

WFIMC now

LIVE CONCERTS COMING TO LIFE



Welcome to the June edition of WFIMCnow, the digital newsletter of the World Federation. While more and more competitions are postponing their 2020 editions to next year and many have cancelled altogether, there are a number of innovative projects being developed as well: some going completely digital, others looking for new ways to combine live performances with live streaming and new media. In this newsletter, we introduce new projects from Yerevan, Cleveland, Sydney and Bolzano.

And, as venues around Europe are beginning to reopen, with various restrictions and only with small audiences, we look at one concert hall that hasn't been closed completely: Seoul Arts Center.

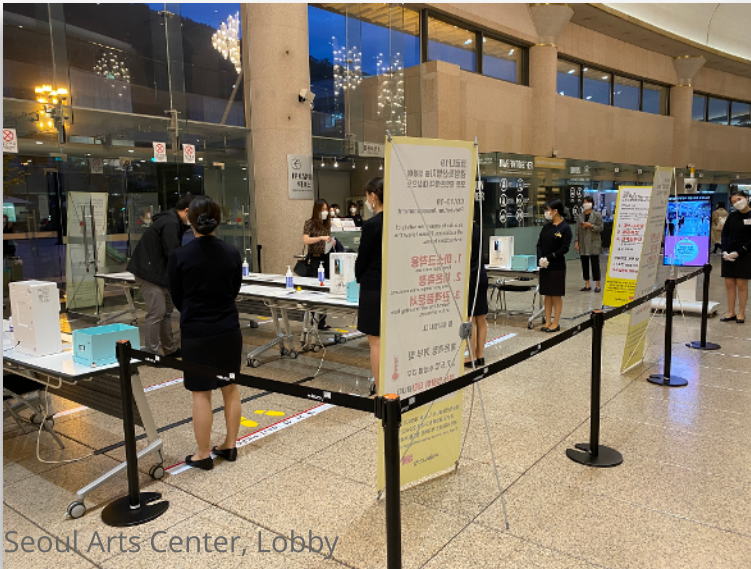
With a successful monitoring and sanitizing concept, concerts have been taking place there all through the first half of this year.

Wishing you a nice summer, stay healthy and safe!

Yours, Florian Riem
Secretary General

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Seoul Arts Center, Lobby

Live Concerts coming to life

While many countries still prohibit any life performances and others limit public events to small audiences under one hundred, Seoul Arts Center has reopened in May and successfully manages to live with the virus, even with government restrictions

WFIMC talked to Sungwan Steve Song, Music Business Director

How did you deal with the Coronavirus outbreak in your venue?

Actually Seoul Arts Center (hereafter SAC) had closed its concert halls, performance venues and museums, and we canceled our own events for 2 months between March and April. Private promoters were still able to offer concerts, but most of agencies and companies, the hirers renting our venues, canceled their program during the same period. Still, a few concerts were held during this time, having a small amount of audience. Comprehensive records were required of all such events to enable tracing and tracking of infected people. Our government is rather successfully controlling the pandemic situation in Korea. From early May, we could open our arts venues to the public with strengthened safety procedures.

What measures are you taking to ensure the safety of your audience?

When the visitors enter the entrance, everyone is required to fill out a self-registration form; confirm that they have not been abroad within the past 14 days; have their temperature taken; wear a mask and manage self-hygiene at all times.

We disinfect our facilities every day and provide sanitation gel for the audience; audio and video instructions are given several times. And we launched an 'empty seat between' campaign, which suggests an empty seat between strangers to secure the safety among the audiences. But this is not compulsory, it is the responsibility of promoters and musicians to decide what protocol to follow, and it is up to the audience to decide if people want to sit together.

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예술의전당 관객 질문서

SELF REPORTING FORM

본 질문서는 코로나19로부터 관객 여러분을 보호하고 서울특별시와 "공연장감염예방수칙" 준수를 위한 것입니다. 아래의 내용을 빠짐없이 기입하여 제출해 주십시오.
취합된 질문서는 확진자 발생 시 역학조사 용도 이외로 사용되지 않습니다.

본 질문서를 공연 입장 시 반드시 제출해 주시기 바랍니다.

The form should be submitted to the usher or ticket taker at the entrance of the hall.

개인정보 Personal Information

공연장 Venue 콘서트홀 Concert Hall IBK챔버홀 IBK Chamber Hall 리사이틀홀 Recital Hall

오페라극장 Opera Theater CJ토월극장 CJ Towol Theater 자유소극장 Jayu Theater

성명 Full Name (서명)

전화번호 Mobile Number in Korea +82 10

건강상태 Current Status

발열(37.5°C 이상) 및 기침 인후염 등 증상여부
Are you suffering from fever over 37.5°C, cough or respiratory distress? 있음 Yes 없음 No

최근 2주 이내 해외 방문여부
Have you traveled overseas within the last 14 days? 있음 Yes 없음 No

* 본 질문서 제출 시 감염병 예방 및 역학조사를 위한 개인정보 제공 및 체온 측정에 동의한 것으로 간주합니다. (확진자가 없을 경우 30일 이내에 폐기합니다.)

* 본 질문서의 내용에 의거해 공연권과 사실여부가 제한될 수 있으며, 안내원의 지시에 따라 주시기 바랍니다.

2020년 월 일

예술의전당

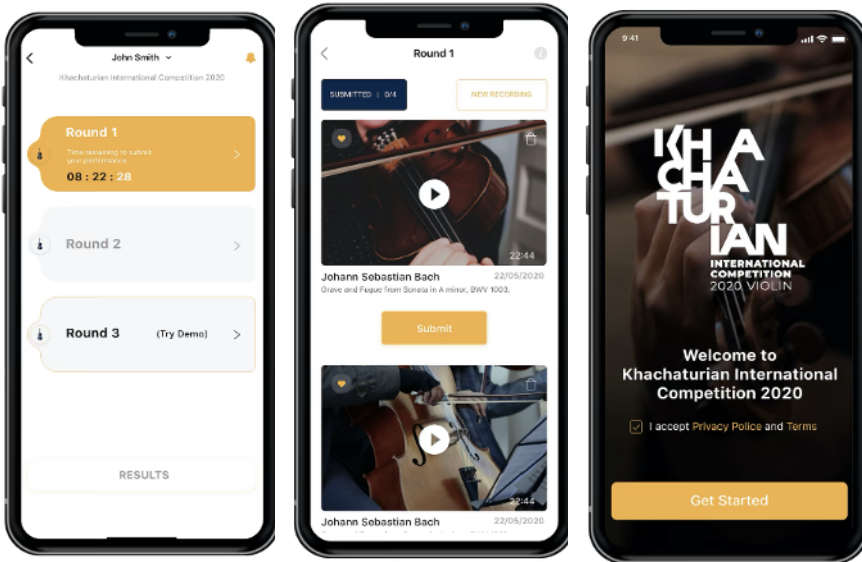
„with so many infected people around, I would not want to spend 2 hours in a concert, sitting right next to a complete stranger, in a hall with over 2000 people....“ What would you reply to a person telling you this?

I completely understand your feeling, but we are taking all measures to prevent infection. Please have a moment to take a look at what we are doing to protect you. When you think all the procedures are plausible and believable, then think of coming back to the hall and support the musicians. They are struggling not to show their talents, but simply to survive in this situation. So many of them are losing their jobs...”

Competition Calendar

Please check our website for the current 2020 competition updates as well as the 2021 calendar overview. Please contact us if you would like us to adjust or change the dates of your competition!

[link to the calendar](#)



For the final round, 6 candidates will perform from their homes – accompanied by recordings of the Armenian State Symphony.

Open to violinists aged 16 to 32, the 1st prize winner will be awarded **\$10,000.**

The 2020 jury will comprise: Eduard Tadevosyan (Chairman), Vera Tsu Weiling, Gianluca Marciano, Bob Lord, Zohrab Tadevosyan, Dora Schwarzberg and Péter Csaba.

Going digital

The Khachaturian Competition holds its 2020 edition entirely online

The Khachaturian International Violin Competition, in Yerevan, Armenia, has announced its 2020 competition will be conducted online – to be held from the 6th to the 15th of June. 24 participants will be invited to take part in the 1st round of the virtual competition – all selected from video auditions.

The jury have this year agreed to volunteer their services and as such no application fee will be asked from the candidates.

WFIMC talked to Lilit Matsakyan, Executive Director of the Khachaturian International Competition.

You recently announced that the Khachaturian Competition 2020 will be held online- completely online- for the first time. Please explain how you will manage the challenges of this project!

The biggest challenge we set for ourselves while preparing the whole competition online was to try

and keep the traditions of the offline format, starting from the press conference to the final round-performing with the orchestra.

After a specially recorded opening concert, we have the 1st and 2nd rounds, which are solo performances, recorded through our app. The contestants who have a piano issue are assisted by the competition and they can practice for the online format. Then, finals with orchestra- the biggest challenge. Our artistic department has researched all the standard tempos of the soloists who perform the Khachaturian violin concerto; then the orchestra part was recorded with different tempos. Through our application, contestants can choose a tempo they feel most comfortable with, make the recording, and submit it to us. Also, the contestant can see the conductor which will help to perform the piece more accurately.

How are contestants' recordings done?

We have developed a special app for the participants with simple guidelines which will be their working platform throughout the competition. Here is a short introduction **video**: While listening to the contestants the jury should have the camera turned on, so the audience following online can see both contestants and jury. Only during the voting time, the jury will turn off the camera.

How can you ensure that the competition will stay fair, with respect to acoustical and video issues?

To record their individual performances, the contestants are instructed to use only certain models of smartphones or tablets which are equipped with built-in high quality audio and video recording features and allow for clear transmission of image and sound.

The contestants may record their performances only through the special mobile app of the Competition. This rules out any possibility for the performance videos to be edited by the contestants.

The sound engineers of the Competition staff have designed the necessary technical facilities for high quality recording through the mobile application, ensuring ultimate sound quality. Meanwhile, the team of IT specialists has secured technical solutions for the receipt of the submitted video recordings via the mobile application and high quality processing of the recordings to be live streamed online.

Will this be a one-off or are you considering to keep all or part of this online system in the future?

We have done a huge amount of work and of course, this should be sustainable. For the future, we are planning a junior competition, which may stay online, while the senior category would be held offline. But these are just thoughts for the moment....



Lilit Matsakyan, Executive Director,
Khachaturian International Competition

Virtual Virtuosos

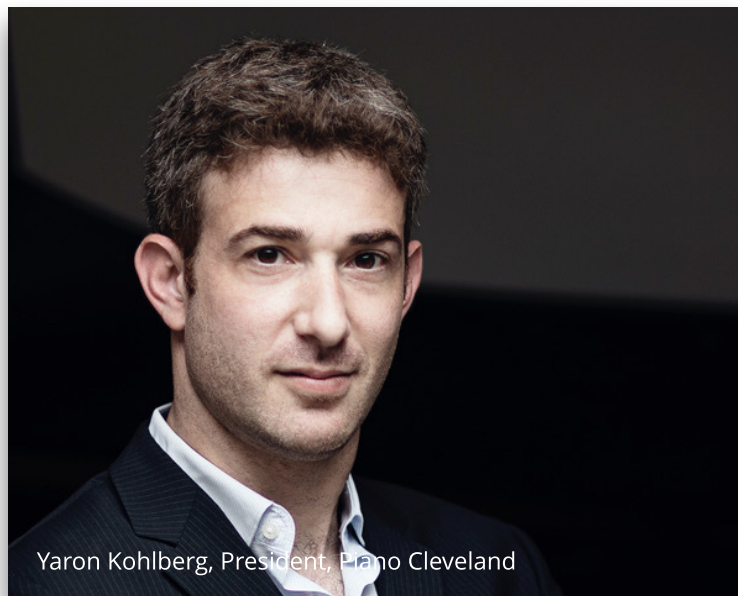
Cleveland, in cooperation with Steinway & Sons, presents a new project. WFIMC talked to *Piano Cleveland* President Yaron Kohlberg.

Many competitions have cancelled or postponed their 2020 edition. Cleveland is offering a unique alternative: an online project to support all the competitors who cannot take part in a life competition this year. What made you decide to go online?

First, it is important to mention that *Virtu(al)oso*, our online competition this summer, is a separate and new event – it does not replace the Cleveland International Piano Competition, which has been postponed to summer 2021. As many artists are struggling at this time, we felt we had to do all we can in order to support as many people as possible in our musical community. When the lockdown started in the US, we launched *The Quarantine Concerts*, which were very successful weekly concerts held to raise money online for musicians in Cleveland. Following this experience, we wanted to contribute internationally as well, so we designed this virtual competition. Just as in our weekly concerts, audience members worldwide will be able to contribute directly to the musicians, so we hope that it will provide support for the selected pianists during this difficult time. We are particularly grateful to have the involvement of Steinway & Sons for this project.

All competitors have to record their entries at a Steinway location. Do these five facilities really offer equal conditions and quality?

When we began discussions with Ron Losby, President & CEO of Steinway and Sons, we agreed that it was most important to provide conditions which would be as close to equal as possible for all contestants. This is why our five locations – Cleveland, New York, London, Hamburg and Beijing – all have similar conditions and are either



Yaron Kohlberg, President, Piano Cleveland

under our or Steinway's direct supervision. Just like in live auditions that take place in different locations, pianos will be not identical but will all be new Steinway D's. Our lead producer is overseeing the recording process in each location, ensuring that the same cameras and microphones are used.

Your rules say: „All works are to be performed in their entirety“- with the time limits 20min in the first round, and 35min in the finals, that will mean a lot of standard repertoire cannot be used....are you aiming for more variety or for a certain repertoire by limiting the time?

We believe that this is sufficient time for the pianists to show different sides of their personality, and for the jurors to be able to assess their level. Plus, our primary goal - other than supporting musicians - was also to engage audiences around the world. It is important that even audiences who are less used to listening to classical music will stay engaged throughout. We hope they attend all performances as well as contribute monetarily. However, we must remember that the online experience, even if presented at the highest level, is still not equal to a live performance. We also would like to clarify that the language of "in its entirety" in our rules

refers to a ban on edits or cuts; single sonata movements are permitted.

Jury voting is very much simplified: no complicated evaluation or points, just a choice of six candidates after the first round. Will the jury actually meet? Or will they simply vote from home?

Jurors will submit their six favorite candidates for the Final Round, and the six pianists with the most votes will advance. They will also submit a score which will be used only in case of a draw. We also make sure that there is no convening taking place, and jurors will not be allowed to discuss their votes with each other before submitting them. We are planning to invite some jurors to participate in a jury roundtable at the end of the competition, to allow audiences understand more about the voting process.

2021 will again see a „real“ Cleveland Competition. Will this Virtu(al)oso Competition be a one-time event?

The 2021 Cleveland International Piano Competition will remain exactly as planned, with the same participants and jurors we originally chose for 2020. Depending on the virus situation and on the success of Virtu(al)oso, we will consider how to use the positive elements introduced during the online competition in our future programming. At this moment, nothing concrete is planned and it will certainly not affect our preparations and plans for the 2021 CIPC.



Glocal Piano Project

Bolzano looks for creative ways to tackle the pandemic

Cultural institutions in Italy and all over the world are united in dealing with the urgent question, in what form concerts and musical events can be carried out responsibly this summer. Facing the same challenge, the Busoni Intl. Piano Competition turns its preselections, traditionally held a year before the actual competitions, into a world-wide event.

In response to ongoing restrictions and safety measures, the Busoni-Mahler Foundation along with its exclusive Partner Steinway & Sons has set out to develop a special, unique model. The new format not only ensures the uninterrupted continuation of the 70-year history of the compe-

tion, but also takes the goals and principles of the traditional institution to a new level and takes on a broader, global perspective.



Emanuil Ivanov, 2019 Winner of the Busoni Competition

Instead of a first (preliminary) round in Bolzano during the summer of 2020, the Busoni Foundation will be launching the first *Glocal Piano Project* in November 2020. In order to avoid ongoing travel restrictions, the competition will take place all over the world and turn into both a global and a local event: Thanks to the undaunted

commitment of Steinway & Sons, every one of the 100 pianists admitted to the preliminaries will be able to play in front of a live audience in or near their own national territory or country of residence – worldwide and under excellent conditions. These performances will be broadcast live on the Internet and can be experienced as one large online piano festival.

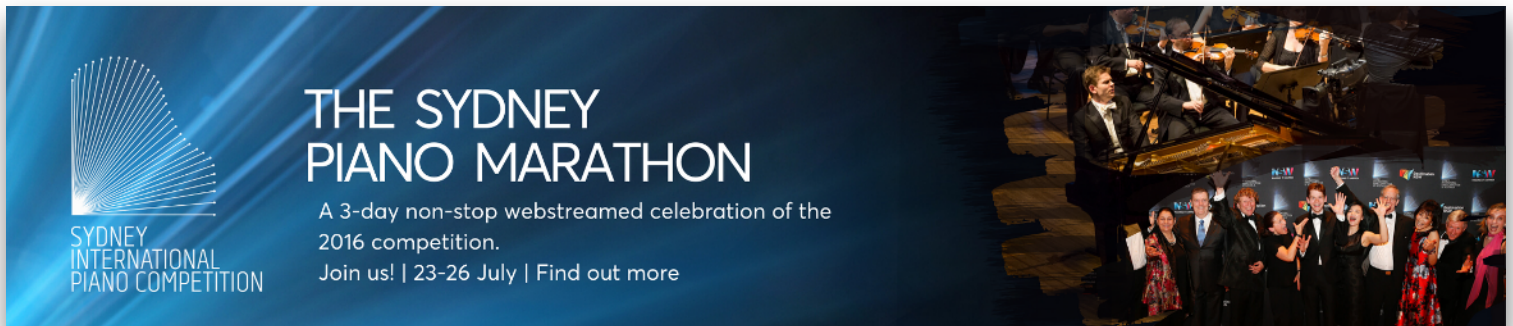
The recorded performances of all 100 participants will remain visible online until the final stages in August 2021, serving as sincere artistic business cards, regardless of the idea behind a competition.

An outstandingly accomplished, high-profile jury will follow the entire *Glocal Piano Project* and select 24 pianists who will be invited to the final rounds

of the 63rd Ferruccio Busoni International Piano Competition in Bolzano next year. The online audience following the *Glocal Piano Project* will select another 8 participants, 3 more will be chosen from other World Federation of International Music Competitions piano competitions. In August 2021, a total of 35 promising pianists will be performing in Bolzano.

By launching the *Glocal Piano Project*, the International Ferruccio Busoni Piano Competition emphasizes its strong belief in defending diversity, artistic individuality and freedom, an idea that is best summed up quoting Ferruccio Busoni himself:

“Music was born free; to win freedom is its destiny.”



The Sydney Piano Marathon

The Sydney International Piano Competition (*The Sydney*) was on the final lead in to the 2020 competition when the COVID-19 lockdowns hit. Forty percent of tickets sold, the 32 competitors chosen, everything on track for a terrific competition in July. Instead, *The Sydney* now has to look to new dates and venues in 2021 – but that doesn’t mean there won’t be plenty of great music making to enjoy in July!

Using the archival webcast from its last competition in 2016, *The Sydney* – with the help of digital production partners 5Stream – will webcast all rounds of the 2016 competition with freshly created content interspersed in a 60+ hour digital event: **The Sydney Piano Marathon.**

“The Marathon is our way of maintaining our momentum – keeping audiences, the competitors and the wider circle of people who make *The Sydney* possible, engaged. The new content will include messages from donors, Artistic Director Piers Lane, corporate partners and of course the amazing pianists who took part. With marketing promotions planned, it’s also a fantastic opportunity to reach new audiences here, in regional Australia and abroad,” said Chief Executive Marcus Barker.

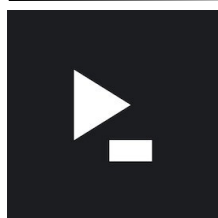
“Importantly, we get to celebrate again the 2016 musicians, not only those like (spoiler alert!) Andrey Gugnin, Arseny Tarasevich-Nikolaev, Moye Chen, Kenny Broberg, Oxana Shevchenko and Jianing Kong who took the top prizes, but revisit the brilliant performances by all the competitors that year. Many are sending us digital postcards and interview videos to include in the webcast.”

So whether you're in Sydney or St Petersburg, join us for The Sydney Piano Marathon this July!

www.thesydney.com.au/piano-marathon



Laureates of the 2016 Sydney International Piano Competition



**The
Global
Concert
Hall**

IDAGIO

Official Audio Streaming Partner

WORLD FEDERATION
OF INTERNATIONAL
MUSIC COMPETITIONS

WFIMC official streaming partner IDAGIO has launched the **Global Concert Hall**, a new online concert venue made available to audiences worldwide. Artists and ensembles will use this audiovisual platform to offer their own exclusive digital concerts, and their audiences can support them directly from the comfort of their own homes with their ticket purchases.

At IDAGIO, artists can connect with existing fans, and can share music that is meaningful to them with a broader audience. The Global Concert Hall is the next evolutionary phase of the Fair Artist Payout Model, to ensure that artists are properly compensated for their content. 80% of the net proceeds from ticket sales go directly to the artists.

The concerts are streamed live and are available across the globe for 24 hours following the initial broadcast. An array of interactive features elevates the Global Concert Hall experience above existing options: artists offer personal introductions to their programs and remain online following the performance to chat directly with the audience in the Virtual Green Room.

NEW DATES General Assembly 2021 in Reggio Emilia

The WFIMC 2021 General Assembly will take place in Reggio Emilia, Italy from 13 to 16 June, and will be hosted by the Premio Borciani international String Quartet Competition. A separate invitation with more details will follow during the next weeks.

Welcome to WFIMC!

Following the online vote in May, we are happy to welcome four new members to the World Federation! We will have a closer look and introduce them in the coming newsletter issues.

Thailand International Piano Competition

Unison Competitions

Cassical Singing Competition DEBUT

Girolamo Fantini Intl. Trumpet Competition

