

HONENS PIANIST MANUAL

2025

HONENS INTERNATIONAL PIANO COMPETITION

21 March 2024

© 2025 The Esther Honens International Piano Competition Foundation

TABLE OF CONTENTS

HONENS INTERNATIONAL PIANO COMPETITION	1
THE COMPLETE ARTIST	1
PRIZES	1
Cash Awards	2
Artist Development Program	2
Incubator Award	2
COMPETITION PROCESS	2
Application	2
Quarterfinals	2
Semifinals.....	3
Finals.....	3
Pianist Feedback Meetings.....	3
HOW TO APPLY	4
Eligibility.....	4
Deadline.....	4
Application Fee.....	4
Supporting Application Documents	4
Letters of Recommendation.....	5
REPERTOIRE	5
Quarterfinals—Solo Recital	5
Semifinals I—Solo Recital.....	5
Semifinals II—Solo / Collaborative Recital	6
Finals I—Chamber Music Recital.....	6
Finals II—Concerto	7
Scores.....	7
INTERVIEWS	7
COLLABORATING MUSICIANS	7
Semifinals.....	7
Finals.....	7
PERFORMANCE ORDER	8
REHEARSALS	8
Semifinals II.....	8
Finals I.....	8
Finals II.....	8
JURIES.....	8
Applicant Screening Jury	8
First Jury: Quarterfinals	9
Second Jury: Semifinals and Finals.....	9
JURY FACILITATOR.....	9
OFFICIAL MATHEMATICIAN	9
RULES GOVERNING JURIES	10
Jury Room and Meetings	10
Jury Etiquette	10
Jury Confidentiality.....	10
Conflict of Interest.....	10

Communication Between Jurors and Pianists	11
SCORING AND RANKING SYSTEM	11
VOTING PROCEDURES	11
MENTOR-IN-RESIDENCE	12
PIANOS	12
Quarterfinals	12
Semifinals and Finals	12
ACCOMMODATIONS	12
Quarterfinals	12
Semifinals and Finals	12
TRAVEL	13
Quarterfinals	13
Semifinals	13
2025 Honens Laureates	13
COMPETITION DATES	13
2024	13
2025	14
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

Honens promotes and fosters excellence in the art of piano performance, identifies and supports young artists with outstanding musicianship, and sparks and enhances appreciation and understanding of the piano and piano music.

Every three years, the Honens International Piano Competition identifies a Gold, Silver, and Bronze Laureate who best reflect the philosophy of the Complete Artist. In addition to awarding substantial cash prizes, Honens prepares its Laureates for professional careers in music through its Artist Development Program—a comprehensive, three-year artistic development and career accelerator—and creates opportunities for growth and exposure. The Honens Prize is one of the world’s largest of its kind.

Driven by its commitment to responsibility to competitors, the community, and the art music ecosphere, Honens provides a runway for Laureates to set themselves apart from other artists as skilled performers who are also leaders, educators, advocates, and citizen artists.

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.
- a leader, teacher, advocate, and citizen artist who is skilled in the business of music, able to recognize and seize opportunities, knowledgeable about self-care, influential in communications, and socially conscious.

To expand, 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 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, 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—a sensitivity to cultures and a willingness and finesse to communicate effectively with audiences regardless of age, location, background, or degree of musical sophistication.

PRIZES

The Honens Gold, Silver, and Bronze Laureate prizes are awarded to three exceptional pianists who represent the philosophy of the Complete Artist. 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, and take part in feedback meetings. Ties are not permitted.

Cash Awards

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

Semifinalists (seven)
\$2,500 CAD each

Honens Silver Laureate (one)
\$40,000 CAD

Audience Award (one)
\$2,500 CAD

Honens Bronze Laureate (one)
\$20,000 CAD

Best Performance of Commissioned Work (one)
\$2,500 CAD

Artist Development Program

Aside from the cash portion of the award, Honens Laureates receive one of the most comprehensive artistic development and career accelerator programs in the world.

Based on a needs assessment and tailored to each Laureate, the program may include debut recitals in career-building markets (i.e. Berlin, London, New York, Toronto, etc.); introductions to artist managers; coaching and mentorship; media training; language skills and the business of music; seminars in well-being; opportunities to experiment with programming and collaborations for specific audiences; residencies and special projects; and the production, release, and distribution of professional recordings.

Incubator Award

Apart from the prizes at the Honens International Piano Competition, Honens has launched the Incubator Award. The award provides one Quarterfinalist, who has the passion and the courage to be a change agent, up to three years of support for one special project. Whether it sheds a light with performance anxiety, brings awareness to a social issue, or creates a program to serve a community, Honens will assist the artist in further developing and launching the project. It may be transferable to other disciplines, but first and foremost, must increase the relevance of art music in today's world.

The successful project will be identified through the application, the Quarterfinal round, and a separate discovery process, which may include a second interview and additional documentation.

COMPETITION PROCESS

Application

Application submissions are accepted from 26 March 2024 until 30 October 2024 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 9 December 2024.

Quarterfinals

Each Quarterfinalist performs a 40-minute recital in either New York or Berlin in March 2025. Some transportation support will be provided (see page 12 for details).

Each pianist must perform the solo piano repertoire submitted in his / her application and undertake a 10-minute English-language interview. Quarterfinal recitals may be open to the public. Recitals and interviews are video recorded under as similar conditions as possible. At least one member of the Honens artistic team

will be present to ensure that conditions are as uniform as possible, 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 9 June 2025. Pianists must confirm their acceptance to the Semifinals by 13 June 2025. A public announcement will follow at a later date.

ALTERNATES

The First Jury chooses five 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 9 June 2025 and asks for confirmation by 13 June 2025 of acceptance as an alternate. Should a pianist withdraw from the Semifinals before 22 August 2025, an alternate may be asked to take his / her place.

Semifinals

Each Semifinalist performs in two separate rounds:

Semifinals I a 60-minute solo recital which must include at least one work from an under-represented composer (see page 5 for details)

Semifinals II a 65-minute solo / collaborative recital which must include a newly commissioned work, two works for cello and piano (from a prescribed list), and solo repertoire to round out the program

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 piano quintet (from a prescribed list) with a string quartet, and an encore announced from the stage

Finals II any concerto composed after 1791, with full orchestra

Each Finalist also undertakes a 30-minute English-language interview.

Final Jury deliberations take place immediately following the last Finals II performance and the announcement of the 2025 Honens Laureates (Gold, Silver, and Bronze) is made that same evening.

Pianist Feedback Meetings

All 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.

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 16 October 2025 and no older than 30 years of age on 24 October 2025, with the exception of previous Honens Laureates are eligible to apply.

Deadline

All materials, including letters of reference, must be received by 30 October 2024. (23:59 GMT-07:00).

Application Fee

\$185 CAD

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)
- Materials from a community or social action project (if applicant has created such a project)
- 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 can contact Honens at 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 2024. Submissions not including at least two reference letters will be considered incomplete.

REPertoire

Applicants must submit all Competition repertoire with his / her application. No repertoire from any round 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.) Applicants are therefore encouraged to include both in their programs.

All solo repertoire, with the exception of the commissioned work, must be memorized. Exceptions may be granted with the permission of the Artistic Director for works composed after 1995.

All repertoire is subject to final approval by the Honens artistic team.

Quarterfinals—Solo Recital

Applicants are required to submit a 40-minute solo program.

Semifinals I—Solo Recital

Applicants are required to submit a 60-minute solo recital which must include at least one work from an under-represented composer. Honens does not have a specified definition for under-represented composer. Instead, each applicant must provide their own explanation and rationale for their choice.

The total time allotted for each Semifinal 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).

Semifinals II—Solo / Collaborative Recital

Applicants are required to submit a 65-minute solo / collaborative recital which must include a 8-minute commissioned work by Iman Habibi, two works for cello and piano, one from each of the lists below, and solo repertoire to round out the program.

For the purpose of timing the program, pianists may omit exposition repeats in the cello sonatas at their discretion. All other repeats should be observed. Only the solo repertoire needs to be memorized. A PDF of the commissioned work will be delivered to all Semifinalists and Alternates via email by 20 June 2025.

LIST ONE

CELLO SONATAS

Beethoven	Cello Sonata No. 3 in A Major Op. 69
Chopin	Sonata in G minor for cello and piano Op. 65
Mendelssohn	Sonata in D Major Op. 58
Prokofiev	Cello Sonata in C Major Op. 119
Rachmaninov	Sonata for piano and cello in G minor Op. 19

LIST TWO

CELLO ENCORES

Bloch	Prayer <i>from Jewish Life</i>
Fauré	Après un reve <i>from Trois melodies Op. 7</i>
Kriesler	Schön Rosmarin <i>from Alt-Wiener Tanzweisen</i>
Ravel	Pièce en forme de Habanera

Finals I—Chamber Music Recital

Repertoire for Finals I includes a piano quintet from the following list and an encore. Finalists must perform an encore of up to four minutes following their Finals I performance, which they are required to introduce from the stage and must be memorized. Applicants are not required to include their encore in the submission of Competition repertoire.

PIANO QUINTETS

Brahms	Piano Quintet in F minor Op. 34
Dvorak	Piano Quintet in A Major Op. 81
Franck	Piano Quintet in F minor
Schumann	Piano Quintet in E-flat Major Op. 44

Finals II—Concerto

Applicants may choose any concerto written after 1791 to be performed with the Calgary Philharmonic Orchestra. Should the Honens artistic team 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 Director of Artistic Planning 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 30 June 2025 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

Artists today must be effective communicators. The Quarterfinal round includes a ten-minute interview and the Final round includes a 30-minute interview, both 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 they may prepare. Portions of videos may be used for promotion of the 2025 Competition or others thereafter.

COLLABORATING MUSICIANS

Semifinalists collaborate with a cellist. Finalists perform with a string quartet and with full orchestra. The cellist, guest conductor, and a representative of the string quartet 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. For the purpose of the Best Performance of Commissioned Work prize, the composer of the commissioned work may also offer his opinions to the jury.

Semifinals

Rachel Mercer cello

Iman Habibi composer

Finals

Isidore String Quartet

Calgary Philharmonic Orchestra

Elias Grandy 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 of Artistic Planning.

Semifinalist performance order will be determined by random draw and will be revealed as part of the public announcement of the 2025 Semifinalists on 19 June 2025.

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 cellist as well as a 30-minute warm-up prior to the Semifinals II recital.

Finals I

Each Finalist is given a 120-minute rehearsal with the string quintet 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 to build and sustain a career in today's musical world. Biographies of all jurors can be found at honens.com/juries.

Applicant Screening Jury

The Applicant Screening Jury, comprised of four members, evaluates applications based on proposed Competition programming, experience relative to age, and confidential reference letters. After evaluations are made independently through Embark, the Honens 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:

Tanya Bannister	United States / United States	
Tema Blackstone	Canada / United States	
Karim Said	Jordan / United Kingdom	
Micah Yui	Japan / United States	indicates country of origin / country of residence

First Jury: Quarterfinals

The First Jury, comprised of four members, evaluates the 50 Quarterfinal video-recorded recitals and interviews online. The Jury selects ten pianists to advance to the Semifinals.

The First Jury is:

Sara Davis Buechner	United States / United States	
Nicolas Namoradze	Georgia / United States	
Marianne Perron	Canada / Canada	
Robert Roux	United States / 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, names the Honens Gold, Silver, and Bronze Laureates.

The Second Jury is:

Philippe Bianconi	France / France	
Jenny Bilfield	United States / United States	
Janina Fialkowska	Canada / Germany	
Pavel Kolesnikov	Russia / United Kingdom	
Anne-Marie McDermott	United States / United States	
Awadagin Pratt	United States / United States	
Joyce Yang	Korea / 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 to maintain the integrity of the process and of the Competition and may invite discussion at any time. He does not vote during any 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 the Honens Competition is as fair as possible and 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 of 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 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, considering 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 Gold, Silver, and Bronze Laureates.

All members of the Second Jury remain in Calgary following the conclusion of the Competition 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 Gold, Silver, and Bronze Laureates, 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 Gold, Silver, and Bronze Laureates as follows:

Semifinals I—Solo Recital: 15%

Semifinals II—Solo / Collaborative Recital: 15%

Finals I—Chamber Music Recital: 25%

Finals II—Concerto: 35%

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 and explains voting procedures in detail.

MENTOR-IN-RESIDENCE

An internationally respected, actively touring pianist serves as the 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 Honens Gold, Silver, and Bronze Laureates.

2025 Mentor-In-Residence

Sir Stephen Hough piano

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 performance. 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. Pianists may choose a different instrument for the solo recital, collaborative recital, and for the chamber performance. The piano for the concerto round is pre-chosen by Honens Artistic Director and will be the same instrument used by each Finalist.

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 13 to 26 October 2025. In the case of the Honens Gold, Silver, and Bronze Laureates, there will be a similar provision made until 31 October 2025. Honens host families make every effort to ensure 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 (transportation only) 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. Accommodation expenses are not eligible for reimbursement.

Semifinals

Semifinalists may choose to arrive in Calgary on the evening of 12 October 2025 but must arrive in Calgary no later than noon on 13 October 2025 and should be prepared to remain in Calgary until the afternoon of 25 October 2025. They must have no other commitments during that period. Failure to comply may result in disqualification.

Honens will provide round-trip transportation to Semifinalists.

2025 Honens Laureates

The pianists who ultimately becomes the 2025 Honens Gold, Silver, and Bronze Laureates should be prepared to remain in Calgary until the morning of 31 October 2025. They must have no other commitments during that period.

COMPETITION DATES

2024

26 March	Application Submissions open
30 October	Application Submission deadline
7 December <small>to be confirmed</small>	Pianists are informed via email whether they have been accepted as Quarterfinalists
16 December <small>to be confirmed</small>	Public Announcement of Quarterfinalists

2025

2 to 4 March	Quarterfinals: Berlin <i>Universität der Künste</i>
17 to 19 March	Quarterfinals: New York <i>The DiMenna Center for Classical Music</i>
9 June	Pianists are informed via email whether they have been accepted as Semifinalists or Alternates
13 June	Pianists must confirm their acceptance to the Semifinals Deadline for concerto program changes
19 June to be confirmed	Public Announcement of Semifinalists and determination of performance order
22 August	Deadline to inform alternates of pianist withdrawal
12 / 13 October	Semifinalists arrive in Calgary
14 October	Piano selection
16 to 20 October	Semifinals I / Semifinals II (rehearsals and performances)
20 October	Announcement of three Finalists
21 to 22 October	Finals I and Finals II rehearsals <i>Jack Singer Concert Hall</i>
21 to 22 October	Semifinalist meetings with Mentor-in-Residence (mandatory)
23 October	Finals I <i>Jack Singer Concert Hall at Arts Commons</i>
24 October	Finals II / Awards Show <i>Jack Singer Concert Hall at Arts Commons</i>
25 October	Pianist meetings with Second Jury members (mandatory) Laureates meetings with Mentor-in-Residence (mandatory) <i>Honens Office</i>

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 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 and partner websites 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 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