

# HONENS JURY MANUAL

2021

HONENS INTERNATIONAL PIANO COMPETITION

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## HONENS INTERNATIONAL PIANO COMPETITION

The triennial Honens International Piano Competition awards its Prize Laureate \$100,000 (CAD) and a comprehensive artistic and career development program which includes debut recitals in career-building markets (i.e. Berlin, London, New York, Toronto, etc.); residencies and special projects; coaching and mentorship opportunities; and the production, release, and distribution of professional recordings. The prize, awarded to the applicant who most embodies Honens' philosophy of the Complete Artist, is one of the largest of its kind in the world.

## THE COMPLETE ARTIST

The Complete Artist is:

- a thoughtful interpreter, a consummate collaborator, an awe-inspiring virtuoso, a communicator, a risk-taking explorer
- a pianist who 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
- an emerging artist whose distinctive voice, versatility, and ease clearly demonstrate the level of preparedness and mastery necessary to embark upon a professional career

The Complete Artist's interpretations are founded upon the intellectual and emotional understanding of musical text and the ability to synthesize and express such understanding so as to challenge and stir the listener on multiple levels. This creative awareness stems not only from knowledge of a particular composition itself but from a wider knowledge of related music, of musical literature as a whole, and of the arts in general. If the resulting interpretation appears unusual and unconventional, it appears so freshly and naturally. Artists taking part in the Honens International Piano Competition must also express—through stage deportment, program design, and interviews with arts journalists—a sensitivity to contemporary culture and a willingness and finesse to communicate effectively with audiences regardless of age, location, background, or degree of musical sophistication.

## COMPETITION PROCESS

### Application

Application submissions are accepted from 1 February 2020 until 30 October 2020 via Embark—an online application and admissions platform. Applicants are evaluated on their proposed Competition programming, experience relative to age, and confidential reference letters.

The Applicant Screening Jury selects fifty pianists from the complete field of applicants to advance to the Quarterfinals. Pianists will be informed of the Jury's decision via email on 15 December 2020.

### Quarterfinals

Each Quarterfinalist performs a 40-minute recital in either New York or Berlin in March 2021. Travel support will be provided.

Each pianist must perform music for solo piano from the repertoire submitted in his / her application and undertake a 10-minute English-language interview with an arts journalist. Quarterfinal recitals are not open to the general public. Recitals and interviews are video recorded 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 and the acoustic qualities of the rooms in which pianists perform.

The First Jury selects ten pianists to advance to the Semifinals. Pianists will be informed of the Jury's decision via email on 30 April 2021. Pianists must confirm their acceptance to the Semifinals by 7 May 2021. A public announcement will follow at a later date.

#### ALTERNATES

The First Jury chooses three alternates in ranked order, one or more of whom may be invited to the Semifinals should any of the ten Semifinalists withdraw. Honens notifies the alternate pianists via email on 30 April 2021 and asks for confirmation by 7 May 2021 of acceptance as an alternate. Should a pianist withdraw from the Semifinals before 20 August 2021, an alternate may be asked to take his / her place.

### Semifinals

Each Semifinalist performs in two separate rounds:

Semifinals I      a 65-minute solo recital which must include a newly commissioned 8-minute work by Canadian pianist / composer Stewart Goodyear (the commissioned work need not be memorized, and may be inserted at any point in the program)

Semifinals II     a 60-minute solo / collaborative recital which must include one of Beethoven's ten violin sonatas, one piece from Fritz Kreisler's *Alt-Wiener Tanzweisen*, and solo repertoire to complete the program (the Beethoven and Kreisler works need not be memorized)

The Second Jury selects three pianists to advance to the Finals. Jury deliberations take place immediately following the last Semifinals II performance and the announcement of the Finalists is made that same evening.

### Finals

Each Finalist performs in two separate rounds:

Finals I            a three-part performance consisting of a Mozart concerto (from a prescribed list) with a string quintet, a set of Schubert lieder (from a prescribed list) with a singer, and an encore announced from the stage (only the encore must be memorized)

Finals II            any concerto composed after 1791 with full orchestra (memorized)

Each Finalist also undertakes a 30-minute English-language interview with an arts journalist.

Final Jury deliberations take place immediately following the Finals II performance and the announcement of the 2021 Honens Prize Laureate is made that same evening.

### Pianist Feedback Meetings

Pianists are required to remain in Calgary for one day after Finals II to discuss questions of their technique, musicianship, and artistry with members of the Second Jury.

## PRIZES

The Honens prize—one of the largest cash awards and most comprehensive artistic and career development programs in the world—is presented to one exceptional pianist who best represents the philosophy of the Complete Artist. Ties are not permitted.

### Cash Awards

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

Best Performance of Commissioned Work  
\$2,500 CAD

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

Best Performance of a Beethoven Violin Sonata  
\$2,500 CAD

Semifinalists (seven)  
\$2,500 CAD each

All ten pianists invited to Calgary as Semifinalists are eligible to receive their cash awards as long as they stay through to the Competition's conclusion, attend the Awards Show, perform an Encore Concert (unless they advance to the Finals), and take part in feedback meetings.

### Artist Development Program

Aside from the cash portion of the award, Honens offers its Prize Laureate one of the most comprehensive artistic and career development programs in the world which includes worldwide representation; debut recitals in career-building markets which may include Berlin, London, New York, and Toronto; residencies and special projects; coaching and mentorship opportunities; and the production, release, and worldwide distribution of professional recordings.

### Eligibility

Pianists who are no younger than 20 years of age on 14 October 2021 and no older than 30 years of age on 22 October 2021, with the exception of previous Honens Laureates and professionally managed pianists, are eligible to apply.

## REPERTOIRE

Applicants must submit two full solo recital programs for the Competition: one for the Quarterfinals round and the other for Semifinals I. Applicants must also submit additional solo repertoire to round out Semifinals II. No solo repertoire from any round may be repeated.

### Quarterfinals—Solo Recital

Applicants are required to submit a 40-minute solo program to be performed in either New York or Berlin.

## Semifinals I—Solo Recital

Applicants will perform a 65-minute solo recital in Calgary including an 8-minute commissioned work by Canadian pianist / composer Stewart Goodyear. The commissioned work may be inserted at any point in the recital program and does not need to be memorized. A PDF of the commissioned work will be delivered to all Semifinalists via email on 15 May 2021.

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). Applicants are therefore encouraged to include both in their programs.

The total time allotted for each Semifinals I solo recital includes applause and pauses between movements and works (i.e. the timing of the music itself will be slightly shorter than the times specified).

All repertoire is subject to final approval by the Applicant Screening Jury. No changes to repertoire may be made after an application has been submitted to the Competition unless required by Honens.

## Semifinals II—Solo / Collaborative Recital

Repertoire for Semifinals II recital must include one selection from each of the lists below, to be performed with a violinist, with additional solo repertoire to round out the program to 60 minutes. No solo repertoire from the Quarterfinals or Semifinals I recitals may be repeated. For the purpose of timing the program, pianists may omit exposition repeats in the Beethoven sonata at their discretion. All other repeats should be observed. The Beethoven and Kreisler works do not need to be memorized. No changes to repertoire may be made after an application has been submitted to the Competition unless required by Honens.

### BEETHOVEN

Violin Sonata No. 1 in D Major Op. 12, No. 1  
Violin Sonata No. 2 in A Major Op. 12, No. 2  
Violin Sonata No. 3 in E-flat Major Op. 12, No. 3  
Violin Sonata No. 4 in A minor Op. 23  
Violin Sonata No. 5 in F Major Op. 24 "Spring"  
Violin Sonata No. 6 in A Major Op. 30, No. 1  
Violin Sonata No. 7 in C minor Op. 30, No. 2  
Violin Sonata No. 8 in G Major Op. 30, No. 3  
Violin Sonata No. 9 in A Major Op. 47 "Kreutzer"  
Violin Sonata No. 10 in G Major Op. 96

### KREISLER (FR. ALT-WIENER TANZWEISEN)

Liebesfreud  
Liebesleid  
Schön Rosmarin

## Finals I—Chamber Music Recital

Repertoire for the Finals I chamber music recital includes a Mozart piano concerto with string quintet as well as the set of Schubert lieder from either Program I or Program II listed below, which must be performed in the order and key indicated. The Mozart piano concerto will be performed as chamber music, in the configuration of a piano sextet. The Schubert and Mozart works do not need to be memorized. No changes to repertoire may be made after an application has been submitted to the Competition unless required by Honens.

## MOZART

Piano Concerto No. 11 in F Major KV 413  
Piano Concerto No. 12 in A Major KV 414  
Piano Concerto No. 13 in C Major KV 415  
Piano Concerto No. 14 in E-flat Major KV 449

## SCHUBERT—PROGRAM I

Die Forelle D. 550 (D-flat Major)  
Du Bist die Ruh D. 776 (E-flat Major)  
Der Erlkönig D. 328 (G minor)

## SCHUBERT—PROGRAM II

Gretchen am Spinnrade D. 118 (D minor)  
Nacht und Träume D. 827 (B Major)  
Die junge Nonne D. 828 (F minor)

## ENCORES

Finalists must perform an encore of up to four minutes following their Finals I performance which they are required to announce from the stage and must be memorized. Applicants are not required to include their encore in the submission of Competition repertoire.

## Finals II—Concerto

Applicants may choose any concerto written after 1791 to be performed with the Calgary Philharmonic Orchestra. Should the Applicant Screening Jury feel that any applicant has chosen a concerto that might not show him / her to their best advantage because of necessary rehearsal time, size of orchestra required, or any other reason, Honens' Artistic Director will notify the applicant who is then obliged to submit an alternative. Applicants must indicate their choice of cadenza, where relevant. The concerto must be memorized.

A change to concerto repertoire may be requested until 7 May 2021 and is subject to approval by Honens' Artistic Director.

## 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; the second, a 30-minute interview which will be conducted with each of 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 so that they may prepare. Portions of videos may be used for promotion of the Competition.

## COLLABORATING MUSICIANS

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



## Semifinals

Martin Beaver violin

## Finals

Erin Wall soprano

Viano String Quartet + Bass

Calgary Philharmonic Orchestra

TBA conductor

## MENTOR-IN-RESIDENCE

An internationally respected, actively touring pianist serves 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 the Honens Prize Laureate.

### 2021 Mentor-In-Residence

Jeremy Denk piano

## JURIES

Honens Competition juries include concert pianists and other individuals (artist managers, collaborative musicians, presenters, etc.) from the musical world who play a meaningful role in a concert artist's career. 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/juries](http://honens.com/juries).

### Applicant Screening Jury

The Applicant Screening Jury, comprised of four members (including Honens' Artistic Director), evaluates applications based on proposed Competition programming, experience relative to age, and confidential reference letters. After evaluations are made independently through Embark, an online application platform, the Jury meets via teleconference or other electronic means to confirm the 50 pianists chosen to advance to the Quarterfinals.

The Applicant Screening Jury is:

|                   |             |                        |
|-------------------|-------------|------------------------|
| Jon Kimura Parker | facilitator | Canada / United States |
| Bernadene Blaha   |             | Canada / United States |
| David Jalbert     |             | Canada / Canada        |
| Hyeyeon Park      |             | Korea / United States  |

indicates country of origin / country of residence

## First Jury: Quarterfinals

The First Jury, comprised of four members, meets at the Banff Centre for Arts and Creativity for a week to evaluate the 50 Quarterfinal video recorded recitals and interviews. The Jury selects ten pianists to advance to the Semifinals.

The First Jury is:

|                                |                             |
|--------------------------------|-----------------------------|
| Katherine Chi <sup>chair</sup> | Canada / United States      |
| Loie Fallis                    | Canada / Canada             |
| Roman Rabinovich               | Israel / Canada             |
| Gilles Vonsattel               | Switzerland / United States |

indicates country of origin / country of residence

## Second Jury: Semifinals and Finals

The Second Jury, comprised of seven members, selects three Finalists from the ten Semifinalists and, ultimately, the Honens Prize Laureate.

The Second Jury is:

|                   |                                 |
|-------------------|---------------------------------|
| Michel Béroff     | France / France                 |
| Earl Blackburn    | United States / United States   |
| Imogen Cooper     | United Kingdom / United Kingdom |
| Stewart Goodyear  | Canada / Canada                 |
| Janina Fialkowska | Canada / Germany                |
| Ick Choo Moon     | Korea / Korea                   |
| Orli Shaham       | Israel / United States          |

indicates country of origin / country of residence

## JURY FACILITATOR

Honens' Artistic Director acts as Jury Facilitator. He 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 and may invite discussion at any time. He is a voting member of the Applicant Screening Jury but does not vote during any subsequent stage of the Competition.

## OFFICIAL MATHEMATICIAN

Honens' Official Mathematician monitors and regulates the voting process and scoring procedures to ensure absolute fairness. He 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 from 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 Honens' Director, Artistic Planning. 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 name, 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 the proceedings or of pianists' performances with each other or with other persons, whether in person or via electronic means, except during the official meetings. Others present at jury proceedings are prohibited from discussing any aspect of proceedings, whether in person or via electronic means, 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 contents of all jury binders will be destroyed immediately following the final deliberations.

## **Conflict of Interest**

Should any juror currently have, or have previously had, a professional or personal relationship with a pianist under consideration, notice must be given to the Jury Facilitator prior to adjudication. It is the responsibility of the Jury Facilitator to rule whether the juror should or should not vote on that pianist's performance, taking into account the nature and timing of the relationship. In a case where the relationship is or has been a regular or occasional teacher / student relationship, the Jury Facilitator must rule that the juror may not vote on that pianist's application or performance. The Jury Facilitator will inform all jurors of any declaration of conflict and the outcome thereof.

If the Jury Facilitator rules that any juror is ineligible to vote for a particular pianist due to a conflict of interest, the Official Mathematician will calculate a score for that pianist as if the juror in question had not scored any of the pianists. The Official Mathematician will then assign scores to the juror's ballots that will maintain the same ranking. This maintains the integrity of the scoring and ranking process both for the pianist concerned and for all other applicants.

## **Communication Between Jurors and Pianists**

There will be no communication of any kind between jury members and Competition pianists until after 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, artistry, and musicianship.

Should a pianist attempt to communicate with a member of any jury at any time during the Competition 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 (based on the *Optimal Jury Scoring System* © 459777 by Ernest Enns, Professor Emeritus of Mathematics and Statistics, University of Calgary, and mathematician Moses Renert) 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 Applicant Screening to the Quarterfinals or from the Quarterfinals to the Semifinals.

Quarterfinals scores are weighted as follows:

Recital: 90%  
Interview: 10%

Semifinals scores are weighted as follows:

Semifinals I—Solo Recital: 50%  
Semifinals II—Solo / Collaborative Recital: 50%

Scores from the Semifinal rounds will determine the three Finalists as well as be reused in the determination of the Prize Laureate as follows:

Semifinals I—Solo Recital: 15%  
Semifinals II—Solo / Collaborative Recital: 15%  
Finals I—Chamber Music Recital: 30%  
Finals II—Concerto: 30%  
Interview: 10%

## **VOTING PROCEDURES**

### **Applicant Screening Jury**

Applications for the Honens International Piano Competition are submitted via Embark, an online application and admissions platform, and must be complete, as stipulated in the 2021 Pianist Manual, in order to be considered. All application materials are confidential. Meetings of the Applicant Screening Jury are held via teleconference. The full process is as follows:

Meeting I      Briefing and orientation by Honens' Artistic Director (who is also a voting member of the Applicant Screening Jury as well as the Jury Facilitator) and Official Mathematician who will review the Voting and Tabulation Procedures.

Independent applicant evaluations completed through Embark.

Meeting II      Deliberations and selection of 50 Quarterfinal pianists.

#### Voting and Tabulation Procedures:

1. Each juror receives Reviewer login credentials for use on Embark, the Competition's online application and admissions platform. Jurors score each pianist's application independently using the natural numbers 1 to 30 (1 being the score for a pianist who, in the juror's opinion, is least likely to proceed to the next level of the competition and 30 for one who is most likely). Each juror decides his / her own scale of grading without reference to other jurors and keeping within the set numerical parameters. Decimal scores are not allowed, therefore, there will inevitably be ties.
2. Following the evaluation of all applications, as per the deadline set by the Jury Facilitator, Honens' Director, Artistic Planning compiles all data and forwards to the Official Mathematician.
3. If the Jury Facilitator rules that any juror is ineligible to vote for a particular pianist due to a conflict of interest, the Official Mathematician will calculate a score for that pianist as if the juror in question had not scored any of the pianists. The Official Mathematician will then assign scores to the juror's ballots that will maintain the same ranking. This maintains the integrity of the scoring and ranking process both for the pianist concerned and for all other applicants.
4. After scoring all candidates, the Official Mathematician converts the results of the combined scores, including ties, into rankings. When ties arise, the scores are given equal rank in such a way as to preserve the ranking of those with ranks above and below.
5. The Official Mathematician creates two slates, the first containing 36 names, the second 24 names. To create these slates, the Official Mathematician lists in order the names of those pianists who appear in the top ranking of the majority of the jurors, then those in the top two rankings, then those in the top three rankings, and so on until an ordered list of 60 names has been obtained. The names of the first 36 pianists, in alphabetical order, are the 'first slate.' The remaining 24 pianists, in alphabetical order, form the 'residual slate.' The Official Mathematician forwards both slates to the Director, Artistic Planning who, in turn, distributes them to the Jury in advance of its deliberation meeting.
6. At the deliberation meeting, the Jury Facilitator asks each juror whether there is a pianist not on either slate who ought to be considered. Each juror has the right to add one name to the residual slate. (Assuming all four jurors nominate an additional pianist, the number of names on the residual slate will reach a maximum of 28. Fourteen pianists are ultimately chosen from the residual slate to take part in the Quarterfinals, bringing the total of both slates to 50 in all.)
7. The Jury Facilitator invites each juror who has added a name to state briefly why the additional pianist ought to be considered. The Jury Facilitator also invites general discussion of other pianists on the residual slate.
8. Each juror receives a list of the pianists on the residual slate and then scores the pianists on the slate using the natural numbers 1 as the lowest to 20 for the highest possible score. Ties are allowed.
9. Each juror submits his / her scores to the Official Mathematician, who combines the results and produces a list in ranked order of those ranking in the top 20.
10. The names of the pianists ranking in the top ten of the residual slate are added to the initial list of 36 from the first slate ballot and they, too, are invited to take part in the Quarterfinals, now making a total of 46.
11. The Jury Facilitator invites discussion of the remainder (i.e. those who ranked 11 to 20). If any jury member wishes to re-order the ranking, the Jury Facilitator will call for a vote by secret ballot. Should no majority be attained on a proposed new ranking, the ranking reached by the original vote stands.

## First Jury: Quarterfinals

The First Jury views recordings of the 50 Quarterfinalist recitals and interviews and chooses ten pianists (and alternates) to advance to the Semifinals.

### Voting and Tabulation Procedures:

1. When the viewing of all recorded performances and interviews has been completed, each juror receives two ballot papers containing the names of all pianists reviewed. One ballot is used for scoring the 40-minute solo recital, the other is used for scoring the interview.
2. Each juror scores the pianists using the natural numbers 1 to 30 (1 being the score for a pianist who, in the juror's opinion, is least likely to proceed to the next level of the competition and 30 for one who is most likely). Each juror decides his / her own scale of grading without reference to other jurors and keeping within the set numerical parameters. Decimal scores are not allowed, therefore, there will inevitably be ties.
3. If the Jury Facilitator rules that any juror is ineligible to vote for a particular pianist due to a conflict of interest, the Official Mathematician will calculate a score for that pianist as if the juror in question had not scored any of the pianists. The Official Mathematician will then assign scores to the juror's ballots that will maintain the same ranking. This maintains the integrity of the scoring and ranking process both for the pianist concerned and for all other applicants.
4. Each juror gives the completed, signed ballot papers to the Official Mathematician who converts the results of the votes, including the ties, into rankings. Scores are weighted 90% for the solo recital and 10% for the interview.
5. The Official Mathematician next combines the rankings of the Quarterfinals, with weightings of 90% and 10% respectively, into a single slate. The Official Mathematician then constructs two slates. The top seven ranked pianists form the first slate (the Semifinalists) and the next six (those pianists ranking 8 to 13) form the residual slate. Both slates are presented to the Jury in alphabetical order.
6. The Jury Chair asks each juror whether there is a pianist not on either slate who ought to be considered. Each juror has the right to add one name to the residual slate. (Assuming all four jurors nominate an additional pianist, the number of names on the residual slate will reach a maximum of ten. Three pianists are ultimately chosen from the residual slate to take part in the Semifinals, bringing the total to ten in all.)
7. The Jury Chair invites each juror who has added a name to state briefly why the additional pianist ought to be considered. The Jury Chair also invites general discussion of other pianists on the residual slate.
8. Each juror receives a ballot paper containing the names of the pianists on the residual slate and then scores the pianists on the slate using the natural numbers 1 as the lowest to 10 for the highest possible score. Ties are allowed.
9. Each juror submits a signed residual slate ballot paper to the Official Mathematician, who combines the results and produces a list, in ranked order, of those included in the top six.
10. The Jury Chair invites discussion of the list. If any jury member wishes to re-order the ranking, the Jury Facilitator will call for a vote by secret ballot. Should no majority be attained on a proposed new ranking, the ranking reached by the original vote stands.
11. The names of the top three ranked pianists chosen by this process are added to the seven already chosen to make the required total of ten Semifinalists.

12. The remaining three pianists will be invited (in order of ranking) as alternates, should a Semifinalist withdraw from the Competition. The names, in order, of the pianists chosen by this final process become the list of alternates.

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

The Second Jury evaluates the Semifinals and Finals performances / interviews to ultimately identify the Honens Prize Laureate. The jurors also provide feedback to each Semifinalist.

### **Voting and Tabulation Procedures:**

1. Immediately following the last Semifinals II performance, the Second Jury retires to the Jury Room where it is joined by the collaborating violinist who shares his / her impressions of each pianist. Jurors may ask questions but not offer opinions.
2. Following the departure of the violinist, each juror receives two ballot papers, one for the Semifinals I recital and the other for the Semifinals II recital. Each juror scores the pianists on the respective ballots using the natural numbers 1 to 20 (1 being a low score, 20 representing one of extremely high accomplishment). Each juror decides his / her own scale of grading without reference to other jurors and keeping within the set numerical parameters. Decimal scores are not allowed.
3. If the Jury Facilitator has ruled that any individual juror is ineligible to vote for a particular pianist because of a conflict of interest, the Official Mathematician will calculate a score for that pianist. He will do this by evaluating the ranking of that pianist as if the juror in question had not scored any of the pianists. The Official Mathematician will then assign scores to the juror's ballots that will maintain the same ranking. This maintains the integrity of the scoring and ranking process both for the pianist concerned and for all the other competing pianists.
4. Each juror gives the completed, signed ballot papers to the Official Mathematician who analyzes scores in a private, designated tabulation room. He converts the scores from the ballots from both the solo and collaborative recitals into rankings.
5. The Official Mathematician creates two slates, one for the Semifinals I recital and the other for the Semifinals II recital. These two components of the Competition are given equal weight and are thus combined into a single slate. He takes this combined slate and from it constructs two lists. The top two names on this list comprise the first slate (the Finalists) and the next two names on the list comprise the residual slate. Both slates are presented to the Jury in alphabetical order.
6. The Jury Facilitator asks each juror whether there is a pianist not on either slate who ought to be considered as a Finalist. The Jury Facilitator also asks the Official Mathematician if the various rankings provide any special insights. Each juror has the right to add one name to the residual slate. The number of names on the residual slate could reach a maximum of eight. One pianist is ultimately chosen from the residual slate to be a Finalist, making a total of three.
7. The Jury Facilitator invites each juror who has added a name to state briefly why the additional pianist ought to be considered. The Jury Facilitator also invites general discussion regarding the added or other pianists.
8. Each juror receives a ballot paper containing the names of the pianists on the residual slate and then scores the pianists using the natural numbers with 1 as the lowest and 10 as the highest possible score.
9. Each juror submits a completed, signed ballot paper to the Official Mathematician, who combines the results and produces a list in order of ranking.

10. The Jury Facilitator invites discussion of the list, then the Jury Facilitator will call for a vote by secret ballot. Should no majority be attained on a proposed new ranking, the ranking reached by the original vote stands.
11. The name of the top ranked pianist chosen by this process is added to the two already chosen to make the required total of three Finalists.
12. On the final day of the Competition, the Second Jury will convene to review video recordings of the 30-minute interview undertaken by each of the three Finalists.
13. After reviewing the interviews, each juror receives a ballot paper listing the names of the Finalists and scores each interview using the natural numbers 1 (as the lowest) to 5 (as the highest possible score), with ties allowable. Each juror submits a completed, signed ballot to the Official Mathematician.
14. Following the conclusion of Finals I, the Second Jury retires to the Jury Room and is joined by the collaborating artists who share their impressions of each pianist. Jurors may ask questions but not offer opinions. Following the conclusion of Finals II, the Second Jury retires to the Jury Room and is joined by the conductor who shares impressions of each pianist. Jurors may ask questions of the conductor but not offer opinions. Collaborating artists must leave the Jury Room before scoring begins.
15. Following the departure of the conductor, each juror receives two ballot papers listing the names of the Finalists (one for chamber music and the other for the concerto) and scores the performances of the Finals rounds, taking into account the comments of the collaborating artists and the conductor, using the natural numbers 1 (as the lowest) to 5 (for the highest possible score), with ties allowed. Each juror submits completed, signed ballot papers to the Official Mathematician.
16. The Official Mathematician analyzes the scores in a private, designated tabulation room while the Jury is free to discuss the performances that have just taken place. As before, the Official Mathematician converts the scores from the Finals ballots into rankings and then combines the rankings from the solo and collaborative Semifinal recitals, the chamber and concerto performances (Finals I & II), and the interview (weighting them 15%, 15%, 30%, 30%, and 10% respectively), to produce a list of the three Finalists in ranked order, with whatever ties that may have appeared.
17. Before the presentation of results, the Jury Facilitator reminds the jurors of the criteria used to choose the Honens Prize Laureate and asks the Official Mathematician to provide any special insights. The Jury Facilitator then invites discussion of the result by asking each juror whether there is a pianist he / she feels strongly ought to be considered Honens Prize Laureate instead of the pianist or pianists who have ranked first. Each juror has the right to suggest one name and will be given a maximum of five minutes to discuss the rationale for the nomination. Only one pianist will be named Honens Prize Laureate. In case there is at least one other name suggested at this stage, the Official Mathematician outlines the various possibilities to be voted on. The jurors select one of the possibilities in a secret ballot vote. If there is a majority for a newly suggested name, this pianist will be declared the winner. Otherwise, the ranking reached by the original vote stands. If the original ranking results in a tie for first place, the jury will vote by secret ballot to identify the majority's choice for Honens Prize Laureate.

## CONTINGENCIES

Although the majority of contingencies have been covered in this document, there may be instances when juries or the Official Mathematician find no specific direction as to how to proceed. In such instances, the Jury Facilitator has the authority to make a ruling to address the contingency, and in such instances, the Jury Facilitator's ruling is final and irrevocable.



## Addition of Special Juried Prizes

The Board of Directors of The Esther Honens International Piano Competition Foundation may, at its discretion and at any time, decide to establish other special juried prizes. In such a case, the following procedure will be used for choosing the winner:

Each juror will receive a ballot paper(s) containing the names of the pianists eligible for the special prize(s). Jurors will award a score from 1 to 10 (1 is lowest and 10 is highest) for each of the eligible pianists. The Official Mathematician will convert the scores to ranks and combine them to determine the Prize Winner. If there is a tie, the jury will vote in a run-off by secret ballot for the Prize Winner.

## Ties

Should any vote by any jury result in a large number of ties, the combined rankings could possibly create ties reaching over slate boundaries. In such a case the Official Mathematician break the ties by taking into account the cumulative rankings of the tied pianists. There may only be one Prize Laureate selected in any given year.

## COMPETITION DATES

### 2020

|  |   |
|--|---|
| 1 February                                 | Application Submissions open  |
| 30 October                                 | Application Submission deadline   |
| 15 December <small>to be confirmed</small> | Pianists are informed via email whether they have been accepted as Quarterfinalists |
| 18 December <small>to be confirmed</small> | Public Announcement of Quarterfinalists   |

## COMPETITION DATES CONTINUED

### 2021

|                                       |   |
|---------------------------------------|---|
| 11 to 13 March                        | Quarterfinals: New York<br><i>The DiMenna Center for Classical Music</i>                          |
| 22 to 24 March                        | Quarterfinals: Berlin<br><i>Hochschule für Musik Hanns Eisler</i>                                 |
| 30 April                              | Pianists are informed via email whether they have been accepted as Semifinalists                  |
| 7 May                                 | Pianists must confirm their acceptance to the Semifinals<br>Deadline for concerto program changes |
| 18 May <small>to be confirmed</small> | Public Announcement of Semifinalists and<br>determination of performance order                    |
| 20 August                             | Deadline to inform alternates of pianist withdrawal   |

|   |  |
|---|--|
| 11 October                                | Semifinalists arrive in Calgary  |
| 12 October                                | Piano selection<br><i>Bella Concert Hall at Mount Royal University</i>   |
| 14 to 18 October                          | Semifinals I / Semifinals II (rehearsals and performances)<br><i>Bella Concert Hall at Mount Royal University</i>                |
| 18 October                                | Announcement of three Finalists<br><i>Bella Concert Hall at Mount Royal University</i>   |
| 19 October <small>to be confirmed</small> | Piano selection<br><i>Jack Singer Concert Hall at Arts Commons</i>   |
| 19 to 20 October                          | Finals I and Finals II rehearsals<br><i>Jack Singer Concert Hall at Arts Commons</i>   |
| 20 to 22 October                          | Encore concerts<br><i>Various venues</i>   |
| 20 to 22 October                          | Semifinalist meetings with Mentor-in-Residence (mandatory)<br><i>Venue: to be confirmed</i>                                      |
| 21 October                                | Finals I<br><i>Jack Singer Concert Hall at Arts Commons</i>  |
| 22 October                                | Finals II / Awards Show<br><i>Jack Singer Concert Hall at Arts Commons</i>   |
| 23 October                                | Pianist meetings with Second Jury members (mandatory)<br>Finalist / Prize Laureate meetings with Mentor-in-Residence (mandatory) |

## **GENERAL**

### **Conduct**

Honens is committed to ensuring a respectful and safe work environment free of any form of harassment, discrimination, or abuse. This commitment requires that all jurors actively demonstrate, at all times, a respect for others and an appreciation of differences.

### **Disclaimer**

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

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