

HONENS JURY MANUAL

2025

HONENS INTERNATIONAL PIANO COMPETITION

14 March 2024

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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.

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

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.

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.

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 to be performed in either New York or Berlin.

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.

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

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

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 ADJUDICATION PROCEDURES

The Honens scoring and adjudication procedures are based on the "Optimal Jury Scoring System", copyright #459777, by Dr. Ernest Enns and Dr. Moshe Renert. They ensure absolute fairness and results that give equal weight to the opinions of each juror. Jurors score each performance and interview individually, without knowing each other's scores. Scores are not carried forward from the Applicant Screening Jury to the First Jury (Quarterfinals), or from the First Jury (Quarterfinals) to the Second Jury (Semifinals and Finals).

Quarterfinals scores are weighted as follows for the determination of the ten Semifinalists and five Alternates:

Recital: 90%
Interview: 10%

Semifinals scores are weighted as follows for the determination of the three Finalists:

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

Semifinals, Finals, and interview scores are weighted as follows for the determination of the Honens Gold, Silver, and Bronze Laureates:

Semifinals I—Solo Recital: 15%
Semifinals II—Solo / Collaborative Recital: 15%
Finals I—Chamber Music Recital: 25%
Finals II—Concerto: 35%
Interview: 10%

JURY VOTING PROCEDURES

The following procedures take place at different times during the Jury sessions:

PROCEDURE 1: SCORING BY SECRET BALLOT (IN A SPECIFIED RANGE)

Each juror is given an official ballot with the names of the competitors to be scored. Each juror scores the competitors by using whole numbers in the specified range, with the lowest scores assigned to competitors that have the least to commend them, and the highest scores assigned to competitors of high achievement. For clarity, if the range is 1 to 20, then 1 is the least possible score and 20 is the highest possible score. Decimal scores are not allowed, and a Juror may assign the same score to more than one competitor. Each juror decides his / her own scores without reference to other jury members.

PROCEDURE 2: “YES / NO” EVALUATION BY SECRET BALLOT

Each juror is given an official ballot form with the names of the competitors to be evaluated. The juror indicates “Yes” for competitors whom the juror thinks should move on to the next round and “No” for competitors whom the juror thinks should not move on to the next round.

PROCEDURE 3: RANKING THE COMPETITORS

The Official Mathematician converts the scores provided by the jurors into individual rankings. The Official Mathematician then produces a ranked list of the competitors. To create the ranked list, the Official Mathematician writes in order the names of those competitors which 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 a ranked list of all competitors has been obtained.

PROCEDURE 4: CREATING TWO SLATES (AROUND THE DESIRED DISTRIBUTION)

The Official Mathematician creates two slates by placing the competitors ranked highest into a first slate and the competitors ranked below them into a residual slate. The Official Mathematician determines the cut-off between the two slates by identifying a statistically significant gap in the calculated rankings that yields two slates whose sizes are as close as possible to the desired distribution.

PROCEDURE 5: COMPLETION OF THE RESIDUAL SLATE

The Jury Facilitator asks each juror whether there is a competitor, not on either slate, whom the juror feels strongly ought to be included. Each juror has the right to add one name to the residual slate.

PROCEDURE 6: GENERAL DISCUSSION

The Jury Facilitator invites the Official Mathematician to share any scoring information that may assist the jury. The Jury Facilitator then invites general discussion about each of the competitors under consideration.

PROCEDURE 7: REORDERING BY VOTING

Each Juror is invited to suggest a different ordering. The Official Mathematician then lists all of the possible orderings—the original ranking and all suggested reorderings. Each juror selects one ordering from the list (either the original ranking or one of the suggested reorderings) and writes the selection on a secret ballot. The Official Mathematician then tabulates the jury selections. If none of the suggested reorderings wins a majority, the original ranking stands.

Applicant Screening Jury

Applications for the Honens International Piano Competition are submitted via Embark, an online application and admissions platform, and must be complete in order to be considered. The applications are confidential.

The Applicant Screening Jury has these tasks:

1. Review all of the applicants on Embark
2. Select 50 Quarterfinalists to advance to the Quarterfinals Round

The Applicant Screening Jury meets twice via teleconference.

MEETING I

Honens Artistic Director and Jury Facilitator provides an overview of the competition’s goals and vision of the Complete Artist. The Official Mathematician reviews the scoring and adjudication procedures.

FOLLOWING MEETING I

The members of the Applicant Screening Jury evaluate the applications on Embark. The Jury Facilitator enacts:

Procedure 1: Scoring of the applications by secret ballot (range: 1 to 30)

Procedure 2: "Yes/No" evaluation of the applicants by secret ballot

When the ballots are complete, the Official Mathematician enacts:

Procedure 3: Ranking the applicants

Procedure 4: Creating two slates (desired distribution: 38 Quarterfinalists, 20 residual)

The Jury Facilitator reports the two slates, in alphabetical order, to the Applicant Screening Jury and enacts:

Procedure 5: Completion of the residual slate

The Jury Facilitator reports the revised residual slate, in alphabetical order, to the Applicant Screening Jury. In preparation for Meeting II, members of the Applicant Screening Jury closely review the applicants on the residual slate.

MEETING II

The Jury Facilitator invites discussion of the applicants on the residual slate, by enacting:

Procedure 6: General discussion

Following the discussion, the Jury Facilitator invites the Applicant Screening Jury to re-score the residual list, by enacting:

Procedure 1: Scoring of the applicants on the residual list by secret ballot (range: 1 to 20)

Procedure 2: "Yes/No" evaluation of the applicants on the residual list by secret ballot

The Official Mathematician completes the Quarterfinalists slate by enacting:

Procedure 3: Ranking the applicants on the residual slate

The Official Mathematician presents the ranked residual list for consideration by the Applicant Screening Jury. The Jury Facilitator invites possible reorderings by enacting:

Procedure 7: Reordering by voting

The Official Mathematician presents the final list of 50 Quarterfinalists, in alphabetical order, to the Jury Facilitator.

First Jury: Quarterfinals

The First Jury has these tasks:

1. To view the recorded recitals and interviews of the 50 Quarterfinalists
2. To select ten Semifinalists and five Alternates to advance to the Semifinals Round

The First Jury meets twice via teleconference.

MEETING I

Honens Artistic Director and Jury Facilitator provides an overview of the competition's goals and vision of the Complete Artist. The Official Mathematician reviews the scoring and adjudication procedures.

FOLLOWING MEETING I

The members of the First Jury evaluate the recordings and interviews of the 50 Quarterfinalists. The Jury Facilitator enacts:

Procedure 1: Scoring of the solo recital by secret ballot (range: 1 to 30)

Procedure 1: Scoring of the interview by secret ballot (range: 1 to 5)

Procedure 2: "Yes / No" evaluation of the Quarterfinalists by secret ballot

When the ballots are complete, the Official Mathematician uses the Quarterfinals weighting (90% recital, 10% interview) to enact:

Procedure 3: Ranking the Quarterfinalists

Procedure 4: Creating two slates (desired: 7 Semifinalists, 5 residual)

The Jury Facilitator reports the two slates, in alphabetical order, to the First Jury, and enacts:

Procedure 5: Completion of the residual slate

The Jury Facilitator reports the revised residual slate, in alphabetical order, to the First Jury. In preparation for Meeting II, members of the First Jury closely review the recordings and interviews of the Quarterfinalists on the residual slate.

MEETING II

The Jury Facilitator invites discussion of the applicants on the residual slate, by enacting:

Procedure 6: General discussion

Following the discussion, the Jury Facilitator invites the First Jury to re-score the residual list, by enacting:

Procedure 1: Scoring by secret ballot of the Quarterfinalists on the residual slate (range: 1 to 20)

Procedure 2: "Yes / No" evaluation of the Quarterfinalists on the residual slate by secret ballot

The Official Mathematician enacts:

Procedure 3: Ranking the Quarterfinalists on the residual slate

The Official Mathematician presents the residual list, in ranked order, for consideration by the First Jury. The Jury Facilitator invites possible reorderings, by enacting:

Procedure 7: Reordering by voting

The Official Mathematician presents the final list of ten Semifinalists, in alphabetical order, to the Jury Facilitator.

The Official Mathematician presents the list of five Alternates, in ranked order, to the First Jury. The Jury Facilitator invites discussion and possible reorderings, by enacting:

Procedure 6: General discussion

Procedure 7: Reordering by voting

The Official Mathematician presents the final list of five Alternates, in ranked order, to the Jury Facilitator.

Second Jury: Semifinals and Finals

Before the Semifinals performances begin, the Second Jury convenes for an orientation meeting with Honens Artistic Director and Official Mathematician. Honens Artistic Director provides an overview of the competition's goals and vision of the Complete Artist. The Official Mathematician reviews the scoring and adjudication procedures.

Semifinals

In the Semifinals round, the Second Jury has these tasks:

1. To attend and evaluate all performances of the Semifinals round
2. To select three Finalists to move on to the Finals round
3. To provide scores for the Best Performance of the Commissioned Work prize

Immediately following the last Semifinals II performance, the Second Jury retires to the Jury Room where it is joined by the collaborating cellist, who shares his / her impressions of each pianist. Jurors may ask questions but may not offer opinions. Following the departure of the cellist, the Jury Facilitator enacts:

Procedure 1: Scoring of the Semifinals I recital by secret ballot (range: 1 to 20)

Procedure 1: Scoring of the Semifinals II recital by secret ballot (range: 1 to 20)

Procedure 2: "Yes / No" evaluation by secret ballot

When the ballots are complete, the Official Mathematician uses the Semifinals weighting (50% Semifinals I recital, 50% Semifinals II recital) to enact:

Procedure 3: Ranking the competitors

Procedure 4: Creating two slates (desired: 2 Finalists, 2 residual)

The Jury Facilitator reports the two slates, in alphabetical order, to the First Jury, and enacts:

Procedure 5: Completion of the residual slate

The Official Mathematician enacts:

Procedure 3: Ranking the competitors on the residual slate

The Official Mathematician presents the ranked residual slate for consideration by the Second Jury. The Jury Facilitator invites discussion and possible reorderings, by enacting:

Procedure 6: General discussion

Procedure 7: Reordering by voting

The Official Mathematician completes the Finalists slate, and presents the list of three Finalists, in alphabetical order, to the Jury Facilitator.

Before the Finals round, the Second Jury is joined by the composer of the commissioned work, who shares his / her impressions of each pianist's performance of the work. Jurors may ask questions but not offer opinions. Following the departure of the composer, the Jury Facilitator enacts:

Procedure 1: Scoring of the commissioned work by secret ballot (range: 1 to 10)

The Official Mathematician enacts:

Procedure 3: Ranking the competitors for the Best Performance of the Commissioned Work prize

The Official Mathematician reserves the results until the adjudication meeting following the Finals round.

Finals

In the Finals round, the Second Jury has these tasks:

1. To attend and evaluate all performances of the Finals round
2. To view and evaluate the interviews of the three Finalists
3. To select the Honens Gold Laureate
4. To select the Honens Silver Laureate and the Honens Bronze Laureate
5. To select the winner of the Best Performance of the Commissioned Work prize

During the Finals round, the Second Jury reviews video recorded interviews of the three Finalists. The Jury Facilitator enacts:

Procedure 1: Scoring of the interview by secret ballot (range: 1 to 5)

Following the last Finals I performance, the Second Jury is joined by the collaborating artists, who share their impressions of each pianist. Jurors may ask questions but may not offer opinions. Following the departure of the collaborating artists, the Jury Facilitator enacts:

Procedure 1: Scoring of the Finals I recital by secret ballot (range: 1 to 10)

Following the last Finals II performance, the Second Jury is joined by the conductor, who shares his / her impressions of each pianist. Jurors may ask questions but may not offer opinions. Following the departure of the conductor, the Jury Facilitator enacts:

Procedure 1: Scoring of the Finals II concerto performance by secret ballot (range: 1 to 10)

When the ballots are complete, the Official Mathematician uses the Finals weighting (15% Semifinals I solo recital, 15% Semifinals II solo / collaborative recital, 25% Finals I chamber music recital, 35% Finals II concerto recital, 10% interview) to enact:

Procedure 3: Ranking of the Finalists

The Official Mathematician presents the list of Finalists, in ranked order, for consideration by the Second Jury.

The Jury Facilitator invites discussion of the Finalist to be declared the Honens Prize Laureate, by enacting:

Procedure 6: General discussion

Procedure 7: Reordering by voting

The Jury Facilitator declares the Honens Gold Laureate.

The Jury Facilitator invites discussion of the Finalists to be awarded the Silver and Bronze prizes, by enacting:

Procedure 6: General discussion
Procedure 7: Reordering by voting

The Jury Facilitator declares the Honens Silver Laureate and the Honens Bronze Laureate.

The Official Mathematician reveals the winner of the Best Performance of the Commissioned Work prize. If two or more Semifinalists tie for this prize, the Jury Facilitator enacts:

Procedure 6: General discussion
Procedure 7: Reordering by voting

The Jury Facilitator declares the winner of the Best Performance of the Commissioned Work prize.

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 Gold Laureate selected in any given year.

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 <small>to be confirmed</small>	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

15 October	Jury Orientation <i>Le Germain Hotel</i>
16 to 20 October	Semifinals I / Semifinals II (rehearsals and performances)
20 October	Meeting with Collaborating Cellist Meeting with Composer Jury Deliberation to choose three Finalists Announcement of three Finalists
21 to 22 October	Days Off
23 October	Viewing of Finalist Interviews
23 October	Finals I Meeting with collaborating artist <i>Jack Singer Concert Hall</i>
24 October	Finals II Meeting with Conductor Jury Deliberations to choose Honens Gold, Silver, and Bronze Laureates <i>Jack Singer Concert Hall</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 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.