

Jury manual

International Telekom Beethoven Competition Bonn December 06 - 14, 2019

International Telekom Beethoven Competition Bonn
Head of Project Office
Johannes Leuschner
Telekom Beethoven Competition
c/o Beethovenfest Bonn
Kurt-Schumacher-Str. 3
53113 Bonn
Germany
Tel +49 228 181 11 181
info@telekom-beethoven-competition.de
www.telekom-beethoven-competition.de

(Last revised: May, 2017)

© International Telekom Beethoven Competition

INTRODUCTION

Dear Jury members,

We would ask you to consider the following aspects during the performances in the Competition*:

- technical skill
- stylistic understanding
- recognition of formal functions
- individuality of interpretation
- musical performance (rhythm, phrasing, expression)

However, we would also like you to use your inner ear – your heart or your soul, if you like – to listen to what speaks to us from beyond the sound, the rhythm and the dynamics of the music, to whatever it is that draws us in.

Our declared aim is to discover promising young, artistically excellent pianists and to foster their long-term careers through the accolades and further support provided by the Telekom Beethoven Competition.



Professor Pavel Gililov

* In the preliminary round, the Selection Committee used the same system of assessment as will be applied in the competition rounds.

§ 1 COMPETITION ROUNDS and REQUIREMENTS REGARDING THE REPERTOIRE

Preliminary selection

Out of all written applications received by the Project Office, a maximum of 28 candidates have been selected by a selection commission to appear in the Competition in Bonn. The applicants had to submit recordings of their own playing. Pupils of a jury member at the time of application, or those who have been pupils of a jury member for at least one year during the three years preceding the competition, are not eligible to enter.

The selection of the repertoire was left to the performers, based on the repertoire for the 1st round (see below).

Progress of the Competition, Repertoire

A/ 1st round (December 6-8, 2019)

From maximum 28 participants in the first round, the jury chooses twelve for the second round. The voting procedure is explained in section 4, Voting Procedure. If the public online vote (cf. section 4) produces a favourite (audience favourite) who is not on the list of twelve chosen by the jury, the jury will only choose eleven competitors for the next round.

The order in which the 28 pianists appear in the 1st round is decided by ballot. The Competition then takes place in this order; exceptions may be made, at the discretion of the Chairman of the Jury, in case of accident, illness or other unusual circumstances.

During the 1st round, each pianist gives a performance lasting not longer than 45 minutes.

The repertoire should be chosen from the following works and be recited from memory:

Item 1:

A prelude and fugue by Johann Sebastian Bach

Item 2:

One of Ludwig van Beethoven's last three sonatas op. 109, op. 110 or op. 111

Item 3:

One of the following works by Ludwig van Beethoven: Seven Bagatelles, op. 33, Eleven Bagatelles, op. 119, Six Bagatelles, op. 126, Six Variations on an Original Theme in F major, op. 34, 32 Variations in C minor, WoO 80, Ten Variations on "La stessa, la stessissima" from the opera "Falstaff" by Antonio Salieri, WoO 73, Seven

Variations on the quartet "Kind, willst du ruhig schlafen" from Peter Winter's opera 'Das unterbrochene Opferfest', WoO 75

or

Two Rondos, op. 51 no. 1 in C major and no. 2 in G major

or

Fantasy in B major, op. 77

Andante for Piano in F major WoO 57 ("Andante favori")

or

Rondo a capriccio "Rage over a Lost Penny" in G major, op. 129 and Polonaise in C major, op. 89

The total performance time (including applause and intervals) must be strictly adhered to in all rounds. The Jury reserves the right to stop a performance if the pianist exceeds the time allowed.

B/2nd round (December 9 - 10, 2019)

From the twelve participants in the second round, the jury will choose six for the semi-final. If the public online vote (cf. section 4) produces a favourite (audience favourite) who is not on the list of six chosen by the jury, the jury will only choose five competitors for the semi-final.

During the 2nd round, each pianist gives a performance lasting not longer than 60 minutes.

The repertoire should be chosen from the following works and be recited from memory:

Item 4:

A sonata by Ludwig van Beethoven, **but not** No. 1 in F minor, op. 2 no. 1, No. 5 in C minor, op. 10 no. 1, No. 6 in F major, op. 10 no. 2, No. 9 in E major, op. 14 no. 1, No. 10 in G major, op. 14 no. 2, No. 19 in G minor, op. 49 no. 1, No. 20 in G major, op. 49 no. 2, No. 22 in F major, op. 54, No 24 in F sharp major, op. 78, No. 30 in E major op. 109, No. 31 in A flat major op. 110, No. 32 in C minor, op. 111,

or

33 Variations on a Waltz by Anton Diabelli in C major, op. 120

or

15 Variations and Fugue in E-flat major, op. 35

Item 5:

One or more works by Joseph Haydn, Johann Nepomuk Hummel, Ferdinand Ries, Carl Maria von Weber, Carl Czerny, Ignaz Moscheles, Franz Schubert, Felix Mendelssohn-Bartholdy, Robert Schumann, Franz Liszt, Johannes Brahms, Max Reger or Richard Strauss.

The total performance time (including applause and intervals) must be strictly adhered to in all rounds. The Jury reserves the right to stop a performance if the pianist exceeds the time allowed.

C/ Semi-Final (December 11, 2019)

From the six participants in the Semi-Final the jury will choose three for the final rounds consisting of Chamber Music-Final and Final. . Following the Chamber Music-Final the Jury will decide about the awarding of the Special prize for best interpretation of a piece by Robert Schumann. The awarding will be carried out in the end of the Semi-Final.

During the Semi-Final, each pianist gives a performance lasting not longer than 40 minutes.

The repertoire should be chosen from the following works and be recited from memory:

Item 6:

One of the following sonatas by Ludwig van Beethoven No. 1 in F minor, op. 2 no. 1, No. 5 in C minor, op. 10 no. 1, No 6 in F major, op. 10 no. 2, No. 9 in E major, op. 14 no. 1, No. 10 in G major, op. 14 no. 2, No. 22 in F major, op. 54, No 24 in F sharp major, op. 78

Item 7:

One or more works by Arnold Schönberg, Béla Bartók, Igor Stravinsky, Anton Webern, Alban Berg, Sergei Prokofjew, Paul Hindemith, Viktor Ullmann, Hanns Eisler or Dmitri Shostakovich

The total performance time (including applause and intervals) must be strictly adhered to in all rounds. The Jury reserves the right to stop a performance if the pianist exceeds the time allowed.

D/ Chamber Music-Final (December 13, 2018)

The three of the Jury chosen participants of the final rounds perform both in the Chamber Music-Final and the Final. Following the Chamber Music-Final the Jury will decide about the awarding of the special prize for chamber music and the Prize for the best interpretation of a contemporary piece. The awarding will be carried out in the Final.

During the Chamber Music-Final, each pianist gives a performance consisting of one contemporary piece of free choice according to item 8 and one of the piano trios mentioned in item 9 are to be played.

Both the contemporary piece and the chamber music piece may be played using sheet music. The repertoire should be chosen from the following works:

Item 8:

A contemporary work, which was composed after 1980 chosen by the performer (no longer than 10 minutes, may be played using sheet music)

Item 9:

One of the following piano-trios by Ludwig van Beethoven:

No. 1 in Eb minor op. 1, No. 2 in G major op. 1, No. 3 in C minor op. 1, No. 1 in D major op. 70, No. 2 in Eb major op. 70

The total performance time (including applause and intervals) must be strictly adhered to in all rounds. The Jury reserves the right to stop a performance if the pianist exceeds the time allowed.

E/ Final round (December 14, 2019)

Each pianist performs a Beethoven piano concerto with the Beethoven Orchestra Bonn under its Chief Conductor, Dirk Kaftan.

The repertoire should be chosen from the following works and be recited from memory:

Item 10:

Piano concertos by Ludwig van Beethoven No.1 in C major, op. 15 and No. 3 in C minor, op.37

or

No.2 in B flat major, op. 19 and No. 4 in G major, op.58

or

No. 5 in E flat major, op. 73 and the Concerto for Violin and Orchestra in D major,
op. 61 (version for piano)

* After consultation with the finalists, the jury will decide which of the two works is to be played in the final. If the finalists have chosen the same group, it will be decided by lot which participant plays which concert.

The total performance time (including applause and intervals) must be strictly adhered to in all rounds. The Jury reserves the right to stop a performance if the pianist exceeds the time allowed.

§ 2 PRIZES AND AWARDS

Award of certificates

All prizes will be presented by the Jury at the award ceremony after the final, as follows:

First prize

- EUR 30,000 in prize money

Second prize

- EUR 20,000 in prize money

Third prize

- EUR 10.000 in prize money

Special prize for the best interpretation of a contemporary piece (see item 8 of the repertoire in the Chamber music-Final)

- EUR 1.000 in prize money

Special prize for the best interpretation of a piece by Robert Schumann (see item 5 of the repertoire of the Semi-Final)

- EUR 1.000 in prize money (donated by Prof. Dr. Uwe Henrik Peters, Cologne)

Special prize for chamber music (see item 9 of the repertoire in the Chamber Music-Final)

- EUR 2.000 in prize money (donated by Beethoven-Trio Bonn)

Prize for the best interpretation of a piano concerto in the final (Audience Prize)

- EUR 3.000 in prize money; handed in the final by the General-Anzeiger Bonn

Beethoven-Haus-prize

- EUR 1.000 in prize money
- The audience will vote for its favorite from among the 6 participants in the third judging round
- The winner will perform at a piano recital at the chamber music hall of the Beethoven-Haus Bonn

Deutsche Telekom StreamOn Beethoven Award

- EUR 1.000 in prize money

- The audience of the Live Stream will vote for its favorite from among the 6 in the third judging round
- The winner will perform at a piano recital at the capital representation of the Deutsche Telekom in Berlin

Sheet music prizes

- The Bärenreiter Verlag publishing house is donating sheet music prizes to the three first winners worth a total of EUR 2.000.

Non-cash prizes

- Facsimile edition of a piano piece by Ludwig van Beethoven for each finalist, donated by the Beethoven-Haus-Bonn
- To all of the three winners: International appearance and career management for the two concert seasons following the Competition

§ 3 JURY RULES

1. The jury is chaired by the president of the International Telekom Beethoven Competition Bonn who is responsible for the artistic quality of the competition and vouches for integrity and fairness in the implementation of the competition and the judging of all artistic performances. The president nominates the members of the jury, determines the competition programme, and chairs the pre-selection commission. He sees to it that the jury rules are strictly kept and has the power to exclude jury members and competition participants.
2. Pupils of jury members (in the sense of having received regular lessons for at least a year in the three years preceding the competition) are excluded from participation in the competition. The same applies to would-be participants who at any time have had (or still have) a close relationship with one of the jury members (e.g. as a family member).
3. Any juror who at any time has been in any other relationship with a competitor, be it as a teacher, family member or in any other function, must disclose this to the competition office. The president of the jury shall exercise his/her judgement as to whether to exclude the participant or to require that the juror abstain from voting on this participant's performance.

4. All members of the Jury must attend the official Jury introduction before the start of the Competition, when they will receive an official pack with information and all the necessary materials to enable them to assess the candidates. Each Jury member will also receive a notebook to enter comments on the performances. The pack and the notebook must be treated as confidential and not made accessible to anyone else for the duration of the Competition. The notes shall not be published at any point.
5. All official meetings of the Jury for discussion or voting purposes will be closed sessions attended exclusively by the jurors, a teller responsible for counting the votes, the Head of Project office of ITBCB and an IT support person. At the discretion of the Chairman of the Jury, key people from the artistic side of the Competition (e.g., other players from the chamber music round or the conductor of the final) may be invited to the relevant meetings to give their impressions of the performances in which they also took part.
6. Jurors shall not, outside the official meetings, express to anybody their opinion as to the performances, and shall keep silent on all other matters pertaining to their function.
7. Jury members may not communicate with candidates still involved in the Competition at any time.
8. Each Jury member must attend every performance in every round. Absence will cause the juror to be excluded.
9. The jurors shall refrain from any verbal comment, demonstrative behavior or other form of communication during the competition performances.
10. At no time must individual or collective assessments by the Jury be disclosed, except to the teller responsible for counting the votes and to the IT support person. At the end of each round, only the final collective assessment by the Jury will be announced – after the 1st and 2nd rounds and the semi-final round by the Chairman of the Jury, and after the final by the presenter of the award ceremony.

11. The Chairman of the Jury will determine whether the jurors may discuss things among themselves during the meetings. However, it is recommended that such discussions should be limited to cases in which a debate appears necessary or where the collective results of the assessments do not appear to tally with the initial data.

12. All assessments of the members of the jury shall be made available to the other members of the jury at the end of the competition. Every jury member shall guarantee the confidentiality of this information.

13. Any infringement by a juror against the rules set out in sections 1, 2, 3, 5, 6, 7, 8 and 9 above may result in the exclusion of the juror concerned or of a competitor.

§ 4 VOTING PROCEDURE

Voting

The members of the Jury will cast their votes for each candidate on the voting slips provided. The completed and signed voting slips will be passed to the Chairman of the Jury at the end of each competition round. The assessments from each individual vote will be calculated by computer; the Chairman of the Jury will receive a report and will announce the results to the Jury. The scores from individual Jury members will be made known to the Jury as a whole after the competition.

In the first and second rounds of the competition, an 'audience favourite' will be determined by public online vote in the internet. The audience favourite is guaranteed a place in the next round.

No points will be allocated, but each juror will mark a predefined maximum number of candidates with a "yes", to indicate that he/she feels they should progress to the next round. No "no" votes will be cast – this is to stress that the efforts of all candidates are valued and appreciated.

In every round, the results will be expressed as percentages. The individual assessments of the jury members will be made available to the other jury members at the end of the competition.

The conversion into a percentage for each candidate will be based on the following formula:

$$\frac{\text{Number of 'yes' votes} \cdot \text{Number of students}}{\text{Number of jury members} + 1 \cdot \text{Number of teachers}}$$

1st round (December 5-8, 2019)

A list of all candidates will be prepared for the Jury, with space to tick:

YES

Each Jury member can cast a maximum of **12 YES votes** and must sign his/her assessment.

In terms of progress to the next round, the number of YES votes in proportion to the maximum attainable number of votes is crucial. With the exception of the audience favourite determined by online vote.

The jury president will take the voting slips from the jury members and count the votes together with the competition management; the jury members shall not be present. In the case of a tie between several candidates with the same number of YES votes, the Jury will vote again by the process set out above. In this instance, only those candidates who were tied after the first round of voting will be included. From the second round of voting onwards, each juror can only cast the number of YES votes required to make up the total number of candidates for the next round.

If no clear result can be obtained, and no agreement can be reached among the Jury members, the Chairman of the Jury will have the casting vote.

2nd round (December 9-10, 2019)

A list of all candidates for the second round will be prepared for the Jury, with space to tick:

YES

Each Jury member can cast a maximum of **6 YES votes** and must sign his/her assessment.

In terms of progress to the next round, the number of YES votes in proportion to the maximum attainable number of votes is crucial. With the exception of the audience favourite determined by online vote.

The jury president will take the voting slips from the jury members and count the votes together with the competition management; the jury members shall not be present. In the case of a tie between several candidates with the same number of YES votes, the Jury will vote again by the process set out above. In this instance, only those candidates who were tied after the first round of voting will be included. From the second round of voting onwards, each juror can only cast the number of YES votes required to make up the total number of candidates for the next round.

If no clear result can be obtained, and no agreement can be reached among the Jury members, the Chairman of the Jury will have the casting vote.

Semi-Final round (December 11, 2019)

Qualification for the Chamber Music-Final/Final:

A list of candidates for the semi-final round will be prepared for the Jury, with space to tick:

YES

Each Jury member can cast a maximum of **3 YES votes** and must sign his/her assessment.

In terms of progress to the next round, the number of YES votes in proportion to the maximum attainable number of votes is crucial.

The jury president will take the voting slips from the jury members and count the votes together with the competition management; the jury members shall not be present.

After consultation with the finalists, the Jury will decide which repertoire will be played in the final. If the finalists have chosen the same group, it will be decided by lot which participant shall play which concert.

In the case of a tie between several candidates with the same number of YES votes, the Jury will vote again by the process set out above. In this instance, only those candidates who were tied after the first round of voting will be included. From the second round of voting onwards, each juror can only cast the number of YES votes required to make up the total number of candidates for the next round.

If no clear result can be obtained, and no agreement can be reached among the Jury members, the Chairman of the Jury will have the casting vote.

Chamber Music-Final (December 13, 2019)

1) Special prize for chamber music

A list of candidates for the semi-final round will be prepared for the Jury, with space to tick:

YES

Each Jury member can cast a maximum of one YES vote and must sign his/her assessment.

To determine the winner, the number of YES votes in proportion to the maximum attainable number of votes is crucial.

In the case of a tie between several candidates with the same number of YES votes, the Jury will vote again by the process set out above. In this instance, only those candidates who were tied after the first round of voting will be included.

If no clear result can be obtained, and no agreement can be reached among the Jury members, the Chairman of the Jury will decide on the way forward. For example, the prize may be split (awarded “ex aequo”) if two candidates have achieved the same score (number of YES votes in relation to the maximum attainable number of votes). The Chairman of the Jury will have the casting vote.

2) Special prize for the best interpretation of a contemporary piece

A list of candidates for the semi-final round will be prepared for the Jury, with space to tick:

YES

Each Jury member can cast a maximum of one YES vote and must sign his/her assessment.

To determine the winner, the number of YES votes in proportion to the maximum attainable number of votes is crucial.

In the case of a tie between several candidates with the same number of YES votes, the Jury will vote again by the process set out above. In this instance, only those candidates who were tied after the first round of voting will be included.

If no clear result can be obtained, and no agreement can be reached among the Jury members, the Chairman of the Jury will decide on the way forward. For example, the prize may be split (awarded “ex aequo”) if two candidates have achieved the same score (number of YES votes in relation to the maximum attainable number of votes). The Chairman of the Jury will have the casting vote.

Final (December 14, 2019)

Voting will take place in two stages: In stage one, the Jury will cast their votes for first place. A list with the three finalists will be prepared for the Jury, with space to tick:

YES

Each Jury member can cast a maximum of **one YES vote** and must sign his/her assessment.

If in the first round no competitor has a clear majority for first place among those members of the jury entitled to vote (namely more than 20 percentage points more than the competitor in second place), the jury president shall invite the jury members to exchange opinions. In order to incorporate the results of previous rounds into the discussion, the number of votes achieved by all three finalists in the preceding three rounds will be published (but not the voting behaviour of individual jury members).

After all the jury members have expressed their opinion, the jury president will determine when the next round of voting shall be held.

In the second round of voting, a simple majority shall suffice.

For the first place, in the first and second rounds, the number of YES votes in relation to the maximum possible of votes shall be decisive.

In the event of a dead heat between more than one competitor with the same numbers of YES votes in the second round of voting, the jury will vote again under the procedure laid out above. The vote will be confined in such cases to those competitors who achieved the same number of votes in the first round of voting.

If there is no definitive result and no agreement between the members of the jury, the president of the jury shall decide on how to proceed.. The decision of the president of the jury is final.

In stage two, the Jury will cast their votes for second place. A list of the remaining two finalists will be prepared for the Jury, with space to tick:

YES

Each Jury member can cast a maximum of **one YES vote** and must sign his/her assessment.

To determine the winner of second place, the number of YES votes in proportion to the maximum attainable number of votes is crucial.

In the case of a tie between several candidates with the same number of YES votes, the Jury will vote again by the process set out above.

If no clear result can be obtained, and no agreement can be reached among the Jury members, the Chairman of the Jury will decide on the way forward. For example, the 2nd and

Jury manual International Telekom Beethoven Competition Bonn 2019

the 3rd, but not the 1st prize may be split (awarded “ex aequo”) if two candidates have achieved the same score (number of YES votes in relation to the maximum attainable number of votes). The Chairman of the Jury will have the casting vote.

Other notes

After elimination from the Competition, each candidate will be given the opportunity to discuss their performance with the jurors.

Bonn, May, xx 2018