd prize went to Michelle Candotti who also won the audience prize. The total amount of prizes was more than 60,000 Euros.

As an encore, Hyuk Lee performed Chopin’s melancholic Mazurka Op. 17 nr. 4 beautifully as a special tribute to Jean Fassin, who had also been a fine musician and great partner for many years and to whom this edition of the Grand Prix Animato was dedicated.

GUSTAV ALINK

All performances were recorded and can still be viewed on the website of RecitHall and www.animato.org/cadres.htm



1st prize winner Hyuk Lee plays a beautiful Mazurka as an homage to Jean Fassin.

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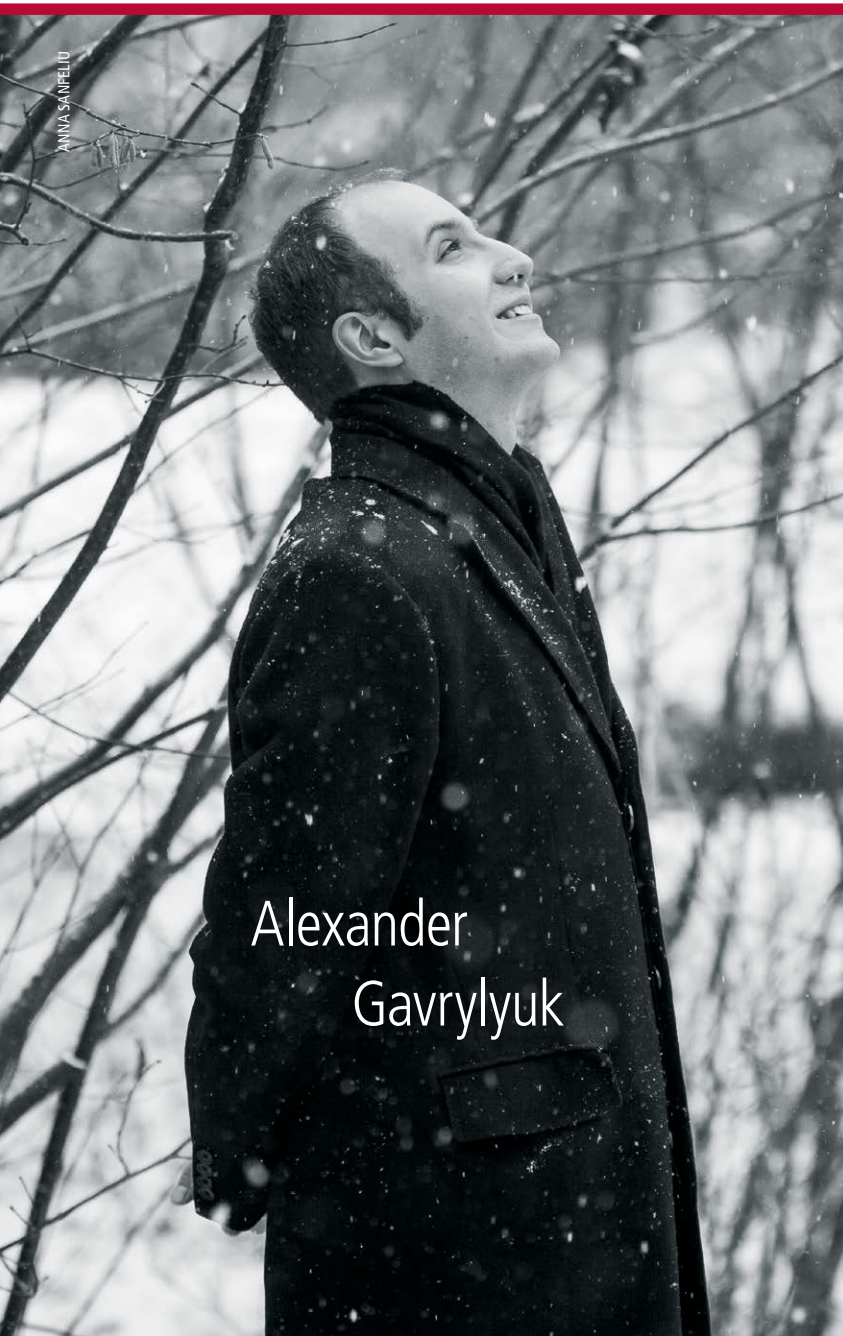


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With the whole world watching the terrible events in Ukraine, we asked Alexander Gavrylyuk to reflect on the great pianistic tradition and art that characterises his country. Gavrylyuk was born in Kharkiv and moved to Australia at the age of thirteen. He got first prizes in three important competitions: Vladimir Horowitz, Hamamatsu, and Arthur Rubinstein.

The gentle culture



I remember the beautiful Ukrainian folksongs from my childhood. My parents played accordion and they sang a little. It's good to remember Tchaikovsky went to Ukraine every summer, and many of his melodies, for example in the First Piano Concerto, are based on Ukrainian themes.

Of course it's a big generalisation, but thinking about Ukrainian poetry and folk music, you can definitely hear a gentler kind of culture, compared to the Russian culture, which is extensive and grandiose. I would say Ukrainian culture is perhaps closer to Polish culture, with the sensitivity and the inner pain you hear throughout this music.

The list of great pianists from Ukraine is endless: Horowitz, Richter, Gilels, Cherkassy, Moiseiwitch, Feinberg – there are so many. Cherkassy had much in common with Horowitz: the freedom of the interpretation, this poetry and the lack of constraints, but Moiseiwitch was different kind of pianist.

Richter was a powerhouse, a giant and a force, while Gilels was a fragile and beautiful creation. Sometimes in recordings I prefer Gilels to Richter, because of this fragility. His playing is very delicate. Listen to his Scarlatti, there is a direct link with Horowitz. They were both amazing in Scarlatti, so detailed with wonderful inner voices. You could say this sensitivity is very much a Ukrainian characteristic.

Horowitz has always been one of my absolute heroes, together with Arthur Rubinstein. I did the Horowitz competition twice. I got the second prize the first time and the first prize the second time, I was 14 or 15 by then, and now looking back it seems funny.

At the competition you could feel the aura of the great Horowitz and after the competition we all went for a concert tour to the USA. We met Gary Graffman and went to Curtis. We also met people from the Ukrainian diaspora there, and to them Horowitz was especially important, because they felt he was Ukrainian. His name is spelled with H, but they made a point in Cyrillic his surname is spelled Gorowitz, and pronounced with G, and when you pronounce my name in Ukrainian it sounds like Havrylyuk.

Later I heard many stories about Horowitz from Murray Perahia when I visited him for lessons in London. He was very close to Horowitz, and also had some personal belongings like his chair and a clock. He told me once he was so shocked as a young musician, remembering Horowitz sat down at the piano and played, and people just didn't listen, they kept on talking. For him, it was the biggest rudeness he could imagine ...

Alexander Gavrylyuk will be performing Rachmaninoff's Second Piano Concerto at the BBC Proms this year, July 20.

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Established in Ho Chi Minh City in 2014 by the Vietnam Institute of Education Development (VIED), the Ted Saigon Art School helps students achieve international qualifications through the ABRSM – Associated Board of the Royal Schools of Music exams.

TED Saigon (Saigon Talent Education Development) Art School recently held a grand opening of its newest facility in Hanoi, Vietnam.

This is the second Pearl River showroom organized as a partnership between the Guangzhou Pearl River Piano Group and TED Saigon; the first showroom opened in Ho Chi Minh City in 2019 and was a huge success. TED Saigon is the largest exclusive Pearl River, Ritmüller and Kayserburg piano retail group in Vietnam. The new Hanoi facility features a performance stage equipped with Kayserburg Concert Grand and a professional performance room is equipped with Ritmüller Concert Grand. Students receive training as performers or composers in piano, guitar, violin, art, dance, vocal, and music perception.

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Edition

22 – 29
Sept
2022

Liszt
Utrecht

10 pianists
6 festival days
1 grand finale

Tickets available via
www.tivolivredenburg.nl
www.liszt.nl

Tickets
now
on sale



Liszt Utrecht

Celebrate, discover, highlight

Liszt Utrecht is the name of what was previously called the International Franz Liszt Piano Competition, which takes place once every three years in TivoliVredenburg, Utrecht, The Netherlands. In the 2022 edition, the organization is setting out on a new path: from a traditional piano competition to a celebratory piano festival. While there is still a clear competitive element, the focus of this piano festival is more on celebrating, discovering and highlighting both Liszt's music and the pianists who perform it.

It is common for piano competitions to have dozens of pianists compete in a knockout race to the top, with a selection after each round. Liszt Utrecht, on the other hand, has decided to allow only ten pianists to participate, who will have the opportunity to present themselves in no fewer than four concerts. Only then will the jury select three finalists to perform in the Great Hall with the Radio Philharmonic Orchestra. The pianists will receive a fair fee for all concerts, which means that the winner-takes-all principle will disappear.

Liszt Utrecht is a six-day international piano festival. From September 22 to 29, ten professional pianists from all over the world will come to TivoliVredenburg to perform their Liszt interpretations.

Schubert

The festival revolves around the music of Franz Liszt, but each edition also has a second composer as its theme. After the Beethoven edition in 2020 (which unfortunately was cancelled due to Covid19), the 2022 edition is all about Franz Schubert.

Each festival day starts with a piano recital with original works by Liszt, followed by a chamber music recital, a Schubert song recital and concludes with an evening-filling piano recital devoted to Schubert transcriptions. During each concert, two pianists play consecutively. The audience gets to hear eight out of ten pianists in one day – each with a unique playing style and a varying program. Every day of the festival, an extra recital is given by an up-and-coming Dutch pianist at 4 p.m. These NLiszt concerts are not part of the competition, but are intended to promote and give the stage to young Dutch piano talent. The 'Henk de By Award' is given to one of these Dutch pianists, as well as the opportunity to perform with the Radio Filharmonisch Orkest during the final.

Three selected pianists will close Liszt Utrecht in a final on Thursday, September 29. The program includes Schubert's Grosse Fantasie 'Wanderer' with the Radio Filharmonisch Orkest.



Leonardo
Pierdomenico

WINNAAR

YPF EUROPEAN PIANO COMPETITION 2022

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Artistic director
Epifanio Comis

Ljubljana Festival International Piano Competition

Next year, the Ljubljana Festival will host its first International Piano Competition, held from 25 February until 4 March 2023 in Ljubljana, Slovenia. The first six finalists will receive prizes ranging from EUR 2,000 to EUR 30,000. The competition is open to pianists of all nationalities born between 1992 and 2006, and applications are already in progress. The competition's artistic director is the internationally acclaimed musician Epifanio Comis, while the president of the jury is Dubravka Tomšič Srebotnjak, who is one of the 20th century's most successful concert pianists.

The aim of the piano competition is to provide young, talented pianists with a path to become top musicians and to share outstanding classical music interpretations with all lovers of this genre. It is an excellent opportunity for new experiences, professional feedback and new acquaintances, which are essential in the world of music. Finalists will receive greater recognition not just in Slovenia but throughout the world.

The Ljubljana Festival International Piano Competition will be the first piano competition on such a scale in Slovenia. It was established by the Ljubljana Festival, an internationally recognised festival, and a member of various international associations such as EFA, ISPA and others. The competition's artistic director is the internationally acclaimed Italian musician Epifanio Comis, who said the following about the competition:

"Many competitions resemble each other, as their aim is to find the best pianists. I would like the atmosphere at the Ljubljana Festival International Piano Competition to develop into a creative process, led by a jury consisting of world-famous musicians. Young pianists would thereby gain the opportunity to show off their talent. Our competition has already acquired a special place in the musical world as it has developed within a famous and prestigious European music festival. All competitors therefore have the opportunity to perform in a wonderful musical event, which of course also gives the winners an important advantage. Good luck to all participants!"

The world-renowned pianist regularly performs at various concert venues, leads masterclasses at important academies and universities, and has for several years been a professor at the Festival Ljubljana masterclasses. In addition to his rich career as soloist and conductor, he is also a director and professor at the Vincenzo Bellini Conservatory in Catania.

The competition's qualifications jury will consist of three professional pianists, while in the second round the competition jury will consist of nine recognised international musicians. The president of the jury will be the first lady of Slovenian piano playing, The deadline for submission of a complete application is 30 June 2022. The results will be published on the website of the Ljubljana Festival Piano Competition on 30 September 2022 latest. The qualifications repertoire (video recording) must include two etudes chosen by the competitor from the opuses of composers Frédéric Chopin or Franz Liszt (e. g. 2 Chopin etudes, 2 Liszt etudes or 1 Chopin and 1 Liszt etude). The chosen programme must not last more than 30 minutes.

For more information visit the Festival Ljubljana website at <https://ljubljanafestival.si/en/ljubljana-festival-piano-competition/>



The 9Th SAN FRANCISCO International Music Competition 2022

Host: Global Outstanding Chinese Artists Association

Preliminary Application Deadline : June 1, 2022

Finals Application Deadline : July 1, 2022

Online Final : Aug 14-21, 2022

GOCAA Web : gocaamusic.com

Email : gocaamusic@gmail.com





The 2022 GOCAA San Francisco International Music Competition Preliminary is now accepting applications! From 2022, the GOCAA competition will be named after a city in the U.S., and this year it is named after the city where GOCAA was founded. To attract talented young musicians around the world, the competition will be held both online and offline from now on; contestants are welcomed to select the way they want to participate in the competition.

Between March and June, there will be an online preliminary at the end of every month. Applicants are welcome to submit their videos to participate at any time. First prize winners in the preliminaries are qualified for the online global final.

GOCAA International Piano Competition

The Global Outstanding Chinese Artists Association (GOCAA) is a Non-profit Arts Association recognized by the U.S. Federal Government. As a comprehensive artistic organization, GOCAA members are active in many forms of arts including musical arts, visual arts, and dance.

GOCAA aims to promote cooperation among Chinese artists and nurture artistic achievements domestically and abroad. In order to create an international platform for artistic expression, GOCAA not only invites many outstanding artists from internationally renowned music schools and art schools but has also invited many experts from the arts industry. GOCAA frequently hosts academic activities around the globe to encourage artistic communication among Chinese artists. More and more Chinese artists are being introduced to the world as increasingly successful activities are being held by GOCAA.

The GOCCA International Piano Competition is an international competition hosted by the GOCAA and A. C. ORANGE. Aiming to discover and promote young talent, the competition allows many young talented pianists from around the world to perform and compete. With highly qualified judges and a rigorous selection process, the competition makes a direct positive impact on the future of piano study for young pianists.

On the jury this year: Ignat Solzhenitsyn, Aaron Wunsch, Matthew Odell, Mika Sasaki, Lorenz Gamma, Matthew Linaman, Eugene Friesen, Andreas Stier and Fanfan Pang as the chairman of the Global Outstanding Chinese Artists Association.

GOCAA Website: gocaamusic.com

Application website: www.gocaamusic.com/copy-of-online-preliminaries-applica

Piano repertoire www.gocaamusic.com/copy-of-repertoire-requirements

Strings repertoire: www.gocaamusic.com/copy-of-repertoire-requirements-piano

Contact Email: gocaamusic@gmail.com

Preliminary Application Deadline: June 1st 2022

Final Application Deadline: July 1st

Wechat: GOCAAF

Facebook: www.facebook.com/GOCAA-International-music-competition-644375059309501



Klavier-Festival Ruhr

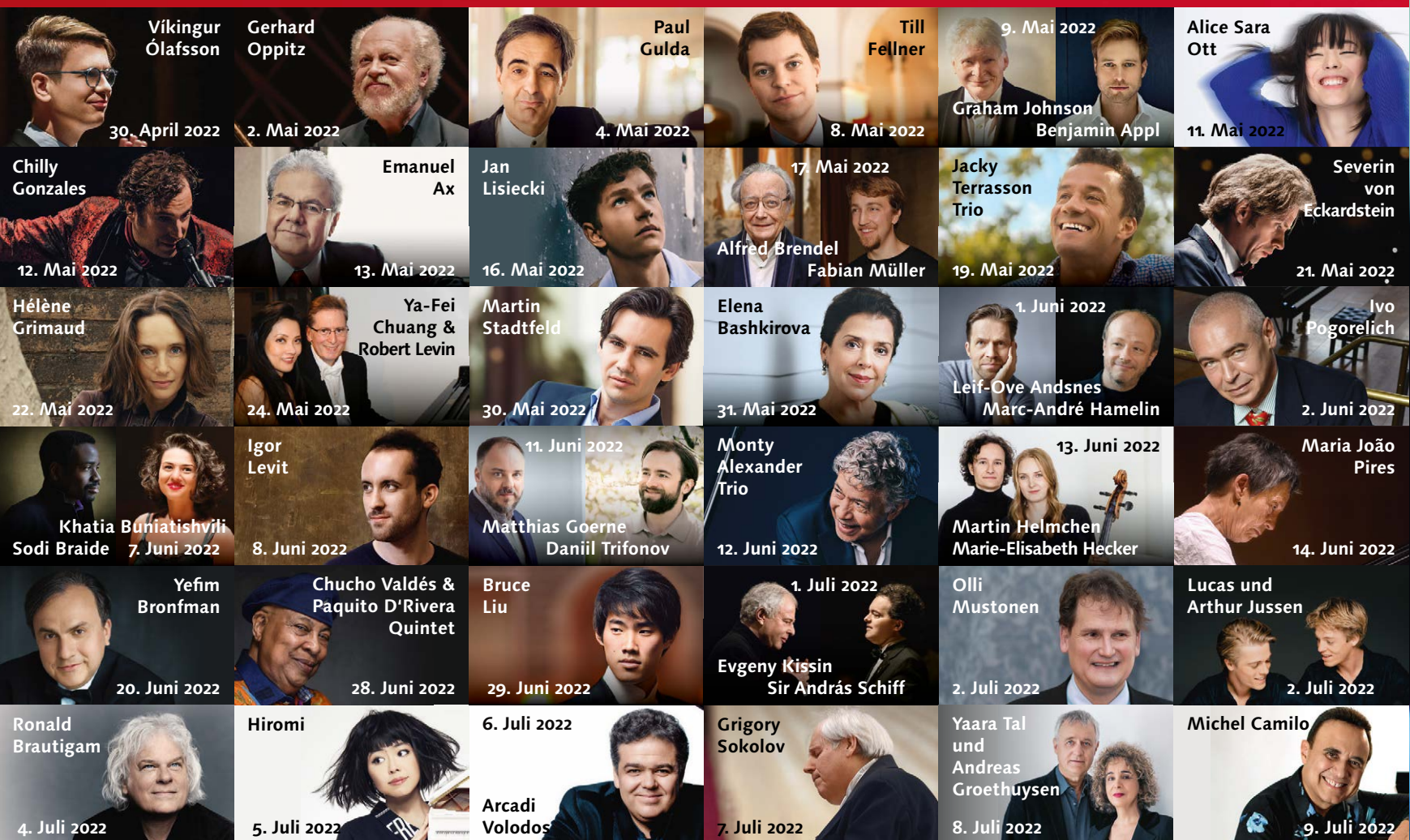
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