

# HONENS PIANIST MANUAL

2021

HONENS INTERNATIONAL PIANO COMPETITION

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## TABLE OF CONTENTS

HONENS INTERNATIONAL PIANO COMPETITION .....	1
THE COMPLETE ARTIST .....	1
COMPETITION PROCESS .....	1
Application .....	1
Quarterfinals .....	1
ALTERNATES .....	2
Semifinals .....	2
Finals .....	2
Pianist Feedback Meetings .....	2
PRIZES .....	3
Cash Awards .....	3
Artist Development Program .....	3
HOW TO APPLY .....	3
Eligibility .....	3
Deadline .....	3
Application Fee .....	3
Supporting Application Documents .....	4
SUPPORTING DOCUMENT GUIDELINES .....	4
Letters of Recommendation .....	4
REPERTOIRE .....	4
Quarterfinals—Solo Recital .....	5
Semifinals I—Solo Recital .....	5
Semifinals II—Solo / Collaborative Recital .....	5
BEETHOVEN .....	5
KREISLER (FR. <i>ALT-WIENER TANZWEISEN</i> ) .....	5
Finals I—Chamber Music Recital .....	6
MOZART .....	6
SCHUBERT .....	6
ENCORES .....	6
Finals II—Concerto .....	6
Scores .....	6
INTERVIEWS .....	7
COLLABORATING MUSICIANS .....	7
Semifinals .....	7
Finals .....	7
PERFORMANCE ORDER .....	7
REHEARSALS .....	7
SEMIFINALS II .....	7
FINALS I .....	8
FINALS II .....	8
JURIES .....	8
Applicant Screening Jury .....	8
First Jury: Quarterfinals .....	8
Second Jury: Semifinals and Finals .....	9
JURY FACILITATOR .....	9
OFFICIAL MATHEMATICIAN .....	9

RULES GOVERNING JURIES .....	9
Jury Room and Meetings .....	9
Jury Etiquette.....	10
Jury Confidentiality .....	10
Conflict of Interest.....	10
Communication Between Jurors and Pianists .....	10
SCORING AND RANKING SYSTEM .....	11
VOTING PROCEDURES .....	11
MENTOR-IN-RESIDENCE .....	11
2021 Mentor-In-Residence .....	11
ENCORE CONCERTS .....	11
PIANOS .....	12
Quarterfinals .....	12
Semifinals and Finals .....	12
ACCOMMODATIONS .....	12
Quarterfinals .....	12
Semifinals and Finals .....	12
TRAVEL .....	12
Quarterfinals .....	12
Semifinals .....	13
2021 Honens Prize Laureate.....	13
COMPETITION DATES.....	13
2020.....	13
2021.....	13
GENERAL.....	15
Conduct .....	15
Waiver of Broadcast and Recording Rights .....	15
Waiver of Fees and Performance Rights .....	15
Disclaimer.....	15
Contact .....	15

## 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 50 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, Toronto; residencies and special projects; coaching and mentorship opportunities; and the production, release, and worldwide distribution of professional recordings.

## HOW TO APPLY

Applications to the Honens International Piano Competition are accepted through Embark, an online application and admissions platform. 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 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.

### Deadline

All materials, including letters of reference, must be received by 30 October 2020. (23:59 GMT-07:00).

### Application Fee

\$125 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 and digital photographs in JPEG. Please ensure that each document and photograph is uploaded separately and is oriented appropriately (either portrait or landscape).

Applicants must upload the following documents to the Embark platform, which support the information provided in the application:

- Biography: a professional biography outlining your achievements
- Identification: proof of age (passport or similar government-issued identification)
- Education: diploma, certificates, and transcripts
- Scholarships, Awards, and other Competitions: diploma, certificates, and letters
- Reviews: published and / or online
- Professional Experience: proof of orchestra, chamber music, and solo recital performances (house programs), and commercial recordings (cover art)
- Photographs: at least one colour headshot suitable for reproduction (300 dpi minimum)

### SUPPORTING DOCUMENT GUIDELINES

Only PDF documents and JPEG photographs will be accepted.

All document scans must be legible (grey scale or black and white recommended). Photographic images must be submitted in full colour.

Do not mail paper copies or forward email attachments of documents or photographs unless directed to do so by Honens.

To be considered, all supporting documents not in English must be accompanied by English translations.

Applicants who encounter any difficulties should contact Honens at [competition@honens.com](mailto:competition@honens.com) for assistance and further instructions.

## Letters of Recommendation

Each application must include two confidential letters of recommendation from musicians of international standing, who are not related to the applicant, and who are qualified to attest to an applicant'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 applicant's responsibility to ensure that letters are submitted on or before the application deadline date: 30 October 2020. Submissions not including at least two reference letters will be considered incomplete.

## 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.

## Scores

Quarterfinalists and Semifinalists are required to provide Honens with PDF scores of every solo work and cadenza they will perform in the edition they use. Scores will be used for jury reference only and deleted following the Competition. Scores are not required as part of the application but will be requested prior to the Quarterfinal and Semifinal rounds.

## 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

## PERFORMANCE ORDER

Those advancing to the Quarterfinals will be scheduled to perform in either New York or Berlin as indicated in 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 Honens’ Director, Artistic Planning.

Semifinalist performance order will be determined by random draw on 18 May 2021 as part of the public announcement of 2021 Semifinalists via live stream on the internet.

The performance order for the Finals is determined on programmatic criteria and is decided by Honens’ Artistic Director in consultation with the guest conductor.

## REHEARSALS

### SEMIFINALS II

Each Semifinalist is given a 75-minute rehearsal with the violinist as well as a 30-minute warm-up prior to the Semifinals II recital.

## FINALS I

Each Finalist is given a 90-minute rehearsal with the string quintet and a 45-minute rehearsal with the singer as well as a 30-minute warm-up prior to the Finals I recital.

## FINALS II

Each Finalist has a 30-minute meeting with the conductor immediately followed by a two-hour concerto rehearsal with the orchestra. There is a full dress rehearsal on the day of the Finals II performance.

Pianists may not record their rehearsals.

## 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	chair	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

Jurors vote by secret ballot using the online application scoring system and / or official ballot papers. The process at each deliberation meeting is monitored and regulated by the Official Mathematician to ensure absolute fairness.

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

## 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

## ENCORE CONCERTS

Each Semifinalist who does not advance to the Finals is required to perform an Encore Concert at venues throughout Calgary on 20 to 22 October 2021. These concerts, which offer Honens' audiences an additional opportunity to appreciate each Semifinalist's artistry, are open to the public at no charge.

## PIANOS

### Quarterfinals

Quarterfinalists will perform on Steinway Model D grand pianos at both the New York and Berlin venues. Each pianist will be permitted a ten-minute warm-up on the recital instrument immediately before their Quarterfinals performances. Quarterfinalists will also have access to a rehearsal room for 30 minutes prior to their scheduled performance time.

### Semifinals and Finals

In Calgary, Semifinalists will have the opportunity to select their performance piano(s) from a choice of Steinway Model D concert grands. Each Semifinalist will be allotted 30 minutes to make his/her selection. A second selection will take place for the three Finalists. Pianists may choose one instrument for each round of the Competition which must be confirmed (in writing) with the Director, Artistic Planning immediately following selection.

Pianists may communicate with a Steinway Technician during their 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 / Stage Manager. Representatives from Steinway & Sons may observe the piano selection process but may not communicate with pianists until after final selections have been made. Pianists may record their 30-minute piano selection if they so wish. All piano choices are final.

## ACCOMMODATIONS

### Quarterfinals

Pianists are responsible for making and paying for all accommodations arrangements.

### Semifinals and Finals

Semifinalists will be placed individually in private homes, each equipped with a Steinway grand piano. Meals and transportation within Calgary will be provided from 10 to 23 October 2021. In the case of the Honens Prize Laureate, there will be a similar provision made until 30 October 2021. Honens host families make every effort to ensure that Competition pianists are made as comfortable as possible during their stay in Calgary. Pianists wishing to arrive earlier or stay later than these dates may be responsible for their own accommodations and other arrangements.

Host homes are arranged for Competition pianists only. Accommodations arrangements for friends, partners, or spouses and other family members are the sole responsibility of the Competition pianist.

## TRAVEL

### Quarterfinals

Honens will provide a travel allowance to pianists invited to take part in the Quarterfinals in New York and Berlin 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 Quarterfinal recitals (unless otherwise approved by Honens Administration)

- surface transportation (train, car) must exceed four hours from place of residence to Quarterfinals location
- cost of transportation (economy class) must exceed \$250 CAD for the round-trip

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

## Semifinals

Semifinalists may choose to arrive in Calgary on the evening of 10 October 2021 but must arrive in Calgary no later than noon on 11 October 2021 and should be prepared to remain in Calgary until the afternoon of 23 October 2021. They must have no other commitments during that period. Failure to comply may result in disqualification.

Honens will provide round-trip transportation to Semifinalists.

## 2021 Honens Prize Laureate

The Semifinalist who advances to the Finals and ultimately becomes the 2021 Honens Prize Laureate should be prepared to remain in Calgary until the morning of 30 October 2021. He / she must have no other commitments during that period.

## 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

### 2021

11 to 13 March	Quarterfinals: New York <i>The DiMenna Center for Classical Music</i>
22 to 24 March	Quarterfinals: Berlin <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 Deadline for concerto program changes
18 May <small>to be confirmed</small>	Public Announcement of Semifinalists and determination of performance order
20 August	Deadline to inform alternates of pianist withdrawal



11 October	Semifinalists arrive in Calgary
12 October	Piano selection <i>Bella Concert Hall at Mount Royal University</i>
14 to 18 October	Semifinals I / Semifinals II (rehearsals and performances) <i>Bella Concert Hall at Mount Royal University</i>
18 October	Announcement of three Finalists <i>Bella Concert Hall at Mount Royal University</i>
19 October <small>to be confirmed</small>	Piano selection <i>Jack Singer Concert Hall at Arts Commons</i>
19 to 20 October	Finals I and Finals II rehearsals <i>Jack Singer Concert Hall at Arts Commons</i>
20 to 22 October	Encore concerts <i>Various venues</i>
20 to 22 October	Semifinalist meetings with Mentor-in-Residence (mandatory) <i>Venue: to be confirmed</i>
21 October	Finals I <i>Jack Singer Concert Hall at Arts Commons</i>
22 October	Finals II / Awards Show <i>Jack Singer Concert Hall at Arts Commons</i>
23 October	Pianist meetings with Second Jury members (mandatory) 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 Competition pianists actively demonstrate, at all times, a respect for others and an appreciation of differences. Non-compliance may lead to disqualification.

### **Waiver of Broadcast and Recording Rights**

All Competition performances are live streamed through the Honens website and are recorded for potential future audio and / or video broadcast. 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.

### **Waiver of Fees and Performance Rights**

By submitting an application, each applicant agrees to abide by all rules and regulations of the Honens International 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 document is accurate at the time of publication. Honens reserves the right to make changes should circumstances dictate.

### **Contact**

Any questions or concerns should be forwarded to the Honens International Piano Competition via email at: [competition@honens.com](mailto:competition@honens.com)