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WFIMC

Florian Riem on how music competitions
are evolving to fit the new normal

VOICE
2019

LEADING YOUNG ARTISTS OF THE WORLD

A CELEBRATION OF OPERA EXCELLENCE

THE
QUEEN SONJA
INTERNATIONAL
MUSIC
COMPETITION

Bergen Philharmonic Orchestra, Grieghallen, 3 October 2019

Conductor: Evan Rogister



Sergey Kaydalov
Baritone, Russia
First prize winner 2019

Stefan Astakhov
Baritone, Germany
Second prize winner 2019

Natalia Tanasii
Soprano, Moldova
Finalist prize winner 2019

Adam Kutny
Baritone, Poland
Third prize winner 2019

Astrid Nordstad
Mezzo-soprano, Norway
The Ingrid Bjoner Scholarship 2019

Christian Valle
Bass-baritone, Norway
The Ingrid Bjoner Scholarship 2017

Felicia Moore
Soprano, USA
Participant 2019



Andrew Anderson
consulting editor

COVER

PHOTO: Florian Riem
© Sihoon Kim

This is our annual competition guide, and I have to admit it: I'm surprised that there is so much going on and so many amazing events planned. It's a testament to the hard work and commitment of so many of you out there that these events are going ahead, whether online, in person or as a hybrid of the two.

Early dates for the calendar include the Menuhin Competition in May and the Queen Sonja International Music Competition in June, and our listings run until October 2022. Hopefully there will be more competitions returning soon.

One of the organisations that has helped make this possible is WFIMC, the World Federation of International Music Competitions. As secretary general Florian Riem says in our interview, "The crisis has brought people closer together and we feel the federation is becoming stronger. It is times like this that make collectives like ours so important." You can read more of his thoughts on pages 9-11.

In our advice column, Fiona Sinclair, from The Leeds, shares how she and her team managed to make an international competition COVID-secure. "Regardless of any physical

social distancing, we can retain the integrity of our artists' performances and enhance our audience experience," she says (pages 21-23).

There are also some interesting developments in our news section, from an embezzlement investigation at Iași National Opera in Romania to a new manifesto that aims to make real change for Black theatre artists.

We'll have more competition and festival information in our coming editions too – so stay tuned!



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Piano Trio
 Voice
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 Violoncello
 Bassoon
 Trombone
 Harp
 French Horn
 Piano Duo
 String Quartet
 Violin
 Double Bass
 Organ
 Guitar

70th ARD International
 Music Competition Munich
 August 30 to September 17, 2021

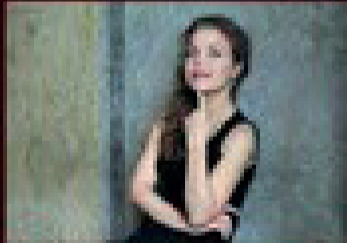
Ani and Nia
 Sulkhaniashvili
 2nd prize
 piano duo 2015



Application
 deadline:
 March 31, 2021



Bomsori Kim
 2nd prize violin



Olena Tokar
 1st prize voice 2012

Voice
 Horn
 Piano
 Duo
 Violin

Further competition
 September 2022:
 Flute
 Piano
 String Quartet
 Trombone



horn competition's
 winners 2016

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in the news

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IN THE BUBBLE: Stuttgart Ballet has collaborated with German photo artist Florian Mehnert on a new project titled *Social Distance Stacks*. A series of seven photographs, *Social Distance Stacks* highlights the impact that COVID is having on the arts and the wider community. Stuttgart Ballet is the latest company to take part, with Mehnert previously working with Theater Freiburg, Stuttgart Philharmonic and a local swimming pool. "These images express so beautifully what we are missing most: the entire company together onstage in full-length ballets full of passion, close to each other and our audience," said Stuttgart Ballet artistic director Tamas Detrich. Stuttgart Ballet's principal dancers Elisa Badenes, Friedemann Vogel, Hyo-Jung Kang, Adhonay Soares da Silva, Anna Osadcenko and David Moore took part in the series. The company also released a short documentary on the project on its website. **PHOTO: Elisa Badenes as Giselle and Friedemann Vogel as Albrecht © Florian Mehnert**

people

Gemma New has won the Sir Georg Solti Conducting Award, collecting USD30,000 – a grant that is intended to help recipients “further hone their skills.” In addition to the cash prize, the Solti Foundation also provides career guidance and helps the winner develop industry connections. Past winners include Karina Canellakis, Erik Nielsen, Aram Demirjian and Yaniv Dinur. New is currently music director at the Hamilton Philharmonic Orchestra and principal guest conductor for the Dallas Symphony Orchestra. She’s also a former Dudamel conducting fellow with the Los Angeles Philharmonic.



Gemma New
© Roy Cox

Neneka Yoshida had been promoted to principal artist at Queensland Ballet. “Over the last seven years that Neneka has danced with our company, she has matured into a phenomenal dancer and demonstrated incredible dedication to our artform,” said artistic director Li Cunxin. “The professionalism and artistry she has demonstrated over the years has been truly exceptional, and I am honoured to give her this promotion.” Commented Neneka: “I am excited to continue to grow and develop as a principal artist and will always strive to be the best I can be to delight audiences in 2021.” Born in Japan, Yoshida joined Queensland Ballet in 2014 under the Jette Parker Young Artists Programme.

culture

UNESCO REPORT SAYS COVID-19 HAS HAD NEGATIVE IMPACT ON GENDER EQUALITY

A new report from UNESCO found that the COVID-19 pandemic has had a negative impact on gender equality in the arts and society as a whole. Titled *Gender & Creativity: Progress on the Precipice*, the report says that progress on equality could easily be reversed without action.

“The overwhelmingly negative impact of the COVID-19 pandemic on gender equality is well-documented, from the rise in gender-based violence, disproportionate absence of girl children from online classes, to limited eligibility for social and economic assistance for female professionals,” states the report.

“Moments of crisis increase the vulnerability of already marginalised groups, including women, and can reinforce the view that women are less central or ‘more disposable’ to the creative workforce than men.”

The report found that, on average, 47% of workers in cultural and creative industries are women. However, that figure ranges widely, with a

much lower percentage of women in the creative workforce across countries in Africa, Latin America and the Caribbean.

The data also shows that women are more likely to have a precarious position in the cultural workforce – 34% being self-employed, and the majority of part-time roles being held by women.

“Women’s jobs are 19% more at risk than men’s jobs,” state the authors. “COVID-19 could thus have a regressive effect on gender equality if our response is not adequate.”

The report details six policy initiatives that could help curb the problem, including intersectional education and training for policy designers; the introduction of policies designed to eliminate harassment and abuse; and a new approach to data gathering that combines qualitative and quantitative methodologies.

[The full report is available to view online.](#)

ballet

DUTCH NATIONAL BALLET EXTENDS HUGELY SUCCESSFUL ONLINE CLASSES

Dutch National Ballet (DNB) has launched a new series of online ballet barre classes. The series began on 6 March on its YouTube channel.

It follows a hugely successful online education programme that DNB ran in response to the first COVID-19 lockdown from March until May 2020. That series of classes has since garnered more than 2.5 million views across Facebook and YouTube.

“In these intense and difficult times it’s important stay safe, but also to stay in shape,” said DNB in a statement. “Therefore we’ve developed some of our classes for our dancers so that you can join from your living room.”

The first class in the new series is led by Ernst Meisner, artistic coordinator of DNB’s Junior Company, with piano

accompaniment by Paul James Lewis. It features company dancers Elisabeth Tonev and Davi Ramos.

“It won’t be just me teaching in this series, but instead I’ll be joined by many of my colleagues,” said Meisner. “These classes are for dancers all around the world, but also for anyone who just wants to join in. I’m really looking

forward to getting you all moving.”

A new online class will be released every fortnight.

[You can watch all episodes of the series on DNB’s YouTube channel.](#)

operaballet.nl



theatre

MANIFESTO CALLS FOR RACISM-FREE SPACE FOR BLACK ARTISTS

Fuel Theatre has published a new manifesto that calls for a racism-free space for Black artists.

Titled *The New Normal: A Manifesto to Create a Safe Space, Free of Racism, for the Black Artist*, it was written by a group of freelancers working in association with Fuel Theatre in London.

Specifically, the manifesto has 10 key points on which the authors want to see action. These include change at leadership level, with more Black artists in top positions; a new independent body, responsible for overseeing all diversity task force groups in UK theatre; and the creation of an anti-racism tour rider, including concepts like an approved digs list.

The manifesto also calls for the provision of a black therapist in



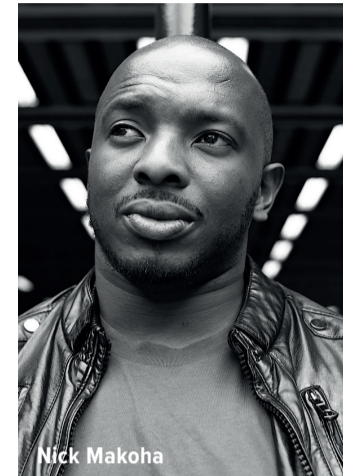
Khalid Abdalla



Femi Elufowoju Jr



Jenni Jackson



Nick Makoha

shows dealing with Black subject matter, and the creation of an anti-racism policy at every UK theatre organisation.

"Structural racism is one of Britain's legacies to the world," state the authors. "This places a particular responsibility on Britain not just to reflect the different cultures and experiences that are part of the fabric of Britishness

today, but also to support the voices who are working to undo the damage that Britain bears serious responsibility for. This work cannot be measured in percentages. We need to build a more inclusive idea of what Britain needs to become if it is to play a real part in eradicating racism of all forms. The arts have a key role to play in this struggle."

Lola May, Jenni Jackson, Khalid Abdalla, David Webber, Ruth Mary Johnson, Kate McGrath, Femi Elufowoju Jr and Nick Makoha are among the manifesto's creators.

Individuals and organisations can pledge their support for the manifesto online.

opera

ROMANIAN OPERA CHIEF UNDER INVESTIGATION

The head of Romania's Iași National Opera (INO) is under investigation for embezzlement. Beatrice Rancea, who has led INO for 10 years, has been suspended.

On 4 March, Romanian prosecutors announced that Rancea and other members are accused of embezzling RON5million (€1m). Rancea is suspected of "embezzling, in various ways, the subsidies granted by the Ministry of Culture for INO".

"The Ministry of Culture will respect all legal procedures as long as I am in charge of this ministry," said minister of culture Bogdan Gheorghiu. "I assure both the employees of the INO and the Iași public that we will follow the necessary steps so that the institution's activity is

not disturbed by this investigation and the measures that are required."

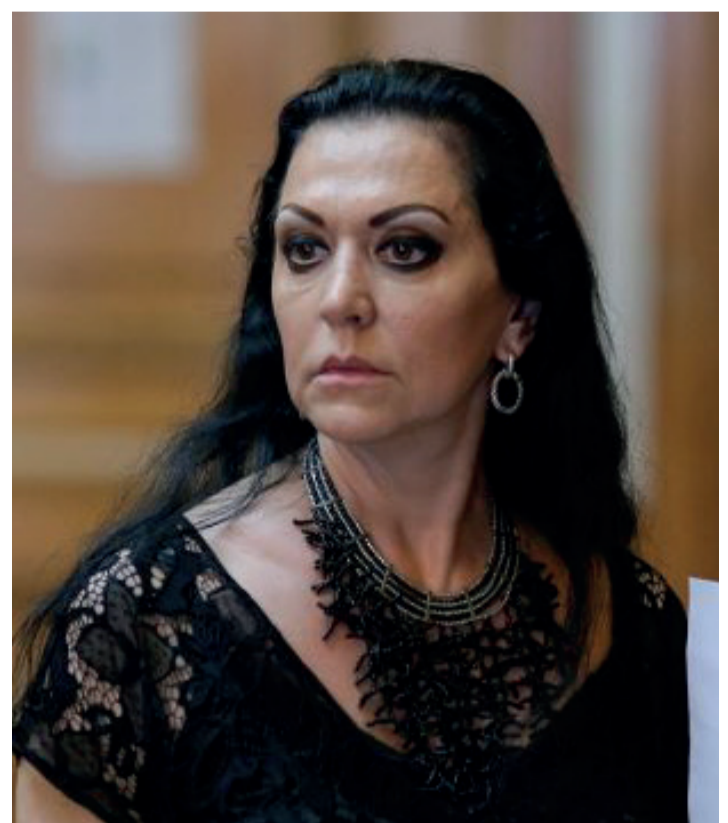
Other members of INO staff are also believed to be part of the same investigation, which began back in December 2020.

Prosecutors stated that Rancea used INO money "for fictitious services and products" and that she "spent cultural subsidies in a way that benefited...her personal interests."

Rancea has not commented on the investigation. It is not yet known if, or when, her trial will take place.

Florin Daniel Șandru has been named as INO's interim director while the investigation continues.

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menuhincompetition.org



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2021

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Q&A WITH WFIMC

THE WORLD FEDERATION OF INTERNATIONAL MUSIC COMPETITIONS (WFIMC) SECRETARY GENERAL FLORIAN RIEM EXPLAINS HOW THEY HAVE NAVIGATED THE CHOPPY WAVES OF COVID

WHAT HAS THE ROLE OF WFIMC BEEN OVER THE LAST 12 MONTHS?

Florian Riem: Going digital. Keeping track of what is happening with all our members in all corners of the world...and saving what was left from our agenda.

WHAT HAS BEEN THE BIGGEST CHALLENGE?

FR: It's hard to limit this to just one challenge – it's been a very difficult year. But the main issues for every competition right now are whether to go ahead and hold their events, adapt to the new conditions and create a new set of rules, go online and/or record, take the risk and have people travel, or delay and possibly face the same issues again at a later time.

HAVE YOU SEEN A BIG CHANGE IN THE COMPETITION ECO-SYSTEM?

FR: Many of us are struggling. We have not really lost members, but a few competitions are on hold at the moment and we don't know whether they will recover. On the other hand, the crisis has brought people closer together and we feel the federation is becoming stronger. It is times like this that make collectives like ours so important.

“We can represent many competitions when talking to governments or stakeholders. We are stronger as a collective than as individuals, that is certain”

WHAT SUPPORT HAVE YOU GIVEN TO COMPETITIONS, AND WHAT SUPPORT IS NEEDED GOING FORWARD?

FR: We are not a company with huge resources, so we cannot give our members financial aid. We can only advise, share ideas and solutions, and try to help through our network. For example, we can represent many competitions when talking to governments or stakeholders. We are stronger as a



collective than as individuals, that is certain.

Above: Florian Riem
© Sihoon Kim

IS THERE ANY CHANCE OF GETTING BACK TO SOME KIND OF NORMAL IN 2021, OR IS THE WORLD OF COMPETITIONS CHANGED FOREVER?

FR: I don't think 2021 will be a normal year. There will be many ups and downs. Some competitions in Europe will be able to have live competitions. Others, especially in North America and in Australia, will go completely online. Many will go for a hybrid solution – begin with one or two rounds online and hope the situation will improve enough to allow for a live semi-final and/or final later in the year.



WORLD FEDERATION OF INTERNATIONAL MUSIC COMPETITIONS

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There will be a number of benchmark events, like the Queen Elisabeth Competition, that will show everyone else what can work and what might need to change. Even though Belgium is still under lockdown, conditions are improving and we very much hope the competition can be held this May, with an enhanced health protocol, smaller audiences, fewer competitors and a number of other changes. Live competitions like this will have a strong signalling effect, causing others to take the challenge and follow suit.

“COVID has cost thousands of young artists their jobs. Music competitions are more important now than ever”

But then, of course, there are other countries, especially in Asia-Pacific, where there is no alternative to an online competition. Who can hold a live international event with two or even three weeks of strict mandatory quarantine?

Everyone is hoping for the restrictions to be lifted, but we are not optimistic at this point. Maybe the Tokyo Olympics could set an interesting precedent, but, in general, Asia is behind Europe and the US in terms of vaccinations, so expectations are not great.

WHAT ARE SOME OF THE INNOVATIONS THAT YOU'VE SEEN BY YOUR MEMBERS?

FR: I think we have seen that the “competition in your living room” and streaming performances made with low-end tech won’t become commonplace – even though we appreciate the efforts that were made during the total lockdown.

However, professionally made recordings or livestreams from a studio or concert venue, watched by a remote jury, have increasingly become a solution. Piano makers Steinway or Yamaha, working together with a number of competitions, have been a great help with this. To see major competitions entirely online – like the Sydney International Piano Competition or the Concours musical international de Montréal – is certainly a big step.

ARE THERE ANY POSITIVES WE CAN TAKE FROM THE LAST YEAR?

FR: I think, after months of lockdown, it will be incredible to hear live music again. I already had that experience with at a socially distanced Dvořák *Serenade* at Seoul Arts Center. What a revelation! Only then you realise what it means to listen to music live, and you listen very differently.

HOW DO YOU THINK THE ECOSYSTEM CAN CHANGE GOING FORWARD TO MAKE SURE IT CAN SURVIVE ANY FUTURE PROBLEMS LIKE COVID?

FR: There are enormous challenges ahead but I think it COVID will not only shake up the entire business, it will also force it to be more flexible. From now on, we will have to keep up with changing conditions, reacting and planning very quickly. Just look at the COVID passports required at Israeli concert halls, for example – this will be a major issue for the upcoming Rubinstein Competition, and something they will have to address quickly.

WHAT ARE YOUR GOALS FOR THE NEXT 12 MONTHS?

FR: We are working hard on a hybrid concept for our General Assembly in June. The conference will take place in Reggio Emilia, Italy, and will be a huge challenge. Besides panel discussions and decisions to take regarding all kinds of issues, we have to organise board and president elections, and we cannot count on people being there in person. However, we are still hopeful that at least a small number of members will be able to travel.

WHY DO WE STILL NEED MUSIC COMPETITIONS IN 2021?

FR: COVID has cost thousands of young artists their jobs. Freelance musicians everywhere are struggling at best, and have changed profession in the worst case. The lack of government support in countries such as the UK and the US has been fatal for countless artists and we cannot even guess what effect this will have on the future of arts and culture. Music competitions are more important now than ever in helping young artists embark on an international career. They are an antidote to these problems, and we will continue to devote all our time and energy to making them happen.



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IAM COMPETITION GUIDE 2021-22

MENUHIN COMPETITION RICHMOND 2021

Date: 14-23 May 2021

Location: Richmond, Virginia, US

Website: menuhincompetition.org



Chloe Chua at the
2018 Menuhin
Junior Competition

The Menuhin Competition, founded by Yehudi Menuhin in 1983, is the world's leading international competition for young violinists, held every two years in a different city. The competition discovers and nurtures exceptionally talented young musicians from around the world under the age of 22 (with a Junior division for those under 16). The competition is collaborative in spirit and focuses on participation and learning, rather than winning prizes.

The 2021 host city, Richmond, Virginia, is just the second US city to host the Menuhin Competition. Due to the COVID pandemic, it will be hosting the first virtual Menuhin Competition. In addition to the competition rounds, there will be a variety of events presented online: performances by the Sphinx Virtuosi and Mark O'Connor, among others; masterclasses; panel discussions; and engagement programmes for and with the Richmond community.

The Menuhin Competition Richmond 2021 is co-hosted by the City of Richmond, Richmond Symphony, University of Richmond, Virginia Commonwealth University and VPM, Virginia's home for public media.

THE QUEEN SONJA INTERNATIONAL MUSIC COMPETITION

Date: 15-16 June 2021 (online); and 13-23 August 2021 (Oslo)

Location: Oslo, Norway

Website: qsimc.no

Held every two years, The Queen Sonja International Music Competition (QSIMC) offers a competitive global stage for vocal talent from around the world, and is seen as a stepping stone to the professional music world for young performers. Previous participants and prize winners have gone on to achieve significant international recognition.

The competition's first prize is worth €50,000, with second and third places receiving €10,000 and €5,000 respectively. The first-prize winner will also receive a diploma and original artwork made by HM Queen Sonja. There is also an Ingrid Bjoner Scholarship, awarded to the best Norwegian participant, worth NOK100,000 (€9,700).

In addition to substantial cash prizes, exposure to the music industry and attractive concert opportunities, the participants can look forward to masterclasses, networking and extensive career guidance.

The jury consists of internationally renowned opera directors and casting associates from some of the world's leading opera houses. Six singers will perform in the grand finale at the Norwegian National Opera and Ballet on 20 August 2021.

In order to accommodate possible travel restrictions due to the COVID-19 pandemic, the competition's preliminary rounds, with 40 selected singers, will be held live online on 15-16 June. The jury will then select 12 singers to perform during the semi-final in Oslo. The semi-finalists must register in Oslo on 13 August. The semi-final will take place at the Norwegian Academy of Music on 15 August.



2019 first prize winner **Sergei Kaydalov**, and Ingrid Nordstad – winner of the Ingrid Bjoner Scholarship © Lars Opstad

Organisers welcome all singers born in 1989 or later to apply for this year's event. Participants are encouraged to choose their own repertoire, and upload video footage of two operatic arias. The application deadline is 1 April. All applicants should apply by using the online application form at the competition's website.

The Queen Sonja International Music Competition exists as a foundation, with partners including the Norwegian National Opera and Ballet, the Norwegian Academy of Music and The Royal Court.



The 2019 ARD International Music Competition winners
© Daniel Delang

ARD INTERNATIONAL MUSIC COMPETITION MUNICH

Date: 30 August – 17 September 2021

Location: Munich, Germany

Website: br.de/ard-music-competition

The 70th ARD International Music Competition Munich will take place from 30 August to 17 September. Participants will compete in the categories of piano duo, voice, horn and violin.

Young musicians who are ready to launch an international career are encouraged to apply to compete

ahead of the application deadline on 31 March. The event is open to musicians of all nations born between 1992 and 2004 for the horn and violin categories; and between 1989 and 2001 for the voice category.

For the piano duo discipline, the total age must not exceed 60, with individual members no younger than 17 and no older than 35.

The first round of the German competition will take place digitally, through video recordings. The commissioned composers are Lisa Streich for violin, Britta Byström for horn, Vassos Nicolaou for piano duo

and Isabel Mundry for voice. Chairing the jury for this year's event are Andreas Groethuysen (piano duo), Felicity Lott (voice), Frøydis Ree Wekre (horn) and Mihaela Martin (violin).

Looking farther ahead, the 71st ARD International Music Competition will take place from 29 August to 16 September 2022 in the categories of piano, flute, trombone and string quartet. The application deadline is 31 March 2022.

The ARD International Music Competition took place for the first time in 1952, and has since developed into one of the most renowned and large-scale competitions of its kind. Founded by the public broadcasting radio stations of the Federal Republic of Germany, and managed by Bavarian Broadcasting in Munich, it takes place every year in September.

For many of today's world-famous artists, an award from the competition in Munich acted as a springboard to global careers: previous winners include Jessye Norman, Francisco Araiza, Natalia Gutman, Christoph Eschenbach, Mitsuko Uchida, Thomas Quasthoff, Yuri Bashmet, Christian Tetzlaff, Sharon Kam, Heinz Holliger, Peter Sadlo, Maurice André and the Quatuor Ébène.

FRANZ LISZT INTERNATIONAL PIANO COMPETITION

Date: 12-19 September 2021

Location: Budapest, Hungary

Website: lisztcompetition.hu

Organised by Filharmonia Hungary, the 15th Franz Liszt International Piano Competition will be held this September at the Liszt Academy of Budapest. Young pianists should apply by 15 April 2021.

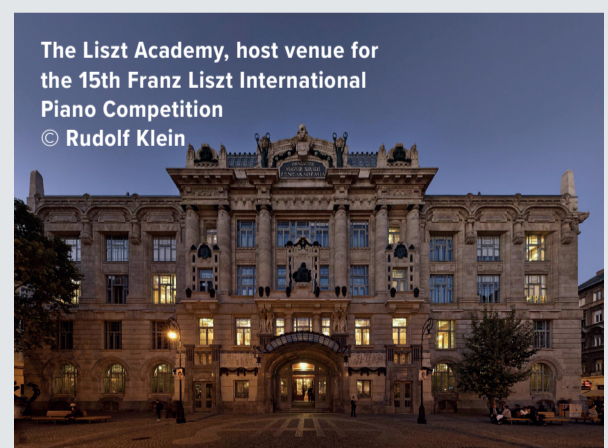
Dating back to 1993, the competition is part of the Budapest International Music Competitions, the founding member of the World Federation of

International Music Competitions, and is also a member of the Alink-Argerich Foundation. The first winner was Hungarian pianist Annie Fischer.

Hosted by the Liszt Academy of Music, jury members include the likes of Olga Kern (Russia), Wu Ying (China), Boaz Sharon (USA), Olli Mustonen (Finland), Cyprien Katsaris (France), János Balázs (Hungary), Gábor Farkas (Hungary) and Tamás Vásáry (Hungary). The first prizewinner stands to receive €30,000, as well as concert engagements.

The repertoire pays tribute to Hungarian pianist György Cziffra, marking the 100th anniversary of his birth, by including his Liszt-transcriptions; and on

the occasion of Saint-Saëns'-anniversary, Liszt-transcripts reflecting on the French composer have also been added to the programme.



The Liszt Academy, host venue for the 15th Franz Liszt International Piano Competition
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PITTALUGA INTERNATIONAL CLASSICAL GUITAR COMPETITIONS

Date: 20-25 September 2021

Location: Alessandria, Italy

Website: pittaluga.org



The Pittaluga International Classical Guitar Competitions have welcomed more than 1,300 guitarists from over 90 countries to Alessandria over the years. Through its composition competition and commissions, it has also added enormously to the repertoire of classical guitar.

The competition launched in 1968 to celebrate the Italian city's 800th anniversary, and has honoured more than 140 guitarists with prizes. The value of the first prize has increased to €17,000.

Juries have featured guitar experts including Joaquín Rodrigo, Oscar Ghiglia and Marco Tamayo, the current artistic director. Since 1981 the competition has been a member of the WFIMC.

The jury members of the 53rd competition this year will be announced after 31 August (the entry deadline). The competition concludes with a guitar concerto performed by the three finalists accompanied by the Orchestra classica di Alessandria at the Teatro Alessandrino.

The fifth Pittaluga Junior is also scheduled to take place this year, on 24 and 25 September. A special jury will select the best under-16 guitarist performing a free 10-minute programme.

This year's competition may take place entirely or partially online, either via streaming or recorded media, due to potential difficulties with travel from other countries. The dates are confirmed, barring last-minute complications due to the global pandemic.

FRANZ SCHUBERT AND MODERN MUSIC COMPETITION

Date: 5-14 February 2022,

Location: Graz, Austria

Website: schubert.kug.ac.at/en

The International Chamber Music Competition Franz Schubert and Modern Music (FS&MM) will take place from 5-14 February 2022, in the categories of duo for voice and piano (lied) and trio for piano, violin and violoncello (piano trio).

Previous prize winners ATOS Trio will open the competition, now in its 11th edition, with a concert on 5 February 2022. Pianist Thomas Hoppe, violinist Annette von Hehn and cellist Stefan Heinemeyer, who were first prize winners in 2006, will return to Graz, Austria, to perform at the city's MUMUTH venue (Haus für Musik und Musiktheater).

The competition will then take place in three piano trio and four lied duo rounds, before the final in both categories on

13 February. The event will be streamed live from the second round onwards.

In 2022, for the first time, the FS&MM jury will be expanded: distinguished figures from across the culture sector will judge the final along with the main jury. Participants can also choose if they would like to participate in the contest's 'new formats' initiative, which seeks formats, projects and digital activities that expose the audience to new perspectives on chamber music.

Prize money totals an estimated €65,000, with career consulting and

supervision offered for selected prize winners. FS&MM also provides concert engagements through collaborations, as well as workshops in career planning, self-management and music outreach.

Musicians from all nations born after 15 February 1985 are eligible to participate. Online applications will be open from 1 April until 12 October 2021. Organisers are looking for "creative and curious musical personalities, full of fantasy, who make music at the highest level and reach, touch and delight their audiences with their performances".



11TH QUADRENNIAL INTERNATIONAL VIOLIN COMPETITION OF INDIANAPOLIS

September 9 - 25, 2022

WWW.VIOLIN.ORG

Jaime Laredo, Jury President

Deadline for application: **February 28, 2022**

*The Indianapolis
might well be the
world's leading
violin competition in
terms of cumulative
prizes and career
development for
its winners.*

– The Strad

Richard Lin
2018 Gold Medalist



Leonidas Kavakos
Augustin Hadelich Marco Rizzi
Liviu Prunaru Stefan Milenkovich
David Chan Robin Sharp Bin Huang
Ioana Cristina Goicea Dami Kim Yura Lee
David Kim Svetlin Roussev Yuval Yaron
Yuriko Naganuma Barnabás Kelemen
Anna Lee Luke Hsu Bella Hristova Ivan Chan
Chin Kim Simone Lamsma Benjamin Beilman
Jinjoo Cho Nai-Yuan Hu Antal Zalai
Andrey Baranov Judith Ingolfsson
Jaakko Kuusisto Susie Park
Haoming Xie Ida Kavafian
Soovin Kim Pavel Berman
Juliette Kang Ye-Eun Choi
Sungsic Yang Frank Huang
Mihaela Martin Ji Yoon Lee
Alina Pogostkina Andrew Haveron
Soyoung Yoon Yoojin Jang Andrés Cárdenes
Risa Hokamura Annick Roussin Shannon Lee
Virginie Robilliard Sergey Khachatryan
Martin Beaver Ju-Young Baek Olivier Charlier
Kyoko Takezawa Ji Young Lim Michiko Kamiya
Celeste Golden Boyer Clara-Jumi Kang Tessa Lark

FOUR DECADES OF DISCOVERY

**INTERNATIONAL
CONDUCTING COMPETITION
ROTTERDAM**

Date: 27 May – 5 June 2022

Location: Rotterdam, The Netherlands

Website: lccr.nl

Next year will see the first edition of a new competition: the International Conducting Competition Rotterdam. The competition was originally planned for May 2021, but due to COVID-19 it has been postponed to 2022. Last July, 165 conductors from 50 countries worldwide applied; and 24 nominees are invited to the live selection rounds in Rotterdam this spring.

ICCR presents a new formula, which offers six exceptionally talented conductors the opportunity to work with several top orchestras.

The first edition will include the Rotterdam Philharmonic Orchestra, the

Orchestra of the Eighteenth Century, Sinfonia Rotterdam, DoelenEnsemble and Rotterdam Symphony Chorus.

The competition comprises six separate rounds with various themes ranging from classical to contemporary, from opera to great symphonic works.

This gives the participants a unique opportunity to display their expertise.

Each round is a fully-fledged project in itself, with rehearsals and a closing concert.

A prize will be awarded to the best specialist per round. In addition, one conductor will receive the Grand Prix for the best all-rounder. The total prize money is €80,000. ICCR will take place every three years.



Lahav Shani © Marco Borggreve

INTERNATIONAL VIOLIN COMPETITION OF INDIANAPOLIS

Date: 9-25 September 2022

Location: Indianapolis, Indiana, US

Website: violin.org

For 17 days every four years, international musicians and music lovers focus their attention on Indianapolis and its International Violin Competition, regarded as the western hemisphere's "Olympics of the Violin". After four decades of events, the competition acts as a unique showcase for the world's most talented young violinists.

The Indianapolis hosts around 40 musicians, who participate in what the Chicago Tribune called "the ultimate violin contest" due to the competition's remarkable performances, prizes and festival atmosphere. IVCI offers extensive post-competition career mentorship, particularly for the gold medalist. The Indianapolis states "that the most meaningful support for the laureates requires both significant musical and non-

musical assistance".

New for the eleventh quadrennial, The Indianapolis has added considerably to the prizes, including increased cash awards, led by a \$75,000 Gold Medal Prize. One of the most coveted prizes for the laureates as aspiring performers is the four-year loan of a concert instrument from The Indianapolis collection, which includes the 1683 'ex-Gingold' Stradivari violin. In addition, the medalists will receive concert management and career mentorship for four years. The gold medalist will also receive a Carnegie Hall recital debut in Stern Auditorium, a new website with four years of maintenance, and a recording project.

IVCI was designed to heighten the non-competitive aspects of competing. This 'festival of the violin' emphasises the opportunities which are available to all participants, including the chance to perform before large audiences, and to track their musical progress in front of a



2018 laureate Shannon Lee with pianist Akira Eguchi © Denis Ryan Kelly Jr.

distinguished jury and other talented violin players, as well as engage in seminars throughout the event.

Since 1982, The Indianapolis has hosted 10 competitions and added 60 laureates representing 23 countries to its roster of prize winners. They have emerged as renowned solo and chamber music artists in global concert halls, and as concertmasters of some of the world's leading ensembles, including the Royal Concertgebouw Orchestra, Orchestre de la Suisse Romande, Metropolitan Opera Orchestra, New York Philharmonic, Philadelphia Orchestra and the Sydney Symphony Orchestra.

LISZT UTRECHT

Date: 17-22 September 2022
Location: Utrecht, The Netherlands
Website: liszt.nl

Liszt Utrecht actively presents, develops and promotes piano talents from around the world. From the 2022 edition, the competition will have a new structure, which focuses less on the competition element and gives more opportunities to the participating pianists to showcase their artistry to an international audience, both on stage and off stage.

The competition starts with online selection rounds. Forty pianists will be invited for the live auditions in Utrecht in January 2022. Ten will be selected for the



Festival phase in September 2022, where they will perform two solo recitals and two chamber music recitals.

Three pianists will then be selected for the finals, where they are presented to the world during a performance with the Netherlands Radio Philharmonic Orchestra.

All three winners can count on an extensive three-year career development programme. For the second time, the competition adds another composer besides Franz Liszt to the repertoire – for 2022, Franz Schubert. Interested pianists have until 1 September 2021 to apply.

THE AZRIELI MUSIC PRIZES

Date: 18-22 October 2022
Location: Montréal, Canada
Website: azrielifoundation.org/amp

Applications for the 2022 Azrieli Music Prizes (AMP) are now open to composers across Canada and around the world.

In this fourth edition, AMP is calling for orchestral works that match the forces of its performance partner – L’Orchestre Métropolitain – including up to two soloists.

The prizes are: The Azrieli Commission for Canadian Music, The Azrieli Commission for Jewish Music and The Azrieli Prize for Jewish Music. The submission deadline for the two commissioning prizes is 2 May 2021, and for The Azrieli Prize for Jewish Music it is 1 August 2021. The three 2022 AMP laureates will be announced by November 2021.

Altogether, the total package for each Azrieli Music Prize is valued at over CAD200,000, placing AMP among

the most significant composition competitions in the world. All three 2022 AMP laureates receive a CAD50,000 cash prize; a premiere of their prize-winning work in Montréal by L’Orchestre Métropolitain at the AMP Gala Concert in October 2022, where the laureates are publicly honoured; two subsequent international performances; and a professional recording of their prize-winning work released on the Analekta label.

While The Azrieli Commission for Canadian Music invites Canadian



composers to propose new musical works that embrace the complexities of composing concert music in Canada today, The Azrieli Commission for Jewish Music invites composers to creatively and critically engage with the question “What is Jewish music?”. The AMP juries award each of the two commissioning prizes to a composer whose proposal displays the utmost creativity, technical mastery, thematic fit and professional expertise.

The Azrieli Prize for Jewish Music is awarded to a composer who has written the best undiscovered major work of Jewish music written in the past 75 years. These works may be nominated by individuals or institutions.

Established in 2014, the biennial Azrieli Music Prizes are Canada’s largest competition devoted to music composition. Scores, proposals and supporting documents for the prizes are accepted from nominators and individual composers of all nationalities, faiths, ages, gender identities, backgrounds, affiliations and levels of experience. There is no entry fee.



*Liszt
Utrecht*

**THE
SCHUBERT
EDITION** _____

**22 – 29
Sept
2022**

Application
deadline
1 September 2021
www.liszt.nl



**INTERNATIONAL
CONDUCTING
COMPETITION
ROTTERDAM**

New dates

**MAY 24 ———
JUNE 5TH 2022**

De Doelen, Rotterdam

Follow the live selection round online www.iccr.nl



**LEADING
THE WAY FOR
CONDUCTING
TALENT**



PLAYING IT SAFE

THE LEEDS INTERNATIONAL PIANO COMPETITION HAS SPENT THE LAST YEAR WORKING OUT HOW TO RUN ITS EVENT SAFELY IN THE ERA OF COVID. CEO FIONA SINCLAIR SHARES THEIR DISCOVERIES WITH IAM

Above: Eric Lu, winner of the Leeds International Piano Competition 2018 © Leeds International Piano Competition
Below: Fiona Sinclair

The last year has presented unique challenges for those who rely on the international mobility of artists. Resourceful programmers such as Wigmore Hall and the Kennedy Center turned COVID travel restrictions into a strength by creating vibrant programmes with their home-based artists.

But for many competitions, whether that's a musical contest or the Olympic Games, their internationalism is intrinsic to their very being. At the Leeds International Piano Competition, we create a global platform which celebrates talent and prepares young people to thrive in a world of constant evolution. These opportunities can be life-changing and we believe competitions will play an increasingly important role for young people.

“We needed to create the optimum conditions for recording the competitors’ performances whilst minimising the risk to the individuals”

There are estimated to be over 900 piano competitions worldwide, and those of us who are members of the World Federation of International Music Competitions (WFIMC) enjoy a high level of friendly collaboration. Whilst at least 150 competitions deferred or cancelled in 2020 alone, some – including the Sydney and Cleveland International Piano Competitions – started to experiment with fully online formats. These provided inspiration for the rest of us.

Approaching the milestone of our 20th competition (and with a measure of Yorkshire-stubbornness), our team refused to consider cancellation as an option. We began to reimagine how it could be done by tackling our First Round – a series of live performances which needed to take place across Europe, Asia and the US in April 2021.



INTERNATIONAL ARTS MANAGER

From the outset, we knew demand was likely to increase for our 2021 competition. Pianists had more time at home practising their repertoire and crafting their applications. But we were not prepared for the avalanche of submissions we received, an increase of 43%. Intensified through the lens of lockdown and cut off from their audiences, it was humbling to read the hopes and dreams contained in each one. Their initial online application was made through a specialist platform used primarily for higher education visual and performing arts courses, and our selection panel met digitally, rather than in person to choose 62 competitors to progress to the International First Round.

During the First Round of our last competition, we toured the jury, film crew and operational staff on a round-the-world ticket, stopping off in Berlin, Singapore and New York to hear 60 competitors, who themselves had flown in from multiple locations. Local audiences attended, along with aspiring music students, city partners and politicians, all eager to support the young musicians on their way towards a place in Leeds, and the experience was imbued with the spirit of global cultural exchange. So it was with some sense of loss that we accepted that travel and live audiences would not be part of the 2021 First Round experience.

In order to maintain the integrity of the round, we needed to create the optimum conditions for recording the competitors' performances whilst minimising the risk to the individuals. We began by discussing all the options and contingencies for each competitor's travel plans to our four

centres. However, as cases rose during the winter months, we realised that any cross-border or even interstate travel was going to be impossible for all but a few. This necessitated quadrupling our performance locations from four to 16 in a matter of a few months.

We identified potential hosts, appealing to professors and institutions connected with our pianists and our close partners, Steinway & Sons. The Beijing Central Conservatory of Music, alma mater of our global ambassador, Lang Lang, was the first to offer their help, and one by one, others responded with universal generosity and a shared determination to keep opportunity open to young musicians.

“The venues will provide stage management and have robust COVID-safety protocols in place”

Because of the geographical spread, in some cases venues will be hosting only one competitor. This has meant that we have been able to offer vacant slots to some of our competition colleagues who have also been looking for ways to achieve what we are doing, sharing some costs and providing mutual support along the way.

In preparing for the round, quality and integrity of the musical experience are of the utmost importance. For us, it all starts with an outstanding piano and each venue will have a Steinway Model D concert grand, prepared to the highest standards by a specialist technician.

Secondly, the film and audio need to be broadcast quality, so we tracked down local film crews who were skilled in our kind of music production. Our London-based producer, Simon Weir of Classical Media, will co-ordinate all aspects of the filming remotely, establishing a detailed production brief with the 16 local crews which encompasses stage layout, technical specification of HD audio-visual equipment, camera angles, microphone positioning, as well as guidance on recording and editing style.

The venues will provide stage management and have robust COVID-safety protocols in place. We have also brought in our own local staff, including interns from past competitions now living in

Below: The Leeds finalists in 2018
© Leeds International Piano Competition





**Above: The Leeds
2018 winner Eric Lu
© Leeds
International Piano
Competition**

some of our locations. They will provide a warm welcome and support for competitors, making sure that conditions are in place for our pianists to perform their very best.

In an epic co-ordinated operation, the majority of the 62 performances will be filmed, edited and 46 hours of footage delivered to our jurors within 48 hours of the commencement of the First Round. Then the jury has a fixed time period to listen and make their decisions in the comfort of their own homes. 24 musicians will be invited to Leeds in September 2021 for a competition like no other.

Our various contingency models all develop the competition experience through a live-digital programme, so regardless of any physical social distancing, we can retain the integrity of our artists' performances and enhance our audience experience.

Whilst we hope that protecting our artists won't be the primary concern in future competitions, by bringing people together around a shared mission

“We’ve developed a sustainable model which can save our resources and which is kinder to the planet”

we’ve developed a sustainable model which can save our resources and which is kinder to the planet. It feels more important than ever to look outwards and remember that the arts ecology is a worldwide one. We are inspired by our new friendships and will nurture them – these like-minded optimists are proving the collaboration, culture and exchange that will bring back unity to our fractured world.

The International First Round will take place between 28 March and 8 April in London, Paris, Berlin, Vienna, Basel, Milan, Warsaw, Arvika, Moscow, Beijing, Tokyo, Seoul, Miami, Kansas City, Cleveland, and New York.

The 20th Leeds International Piano Competition will be available free-to-view on medici.tv this summer. Visit www.leedspiano.com

