

# HONENS PIANO COMPETITION

RULES AND APPLICATION MANUAL FOR PIANISTS  
2018 HONENS PRIZE FOR PIANO

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## **HONENS PIANO COMPETITION**

The Honens Piano Competition takes place every three years as part of the Honens Festival—Canada's International Festival of Piano. The Competition searches for an emerging Complete Artist—a 21<sup>st</sup> century pianist for 21<sup>st</sup> century audiences. The Honens Prize Laureate is awarded \$100,000 CAN and an artistic and career development program valued at a half million dollars—the largest prize of its kind.

## **THE COMPLETE ARTIST**

The Complete Artist is a thoughtful interpreter, a consummate collaborator, an awe-inspiring virtuoso, a communicator, a risk-taking explorer, a dreamer. He/she expresses and interprets ideas from a wide cultural context and keen imagination through performances and programming choices that are informed and seasoned by a fascination for life outside the practice studio. The Complete Artist inspires the heart and engages the intellect.

The Honens Competition discovers a unique, imaginative and informed pianist—an emerging Complete Artist whose distinctive voice, versatility and ease as communicator demonstrate that he/she is ready to professionalize a career.

The Complete Artist's interpretations are founded upon the intellectual and emotional understanding of musical text and upon his/her ability to synthesize and express such understanding so as to challenge and stir both the intellect and the emotions of the listener. This creative awareness stems not only from knowledge of a particular composition itself but, equally importantly, from a wide knowledge of related music, of musical literature as a whole, and of the other arts, including, but not limited to, the visual and literary. If the resulting interpretation appears unusual and unconventional, it does so freshly and naturally. Artists taking part in the Honens Competition must also express—through their stage deportment, program design and interviews with arts journalists—sensitivity to contemporary culture and a willingness and ability to communicate effectively with audiences of today. They are 21<sup>st</sup> century pianists for 21<sup>st</sup> century audiences.

## **COMPETITION PROCESS**

### **Application Process**

Application submissions are accepted online until 31 October 2017. Applicants are evaluated on their proposed Competition programming, experience relative to age and confidential reference letters. Fifty pianists are chosen to advance to the Quarterfinals.

## **Quarterfinals: International Audition Round**

Quarterfinalists perform a 40-minute public recital in Berlin or New York City. Travel support will be provided.

Each pianist must perform music for solo piano from the repertory submitted in his/her application and take part in a ten-minute English-language interview by an arts journalist. Performances and interviews are video-recorded under as similar conditions as possible.

Quarterfinals recitals and interviews are recorded on digital video under as similar conditions as possible. The Honens recording team includes at least one audio-visual engineer and at least one member of the Honens Artistic team. The function of the latter is to ensure that conditions are as uniform as possible and to note the state of instruments, the acoustic qualities of the rooms in which pianists perform, and any unusual circumstances (e.g. extreme temperatures in the venues, etc.).

Ten pianists are chosen to advance to the Semifinals. Pianists will be informed of the jury's decision by email on 19 April 2018. Pianists must confirm their acceptance to the Semifinals by 26 April 2018.

### **ALTERNATES**

The First Jury chooses four alternates in ranked order, one or more of whom may be invited to the Semifinals should any of the first ten withdraw. Honens notifies the alternate pianists as soon as the jury has made its decision and asks for immediate confirmation of acceptance as an alternate. Should a pianist withdraw from the Semifinals before 20 July 2018, an alternate may be asked to take his/her place.

## **Semifinals**

Ten Semifinalists each perform a 65-minute solo recital and a 55-minute recital that includes duo collaborations with an instrumentalist and a singer.

The Second Jury selects three pianists to advance to the Finals. A jury deliberation takes place immediately following the last Semifinal performance and the announcement of the Finalists is made that same evening.

## **Finals**

Three Finalists perform twice: a performance with a wind ensemble and a second performance with orchestra. Pianists choose their program of chamber music from a prescribed list and may choose to perform any concerto composed after 1760. An arts journalist conducts a 15-minute English-language interview with each pianist.

## **Pianist Feedback Meetings**

Pianists remain in Calgary for one day after the Finals to discuss questions of their own technique and musicianship with members of the Second Jury, publicists and arts managers.

## **PRIZES**

The Honens Prize for Piano is awarded to one exceptional pianist who best represents the philosophy of the Complete Artist. Only one Honens Prize Laureate is named each Competition; ties are not permitted.

All ten pianists invited to Calgary as Semifinalists are eligible to receive a cash award as long as they stay through to the Competition's conclusion and take part in feedback meetings.

### **Cash Awards**

Awarded in Canadian dollars

Honens Prize Laureate (one)  
\$100,000 CAN

Finalists: Raeburn Prizes (two)  
\$10,000 CAN each

Semifinalists (seven)  
\$2,500 CAN each

### **Artist Development Program**

The Honens Prize Laureate is awarded an artistic and career development program valued at a half million dollars (CAN). The program includes worldwide representation for three years; debut recitals in career-building markets that have previously included Berlin, London, Munich, New York, Paris and Toronto; residencies at Banff Centre for Arts and Creativity in preparation of repertory, recordings and special projects; coaching and mentorship opportunities with established touring artists and production; and international release and promotion of recordings on the Honens label and the London-based Hyperion label. The Artist Development Program is tailored to the Honens Prize Laureate's goals with input from Honens' administration, consultants and juries.

## **HOW TO APPLY**

Applications to the Honens Piano Competition are accepted through an online platform.

Applicants must create a user ID and password and accept the system's terms of service. Incomplete applications will be subject to immediate rejection. The online application system will acknowledge complete application submissions as soon as they are received.

### **Eligibility**

Pianists of all nationalities, aged 20 to 30 on 30 August 2018, with the exception of previous Honens Laureates and professionally managed pianists, are eligible to apply.

## Deadline

All application materials must be received by 31 October 2017 (23:59 GMT-07:00). Letters of recommendation must be received by 14 November 2017 (23:59 GMT-07:00).

## Application Fee

\$100 (USD)

This non-refundable fee must be paid by credit card with the submission of online applications. Credit card information will be submitted securely. There are no fee waivers.

## Supporting Application Documents

In order to complete your application, you must scan and upload supporting documents in pdf format and send digital photographs in jpeg/jpg format. Ensure each document and photograph is uploaded separately and is oriented appropriately (either portrait or landscape).

Upload the following documents, most of which support the information you provide in your application:

- Biography: a professional biography outlining your achievements
- Identification: proof of age (passport or similar government-issued identification)
- Education: diploma, certificates and transcripts
- Scholarships and Awards: diploma, certificates and letters
- Other Competitions: certificates, letters, news clippings and reviews
- Professional Experience: proof of orchestra, chamber music, and solo recital performances (house programs), commercial recordings and compositions (cover-art or the first page of scores), and any reviews
- Photographs: at least one headshot suitable for reproduction

### SUPPORTING DOCUMENT GUIDELINES

- Only pdf documents and jpeg/jpg photographs will be accepted.
- All document scans must be legible (grey scale or black and white recommended).

Document orientation: portrait-oriented (vertical) documents should be scanned so that they appear in portrait format in the pdf; likewise, documents printed horizontally (landscape) must appear in landscape format in the pdf.



- Photographs should be sent digitally at a resolution suitable for reproduction at 300 dpi.
- Do not mail paper copies or forward email attachments of documents or photographs unless directed to do so by Honens.

Please note that public libraries, office supply stores and other services can create scanned documents for you. If you are absolutely unable to upload documentation, please be in touch with the Honens administration at [competition@honens.com](mailto:competition@honens.com) for instructions.

### **Letters of Recommendation**

An application must include two confidential letters of recommendation from musicians of international standing, unrelated to the applicant, who are qualified to attest to a candidate's musical ability. The online application requires that the applicant provide the names and email addresses of the persons who have agreed to provide recommendations. The online application system contacts these persons directly by email and asks them to submit their recommendations electronically. Honens will accept a paper recommendation when it is enclosed in a sealed envelope with the recommender's name signed across the flap.

These confidential assessments should address the applicant's suitability and readiness for the Honens Competition and for a professional career in music.

It is each candidate's responsibility to ensure that these letters are submitted. Submissions without at least two reference letters will be considered incomplete. Letters of recommendation must be received by Honens by 14 November 2017 (23:59 GMT-07:00).

## **REPERTORY**

### **Solo Recitals**

Applicants submit two solo recital programs for the Competition. The first 40-minute program will be performed in the Quarterfinals. The second 65-minute program will be performed in the Semifinals. No repertory may be repeated.

Each recital should be designed with the same care and on the same principles as for a public, professional engagement. Honens believes that a Complete Artist explores both the pivotal works of the piano literature and the music of our time (i.e. works composed during the last 50 years). Candidates are therefore encouraged to include both in their programs.

The total time allotted for each solo recital is to be taken as inclusive of applause and pauses between movements and works, i.e. the timing of the music itself will be slightly shorter than the times specified. If, in the opinion of the Competition's administration, any program submitted appears too short or too long, it reserves the right to require a change or changes.

All repertory is subject to final approval by the Applicant Screening Jury. No changes to solo recital repertory may be made once an application is submitted to the Competition on 31 October 2017.

#### ENCORES

Semifinalists are encouraged to perform an encore of two to three minutes after their 65-minute solo recital. Applicants are not required to include these works in their submission of Competition repertory.

### **Semifinals Collaborative Recital**

Repertory for the Semifinals collaborative recital is limited to the following four set programs and must be performed in the prescribed order. A change to an applicant's chosen program may be requested until 26 April 2018 and is subject to approval by the Competition's administration.

#### PROGRAM I

<b>FINZI</b>	Let us garlands bring baritone and piano
<b>BRITTEN</b>	Suite for violin and piano Op. 6
<b>CORIGLIANO</b>	Sonata for violin and piano

#### PROGRAM II

<b>BEETHOVEN</b>	An die ferne Geliebte Op. 98 baritone and piano
<b>WEBERN</b>	Four pieces for violin and piano Op. 7
<b>SCHOENBERG</b>	Phantasy for violin and piano Op. 47
<b>SCHUBERT</b>	Fantasy in C major D. 934

#### PROGRAM III

<b>POULENC</b>	Chansons gaillardes baritone and piano
<b>DEBUSSY</b>	Violin Sonata in G minor
<b>FAURÉ</b>	Violin Sonata No. 1 in A major Op. 13

#### HONENS

PROGRAM IV

RIMSKY-KORSAKOV	Four Songs Op. 40 baritone and piano
MEDTNER	Canzona with Dance Op. 43 IIa and IIb violin and piano
PROKOFIEV	Violin Sonata No. 1 in F minor Op. 80

### **Finals Chamber Music Recital**

Repertory for the Finals chamber music recital is limited to the following set programs for piano and winds and must be performed in the prescribed order. A change to an applicant's chosen program may be requested until 26 April 2018 and is subject to approval by the Competition's administration.

PROGRAM I

MOZART	Quintet for piano and winds in E-flat major K. 452
FRANÇAIX	L'Heure de berger

PROGRAM II

BEETHOVEN	Quintet for piano and winds in E-flat major Op. 16
CARTAN	Introduction et Allegro

PROGRAM III

SPOHR	Quintet for piano and winds in C minor Op. 52
ROUSSEL	Divertissement Op. 6

### **Finals Concerto**

Applicants may choose any concerto written after 1760 that can be performed by the Calgary Philharmonic Orchestra without the addition of more than a few extra players. Should the Applicant Screening Jury feel that any candidate has chosen a concerto that might not show him/her to best advantage because of necessary rehearsal time or any other reason, the Competition's administration so notifies the applicant who is then obliged to submit an alternative.

Applicants must indicate the choice of cadenza for each concerto where relevant.

A change to concerto repertory may be requested until 26 April 2018 and is subject to approval by the Competition's administration.

## **Scores**

Semifinalists are required to provide the administration of Honens with a score of every solo work and cadenza they will perform in the edition they use. The Competition team will photocopy these scores during each Semifinalist's 'piano choice' on 26 August 2018. Scores will be used for jury reference only and destroyed after the Competition.

## **INTERVIEWS**

To establish a career in music today, Honens believes that pianists must be effective communicators. To this end, a professional arts journalist will interview pianists twice—the first is a ten-minute interview during the Quarterfinals; a second 30-minute interview will be conducted with the three Finalists. Both interviews are recorded on video. The juries evaluate the interviews based on a pianist's ability and willingness to communicate and his/her readiness and suitability for a major career in music. The language of all interviews is English, but proficiency in English will not be a factor in evaluation. Quarterfinalists and Finalists will be provided sample questions days in advance of these interviews in order to prepare their thoughts. Portions of videos may be used for promotion of the Competition.

## **COLLABORATING MUSICIANS**

Semifinalists collaborate with a violinist and a singer. Finalists perform with a wind ensemble and with orchestra. The violinist, singer, guest conductor and representatives of the wind ensemble meet with the jury during deliberations of their respective rounds to give impressions of each pianist prior to scoring. They are invited to discuss the entire collaborative experience, from rehearsal through performance.

## **Semifinals**

Benjamin Appl baritone

Jonathan Crow violin

## **Finals**

Azahar Wind Ensemble

Calgary Philharmonic Orchestra

TBC conductor

## **ORDER OF PERFORMANCE**

Quarterfinalists will be scheduled to perform in the city/location they have requested on their online application. Applicants are asked to choose the location closest to their place of residence during the prescribed performance periods. Order of performance will be determined based on pianist availability and is coordinated by the Competition's administration.

Semifinalist order of performance will be determined on 2 May 2018. Pianists will take part in a video-conference public drawing of lots that will take place in Calgary and may be streamed live on the Internet. All Semifinalists are required to attend (virtually) the draw of lots. This order of performance will be maintained throughout the Semifinals except, at the discretion of the Jury Facilitator, for reason of accident, illness or other untoward circumstance. The pianist who is assigned 'Number 1' will perform his/her solo recital first; the pianist who is assigned 'Number 6' is the first to perform his/her collaborative recital.

The order of performance for the Finals is determined on programmatic criteria and is decided by the Competition's administration.

## **REHEARSALS**

Each Semifinalist has two and a half hours of rehearsal with the violinist and singer, the time to be divided as required by the choice of set repertory. There is a run-through with the collaborators immediately before the Semifinals collaborative recital.

Finalists have a two-hour rehearsal with the wind ensemble. There is a dress rehearsal on the day of each chamber music performance.

Finalists also have a 30-minute rehearsal with the conductor immediately followed by a two-hour rehearsal with the orchestra for their concerto. There is a dress rehearsal on the day of each concerto's performance.

Pianists may not record their rehearsals.

## **JURIES**

The Honens juries include concert pianists and other individuals from the musical world who play a meaningful role in a concert artist's career, such as artist managers, collaborative musicians, concert and festival presenters and producers, conductors and recording professionals. All jurors have extensive knowledge of the piano literature and represent and/or are aware of the qualities an artist must possess in order to build and sustain a career in today's musical world. Biographies of all jurors can be found at [honens.com](http://honens.com).

## **Applicant Screening Jury**

The Applicant Screening Jury, made up of four members, which may include Honens' Artistic Director (or equivalent), evaluates candidate applications based on proposed Competition programming, experience relative to age, and reference letters. After evaluations are made independently through Honens' online application platform, the jury meets by teleconference to confirm the 50 pianists chosen to advance to the Quarterfinals.

The Applicant Screening Jury includes:

Michael Kim	Canada / United States
Noriko Ogawa	Japan / United Kingdom
Gilles Vonsattel	Switzerland-United States / United States

indicates nationality / country of residence

## **First Jury: Quarterfinals**

The First Jury, made up of four members, meets at the Banff Centre for Arts and Creativity for a week to evaluate the 50 Quarterfinals recitals and interviews. The jury selects ten pianists to advance to the Semifinals.

The First Jury is:

Catherine d'Argoubet	France / France
Winston Choi	Canada / United States
Eduardo Monteiro	Brazil / Brazil
Pedja Muzijevic	United States / United States

indicates nationality / country of residence

## **Second Jury: Semifinals and Finals**

The Second Jury, made up of seven members, selects three Finalists from the Semifinals and the Honens Prize Laureate from the Semifinals and Finals.

The Second Jury is:

Inon Barnatan	Israel / United States
Ingrid Fliter	Argentina-Italy / Italy
Annette Josef	Germany / Germany
Wu Han	Taiwan-United States / United States
André Laplante	Canada / Canada
Asadour Santourian	United States / United States
Minsoo Sohn	South Korea / South Korea

indicates nationality / country of residence

## **JURY FACILITATOR**

Honens' Artistic Director (or equivalent) acts as Jury Facilitator. He/she has the right at any time to remind juries of criteria for the choice of pianists and prizewinners in order to maintain the integrity of the process and of the Competition. He/she may invite discussion at any time. He/she is a voting member of the Applicant Screening Jury, but may not vote during any subsequent stage of the Competition.

## **OFFICIAL MATHEMATICIAN**

The Official Mathematician monitors and regulates the voting process and scoring procedures to ensure absolute fairness. He/she attends jury deliberations but does not vote and is not invited to discuss musicians with juries. The Jury Facilitator may ask the Official Mathematician to lead discussions on topics of scoring or voting procedures, or when scores or rankings are indecipherable between pianists.

## **RULES GOVERNING JURIES**

The following rules ensure that the Honens Competition is as fair as possible and that it leads the competition world by reputation. Should any of the following rules be broken, the Jury Facilitator may, at his discretion, relieve a jury member of his/her duties and/or disqualify a pianist or pianists taking part.

### **Jury Room and Meetings**

All official jury meetings are closed except to jurors, the Official Mathematician, interpreters if needed, the Jury Facilitator and the Director of Career & Competition Planning (or equivalent). Jurors may not invite guests to join jury meetings or, in the case of the Second Jury, into the designated jury meeting room under any circumstance. The collaborating musicians from the Semifinals and Finals also attend their respective deliberation meetings. The official language of jury meetings is English.

### **Jury Etiquette**

Jurors must remain silent and undemonstrative during Competition performances. The Applicant Screening Jury sees all materials that are submitted by applicants. The First and Second Juries see only each pianist's biography, age, nationality and performance program as printed in the official jury binder and the official Competition program book. Jurors may not research any pianist in advance of the Competition. It is the responsibility of each juror to make and keep comprehensive notes about all Competition performances in his/her binder. The notes should be designed to help both at the time of voting and, in the case of the Second Jury, at the meetings with pianists on the day following the presentation of awards.

### **Jury Confidentiality**

Jury proceedings are confidential. Jurors may not discuss any aspect of proceedings or of pianists' performances with each other or with other persons except during the official meetings. Others present at

jury proceedings are prohibited from discussing any aspect of proceedings with anyone at any time. It is the responsibility of the Jury Facilitator to announce the decisions of the Second Jury after the Semifinals and Finals.

Individual and/or composite votes may not be publicly disclosed. Nothing written in the binders by jury members may be publicly disclosed before, during or after the Competition. The binders and their contents remain the property of Honens and will be destroyed immediately after Quarterfinals and Finals deliberations.

### **Conflict of Interest**

Should any juror have or have had previously a professional or personal relationship with a pianist whose application or recorded or live performance he/she is judging, he/she must notify the Jury Facilitator prior to his/her respective stage of adjudication. It will be the responsibility of the Jury Facilitator to rule whether the member should or should not vote on that pianist's performance, taking into account the closeness and time of such relationship. In a case where the relationship is or has been within the previous five years one of regular or occasional teacher and student, the Jury Facilitator must rule that the member may not vote on that pianist's application or performance. The Jury Facilitator will inform the remaining jurors of any declaration of conflict, whether or not it is ruled as such.

### **Communication between Jurors and Pianists**

There will be no communication of any kind between jury members and Competition pianists until the announcement of the Honens Prize Laureate.

All members of the Second Jury remain in Calgary following the conclusion of the Competition in order to provide feedback to pianists. Jurors are free to share their knowledge and expertise as they see fit, and pianists have the opportunity to discuss with individual jurors questions relating to their own technique and musicianship.

Should a pianist attempt to communicate with a member of any jury, either during or prior to the announcement of the Honens Prize Laureate, said juror must inform the Jury Facilitator. The pianist in question may be subject to disqualification at the discretion of the Jury Facilitator.

### **SCORING AND RANKING SYSTEM**

Honens' scoring and ranking system was specially devised by Ernest Enns, Professor Emeritus of Mathematics and Statistics at the University of Calgary, with mathematician Moses Renert. It ensures results that give equal weight to the opinions of each juror.

Jurors score each performance and interview separately. Scores are weighted and converted to rankings. Scores are not carried forward from the Application Screening to the Quarterfinals nor from the Quarterfinals to the Semifinals. Scores in the Semifinals and Finals are combined for a cumulative ranking.

Quarterfinals scores are weighted as follows:



Recital: 90%  
Interview: 10%

Semifinals and Finals scores are weighted as follows:

Semifinals solo recital: 30%  
Semifinals collaborative recital: 30%  
Finals chamber music recital: 15%  
Finals concerto performance: 15%  
Finals interview: 10%

## **VOTING PROCEDURES**

Jurors vote by secret ballot using the online application scoring system and/or official ballot papers. The process at each deliberation meeting is based on the 'Optimal Jury Scoring System' copyright number 459777 by Ernest Enns and Moses Renert, and is monitored and regulated by the Official Mathematician to ensure absolute fairness.

The official Jury Rules and Manual is available to the public at [honens.com](http://honens.com) and explains voting procedures in detail.

## **MENTORS AND MENTOR-IN-RESIDENCE**

A respected, actively touring pianist will serve as Honens' Mentor-in-Residence. Each Semifinalist who does not advance to the Finals will meet with the Mentor-in-Residence for a one-hour meeting on the days following the Semifinals. The Mentor-in-Residence also attends the Finals after which he/she meets with the two Finalists and Honens Prize Laureate.

The Mentor-in-Residence and a roster of other distinguished musician mentors are available to the Honens Prize Laureate for coaching and advice during the three-year Artist Development Program.

## **ENCORE CONCERTS**

Each Semifinalist pianist who does not advance to the Finals will be invited to perform an 'Encore Concert' at a venue throughout Calgary on 5, 6, 7 September 2018. These concerts are open to the public at no charge.

## **PIANOS**

All Quarterfinalists will perform on house concert grand pianos at Quarterfinals venues. Pianists are not permitted to try the piano before their Quarterfinals recital.

Semifinalists will have the opportunity to choose their performance piano(s) from a choice of premium-brand concert grands. Each Semifinalist will be allotted 30 minutes for the choice(s). He/she may choose one instrument for the solo recital, another for the collaborative recital, and another for each concerto performance should he/she so wish. Each pianist must make his/her choice(s) in writing immediately following his/her allotted time. Pianists may be accompanied by one other person (except one who is also a Competition pianist) should he/she so wish. However, there must be no communication between the pianist and this person until the choice has been made. Pianists may communicate with a technician during his/her allotted time should there appear to be a problem with an instrument, but all other communication is limited to that between the pianist and the Competition's administration. Representatives from the two piano manufacturers may observe the piano choice, but may not communicate with pianists until the formal choice has been made. Pianists may record their 30-minute piano choice rehearsal if they so wish. All piano choices are final. No changes are allowed except between pianos produced by the same manufacturer.

## **AUDIOVISUAL BROADCASTS AND RECORDINGS**

All Competition performances may be recorded for audio and video broadcast, both by traditional means (radio) and streamed online. Broadcasts may be by any means of transmission including, but not necessarily limited to, television, radio and Internet. By submitting an application to the Competition, the applicant waives any and all rights in any recordings or broadcasts of whatever kind and in whatever medium of his/her Competition performances and agrees that The Esther Honens International Piano Competition Foundation, its assignees or licensees, may use the performances in perpetuity in whatever way the Foundation may wish.

Pianists will be provided digital files of their Competition performances for promotional purposes only upon request.

## **LODGING**

### **Quarterfinals**

Honens will provide a list of affordable accommodation for all Quarterfinals cities. Pianists are responsible for making and paying for all lodging arrangements.

### **Semifinals and Finals**

Semifinalists will be lodged individually in private homes. Meals, practice facilities and transportation within Calgary will be provided from 25 August to 9 September 2018. In the case of the Honens Prize Laureate, there will be similar provisions until 16 September. Pianists' hosts will make every effort to make their guests comfortable in a home-like atmosphere. Practice grand pianos will be provided for pianists in these homes.

Pianists wishing to arrive earlier or stay later than these dates may be responsible for their own accommodations and subsistence.

Host families are arranged for Competition pianists only. Lodging for friends, partners or spouses and family members is the sole responsibility of the Competition pianist.

## **TRAVEL**

### **Quarterfinals**

Honens will provide a travel allowance to pianists invited to take part in the Quarterfinals under the following conditions:

- the pianist has chosen to perform at the Quarterfinals location closest to his/her place of residence at the time of Quarterfinals performances (unless otherwise approved by Honens Administration)
- surface transportation (train, car) must exceed four hours from place of residence to Quarterfinals city/location
- cost of transportation (economy class) must exceed \$250 CAN for the round-trip

Honens will reimburse Quarterfinalists, upon the submission of a copy of tickets, the excess of expense for transportation over \$250 CAN, but not to exceed a total reimbursement of \$750 CAN.

### **Semifinals**

Semifinalists must arrive in Calgary no later than noon 25 August 2018 and be prepared, should they become Honens Prize Laureate, to stay until the morning of 16 September 2018. They must have no other commitments during that period. Failure to comply may result in disqualification.

Honens will provide round-trip transportation to Semifinalists.

## **VENUES**

### **Quarterfinals**

**Berlin**

Konzerthaus

**New York**

Merkin Concert Hall

## **Semifinals and Finals**

Calgary

Jack Singer Concert Hall at Arts Commons

## **COMPETITION SCHEDULE**

### **2017**

1 February	Application Submissions open
31 October	Application Submission deadline
15 November	Application Screening Jury orientation
29 & 30 November	Application Screening Jury deliberations

### **2018**

3 to 5 March to be confirmed	Quarterfinals: New York City
9 to 11 March to be confirmed	Quarterfinals: Berlin
12 to 17 April	Meetings of the First Jury to select Semifinalists
19 April	Pianists are informed whether they have been accepted as Semifinalists
26 April	Pianists must confirm their acceptance to the Semifinals Deadline for collaborative and concerto program changes
1 May	Public Announcement of Semifinalists and determination of order of performance determination
20 July	Last day to inform alternates to replace a pianist withdrawal
25 August	Semifinalists arrive in Calgary
26 August	Piano choice
26 August	Welcome reception and orientation for Semifinalists (mandatory)

27 to 29 August	Rehearsals with violinist and singer
30 August to 3 September	Semifinals
3 September	Jury chooses three Finalists
4 to 6 September	Finals rehearsals with wind ensemble
4 to 7 September	Finals rehearsals with orchestra
5 to 7 September	Encore concert performances throughout Calgary by pianists who do not advance to the Finals
5 to 8 September	Pianist meetings with Mentor in Residence (mandatory)
6 September	Finals performances with wind ensemble
7 September	Finals performances with orchestra
7 September	Presentation of awards
8 September	Pianist meetings with jury members, publicists, artist managers (mandatory)

## **WAIVER OF FEES AND PERFORMANCE RIGHTS**

By submitting an application, a candidate agrees to abide by all rules and regulations of the Honens Piano Competition. He/she further agrees that he/she will neither claim nor receive fees for any public performances he/she may give as part of the Competition, and that he/she waives any and all rights in such performances.

## **DISCLAIMER**

All information contained in this documentation is accurate at the time of printing. Honens reserves the right to make changes should circumstances dictate.

The *Rules and Application Manual for Pianists* is also available in French. In any difference between the English and French versions of the text, the English text is definitive.