

The Azrieli Music Prizes

Celebrating the 10th anniversary with a new prize category

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WORLD FEDERATION
OF INTERNATIONAL
MUSIC COMPETITIONS



HOROWITZ COMPETITION

KYIV - GENEVA

Dates:

13-21 April 2023

Venues:

Conservatoire de Musique &
Victoria Hall, Geneva

Artists:

Orchestre de la Suisse Romande
National Symphony Orchestra of Ukraine
Kirill Karabits, Conductor

Performances:

Vadim Kholodenko, Illia Ovcharenko,
Antonii Baryshevskyi, Polina Sasko

Jury:

Giuseppe Albanese, Michel Béroff,
Alexej Gorlatch, Rico Gulda,
Tisa Ho, Kirill Karabits (Chair),

An initiative of the World Federation of
International Music Competitions and
the International Competition for Young
Pianists in Memory of Vladimir Horowitz

www.horowitzv.ch

GENEVA 13 ~ 21 APRIL 2023

Editorial



Although Spring isn't quite in the air here in London, the March issue brings with it a feeling of warmth and positivity, highlighting the power of music to unite disparate audiences and stand against discrimination in all its forms.

The decision of the Horowitz Competition Kyiv-Geneva to denationalise this year's proceedings offers a perfect example of this, utilising the injustice of Russia's invasion of Ukraine as the final impetus in its move away from categorising candidates based on their nationality. In a world where artists increasingly see themselves as citizens of the world, the Horowitz competition has captured the unifying force of music.

Across the pond, The King's Singers have also displayed an admirable dignity in their response to the blatant homophobia and discrimination they faced in Florida. Amada Sweet of Bucklesweet explores the case in this issue, highlighting the

power of the media to galvanise public opinion and unite supporters, both old and new.

Finally, the issue looks to the future of the sector, with this month's Metaverse Fashion Week 2023 (MVFW 2023) which will see the premiere of Alastair White's latest fashion-opera in a virtual opera house near you. This ground-breaking performance provides food for thought about what the performing arts could look like in 2023 and beyond. This is an exciting moment for artists to push the boundaries of their creativity and one that I hope will continue to showcase the unifying force of the sector.

Juliette

PS: We are introducing a series of Podcasts and have some great guests lined up, but do let us know if there's something particular that you'd like discussed; you can email me at

editor@internationalartsmanager.com

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Ginny McBeth © Elizabeth Handy



Sepideh Raissadat © Danylo Bobyk

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INTERNATIONAL CONDUCTING COMPETITION ROTTERDAM

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1 DEC 2023

Applications open

16 — 18
JUNE 2024

Live Auditions

1 — 13
JUNE 2025

Competition



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in the news



From physical to virtual, White's new Fashion-Opera takes on the metaverse

In a ground-breaking exploration of the synergies between fashion, opera and technology, the 2023 Metaverse Fashion Week (MVFW 2023) will open with the premiere of Alastair White's new fashion-opera **#CAPITAL**.

#CAPITAL charts the history of human exchange, drawing a line from the first time human beings exchanged a token for an object, or a symbol for a word, through to the exchange of gold bars to bank notes. The work ends in the present day, where the physical is exchanged for the virtual through the creation of the metaverse. White frames the story as one of "dematerialism and symbolism where everything is always possible". The performance will take place on 28 March at an opera house within the virtual Dragon City, Decentraland and will showcase the award-winning soprano Kelly Poukens, alongside dancer Zara Sands.

The concept of a "fashion-opera" was proposed by White and Gemma A. Williams and seeks to reimagine the relationship between garments and music. The genre is truly interdisciplinary, sitting at the intersection of fashion, music, drama and dance, incorporating each medium on an equal footing. To date, the pair have produced

five works (*WEAR*, *ROBE*, *WOOD*, *RUNE* and *Hareflight*), each exploring a different aspect of new and emerging technologies, including virtual reality, artificial intelligence and the multiverse through contemporary dance, immersive theatre, experimental music and fashion collections.

In MVFW 2023, it is garments that take centre stage and this is no different in **#CAPITAL**, which will feature designs from the digital fashion brand CHENPENG, curated by Williams. The brand began their journey into the virtual clothing domain with the 2022 Winter Olympics in Beijing and later released a collection of digital designs during Shanghai Fashion Week. Notable fashion houses, including Dolce & Gabbana, Tommy Hilfiger, COACH, adidas, DKNY, Vogue Singapore and numerous others will also showcase their work at the MVFW 2023, highlighting the embrace of digital fashion across the sector.

With numerous fashion brands embracing the possibilities of new technologies and White paving the way for opera, 2023 presents an exciting opportunity for pioneering artists from across the performing arts world to step into the metaverse.

<https://www.youtube.com/watch?v=NXI9gAAT9Uk>

Opera



Paris Opera embraces digital innovation with its first NFT collection

In a move that showcases the profound effects of technological innovation on the performing arts world, L'Opéra national de Paris has launched its first NFT collection dedicated to curious collectors, passionate about new forms of artistic expression.

The “Émergence, ballet algorithmique” collection has been designed by French art collective “Obvious” and uses artificial intelligence to recast great classical ballets in a new and unique form. In order to ensure the widest possible audience has access to the collection, the online sale will be open to the general public, with the option of payment via bank card or crypto currencies, as is typical in the world of NFTs.

The project represents the 10th French cultural institution to signify its embrace of technological innovation through the release of an NFT collection. As numerous institutions seek to understand, and intimately leverage, the intersection of the arts and emerging technologies, L'Opéra national de Paris' announcement is likely to be joined by many more in the coming months.



Viva Villa Verdi

Major Italian opera houses have joined forces to save Villa Verdi, the home of Giuseppe Verdi, in danger of being brought into private ownership at auction later this year.

The famous residence sitting in the Italian province of Piacenza was the composer's home for over 50 years and provided the backdrop for the composition of the classic operas *La Traviata* and *Il Trovatore*. Villa Verdi's extensive history has made it a popular cultural, musical and tourist landmark and until this year it was shared between four family heirs.

A family dispute has resulted in the property's auction this Summer, yet despite the right of the Italian state to make an offer before proceedings begin, the government looks unable to meet the €30m auction price. To make up the additional €10m needed to secure the property, major Italian opera houses have launched the Villa Verdi initiative, a series of concerts showcasing the composer's most famous operas, with proceeds going to the Italian state.

La Scala launches streaming service to widen audience

Italy's La Scala has launched a streaming service in an effort to widen its worldwide audience. The service will allow viewers to choose from seven live opera performances, nine concerts and three ballets taking place at the Milan-based theatre this year.

<https://lascale.tv/>

Ballet



Rentaro Nakaaki in
the RD of Les Noces
by Andrea Miller
© Laurent Liotardo

English National Ballet and Watkin look to the future

Under the direction of new Artistic Director Designate Aaron S. Watkin, the English National Ballet has embraced both innovation and its immense tradition. Its 2023-24 season will put these, at times, uneasy bedfellows to the test.

The new season seeks to take the company into its next chapter, showcasing the longstanding and immense talent of the company, as well as its great versatility. Therefore, the programme will include great classical works alongside ground-breaking new productions by some of the ballet world's most exciting artists.

Our Voices, a new triple bill, will open the season, spanning three diverse styles: classical ballet, neo-classical ballet and contemporary dance. The much-loved and visceral classical ballet, *Les Noces*, provides the foundation, honouring the tradition of large-scale ballet with its 100 year history. David Dawson's latest creation, *Four Last Songs*, acts as the neo-classical ballet of the programme, a poignant work exploring the circle of life set to the final score by Richard Strauss. George Balanchine's *Theme and Variations* will complete *Our Voices*, showcasing the virtuosity of the company with 13 couples taking to the stage in a visual and artistic delight. Audience favourites, including *Giselle*, *Nutcracker* and *Swan Lake* will also feature in the 2023-24 season.

Alongside the company's extensive performance schedule, the season will also continue numerous important initiatives that look to the future of ballet, particularly around its accessibility. *Ballet Futures*, a talent pipeline project for dancers from traditionally underrepresented backgrounds, is one such example. It offers young people from across the UK that lack inroads into classical ballet the opportunity to participate in professional training from the company. Similarly, *Ballet on Demand* will continue to offer a wide range of audiences the opportunity to revisit some of the English National Ballet's most iconic productions, from the comfort of their own home.

With two world premieres, a UK premiere, a Company premiere and revivals of some of English National Ballet's most loved works, the 2023-24 season offers numerous opportunities to celebrate the full spectrum of ballet.



Mauro Bigonzetti:
Pression
© Jeanette Bak

15 years alive and dancing

To mark its 15th anniversary celebration, Gauthier Dance treated supporters from across the worlds of dance, politics and business to a unique showcase of the company's 15-year history in its new programme, *15 Years Alive*.

The anniversary programme celebrates the survival and artistic success of the dance company, which began with Werner Schretzmeier's courageous decision to place his infant contemporary dance ensemble under the direction of the then 30-year-old Eric Gauthier. Far from its humble beginnings, Gauthier Dance now shines brightly as a "highlight of the season", alongside historic classical companies like the Zurich Ballet and Vienna State Ballet.

15 Years Alive explores the whole lifespan of Gauthier Dance, revisiting some of the pieces and choreographers that have special significance for the company and highlighting notable milestones in its development. Gauthier himself also features, with a tongue-in-cheek solo entitled *ABC*, which visits the dance alphabet, from A for Arabesque to V for Variations and everything in between.

As well as revisiting fond memories, the programme also looks to the future of the company, with the help of sought-after Serbian-Dutch filmmaker and choreographer Dunja Jocić who supported Gauthier Dance Juniors in their first stand-alone production on the Theaterhaus stage, *Ayda*. Alongside this dual premiere, *15 Years Alive* also explores a new medium, with the inclusion of artist-in-residence Hofesh Shechter's short film *Return*.

It seems that after 15 years of dedication, experimentation and artistic success, Gauthier Dance has cemented its position at the helm of the contemporary dance world and *15 Years Alive* encapsulates this feeling perfectly.

Read more about Eric Gauthier in this issue's Diary (page 40).

Classical Music



The King's Singers rally against homophobia

In a decision that has prompted outrage from across the industry and beyond, the final stop of The King's Singers United States tour was cancelled by the Pensacola Christian College in a blatant display of homophobia and discrimination.

Prior to the decision, The King's Singers had led a workshop for the Florida college students and were expecting a crowd of more than 5,000 to attend their concert. However, with no more than two hours' notice, the ensemble was informed that the college had cancelled the concert after learning that one of the singers "openly maintained a lifestyle that contradicts with Scripture", in other words he was in a gay relationship.

Following an outpouring of support for the group across social media, The Kings Singers responded with dignity and grace, highlighting its mission to "bring people together, connect them and heal them through music" rather than dwelling on the injustice of the decision from the college.

With growing concerns about discrimination against LGBTQ+ people in Florida following "Don't Say Gay" legislation to prohibit classroom instruction and discussion of sexual orientation in certain grades, the response of The King's Singers and its supporters highlights the importance of sharing music "even if our politics and personal beliefs are different".

Theatre

New duo hits Broadway

A new partnership between Ambassador Theatre Group (ATG) and Jujamcyn, the Broadway venue owner, sees ATG expand its already extensive portfolio with five new Broadway houses.

The transaction, set to be completed this year, will not only strengthen the ATG's foothold in the city but also combine the expertise and capabilities of the two organisations, seeking to bring innovation and a renewed passion to the New York theatre scene. At present, the venues house a range of long running and new Broadway productions and the two organisations are committed to continuing to create shows that "touch, move and unite people".

San Francisco Symphony's contract negotiations reach fever pitch

With a European tour looming and negotiations in stalemate, the longstanding pay dispute between the musicians of the San Francisco Symphony and its management looks set to reach breaking point this month.

Since November 2022, the orchestra's musicians have been playing without a contract after their previous bargaining agreement expired. The previous arrangement was conducted under the unprecedented conditions of the Covid-19 pandemic and saw an immediate 30% pay cut for musicians as well as several other cost-cutting measures to ensure the orchestra survived its reported \$40m shortfall. However, in a post-pandemic climate that has seen inflationary pressures precipitate a cost-of-living crisis for many performers, the symphony's musicians are pushing for a short-term contract at a salary level the contract would have reached, prior to the pandemic pay cut.

In the latest escalation between the two sides, members of the orchestra have begun to distribute informational leaflets outlining their demands prior to concerts, hoping to gain support from audiences and patrons. However, these tactics have done little to assist in negotiations, with the two sides remaining unable to reach a compensation agreement.

With the orchestra scheduled to leave for its European residencies in Paris and Hamburg early this month, pressure is building on both sides to reach an agreement and ensure that the tour goes ahead.



Sine Digital goes to Broadway

Sine Digital, the West End marketing company responsible for shows including *Waitress* and *Back to the Future the Musical*, is set to expand to the US. Sine Digital US will be based on Broadway and clients already include Punchdrunk's *Sleep No More* and Centre Theatre Group in Los Angeles.

It's a busy time for the company as the UK arm is launching *The 5th Wall*, a marketing consultancy offering data-led campaigns. Charlotte Twining, former Head of Marketing at Sonia Friedman Productions, has been appointed as Managing Director.

Industry



Southbank Centre receives Platinum accessibility status by Attitude is Everything

The Southbank Centre is the first UK venue to be awarded the Attitude is Everything Platinum Award. This accolade is given by the disability led charity and recognises the centre's commitment to providing the best audience experience and understanding of the potential access requirements of deaf, disabled, neurodivergent and people with health conditions.

"The Southbank Centre have demonstrated how access and inclusion is at the core of how the company operates and how they wish to be seen as a venue – engaged with disabled people to constantly strive to offer the best possible experience," commented Gideon Feldman, Head of Programmes at Attitude is Everything.



PRS introduces changes to live classical licence

The PRS for Music has announced a series of changes to its live classical licence from 1 September this year. The updates, which apply to classical concerts and recitals, will allow musicians and orchestras to perform any of the works included in the British copyright collective's classical repertoire and include a new fixed rate of 6.5% of box office receipts and a variable rate of 10.5%. This hasn't been updated since its introduction in 2003.

The changes are a result of a three-year consultation with the classical community and its stakeholders. Additionally, it will benefit large orchestras who are members of the Association of British Orchestras (ABO) as they will now be able to obtain a licence directly from PRS for Music. It is hoped that this will help orchestras better plan their concert seasons as in the past, only venues and promoters could license through PRS for Music.



Every second counts at Presto Music

Presto Music has launched a new streaming service for classical and jazz enthusiasts which will use a pay-per-second model, rather than the more widely used pay-per-track.

This option will hopefully be fairer when you consider a work like a Mahler Symphony can last over an hour with just four "tracks", while Bach's "Goldberg" Variations cover 33 "tracks" in under an hour.

Customers can choose from over 200,000 albums at "CD-quality sound" and over 34,000 at "Hi-Res audio quality", including new releases. The service is available to customers in the UK, US, Canada, Australia, New Zealand and Europe.



Funding

Detroit arts groups set to enhance digital presence with \$23m grant

The John S. and James L. Knight Foundation has announced a \$23m investment in the digital future of Detroit's arts scene. The 10 organisations, which include the Detroit Symphony Orchestra (DSO), Detroit Opera and Sphinx Organization will benefit from the multi-year grants.

The DSO and Detroit Opera will both use their \$2m funds to expand their digital presence through strategic planning, digital content creation, marketing and investment in tech-related personnel, while the Sphinx Organization will use its \$1.25m grant to foster increased participation of BIPOC classical musicians by expanding the digital reach of Sphinx LEAD and SphinxConnect.

An additional \$3.5m fellowship, commissioning and capacity-building programme will be announced later this year and will support individual artists and arts organisations employing technology to transform their work.

This investment is the Foundation's fourth since 2005 and brings its total contribution to Detroit's arts sector to \$50.75m.

Classical Opportunities

LSO launches new scholarship programme with £1.2m donation

Thanks to a generous donation from Alex and Elena Gerko, the London Symphony Orchestra (LSO) has realised the couple's idea and launched LSO Conservatoire Scholarships. This three-year programme is open to exceptional postgraduate students suffering financial hardship who were undergraduates at a UK conservatoire or university, and will support their study at leading international conservatoires.

The £1.2m donation means that each year the LSO can award 10 new individuals with £15,000 to contribute to their maintenance and living costs while they are studying. The LSO pledges to support the students by providing professional development opportunities, mentoring and coaching sessions.

Alex Gerko, Founder of leading algorithmic trading company XTX Markets, and his wife are keen supporters of the LSO, having made generous contributions to the pandemic-related Always Playing Appeal and Recovery Fund in the past.



The Royal Opera announces new Jette Parker Artists

Sopranos Isabela Díaz and Valentina Puscas, baritone Grisha Martirosyan, mezzo-soprano Veena Akama-Makia, bass Jamie Woollard and tenor Ryan Vaughan Davies will join the Royal Opera's Jette Parker Artists (JPA) for the 2023-24 season.

This two-year programme offers talented British and international artists career-changing opportunities which prepare them for staged performances, concerts and recitals in venues including the Royal Opera House main stage and Linbury Theatre. Applications for the 2024-25 intake of singers will open in the summer, with live auditions taking place in November.

Nixon in China arrives in Europe

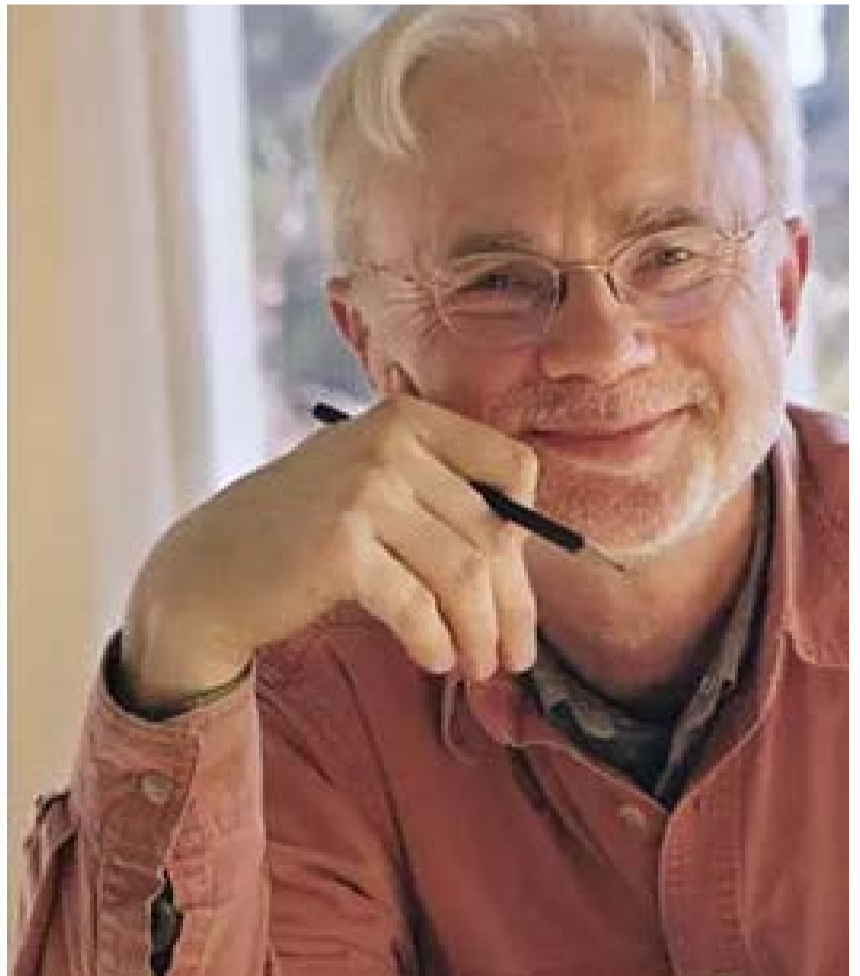
John Adams's classic opera *Nixon in China* is a popular offering in Europe this season, with close to 40 performances scheduled until July, including a new production in Paris this month and the Spanish premiere in April

The new production of Adams's ever-topical opera receives its first staging at the Opéra national de Paris on 22 March, with a starry creative team mixing American and Asian talent. Argentinian director Valentina Carrasco's new production features Thomas Hampson as President Richard Nixon and Renée Fleming as Pat Nixon, both performing their roles for the first time. They are joined by Xiameng Zhang as Chou En-lai, John Matthew Myers as Mao Tse-tung and Kathleen Kim as Madame Mao. Venezuelan conductor Gustavo Dudamel, the Paris Opéra's Musical Director and a great champion of Adams's music, conducts the nine performances at the Opéra Bastille.

The opera's Spanish premiere is presented by the Teatro Real on 17 April in the acclaimed production by John Fulljames (*Street*

Scene at the Teatro Real in 2018), already seen at Royal Danish Opera and Scottish Opera, conducted by Ivor Bolton in Madrid. Two German productions complete the opera's European offering and take place in Koblenz (19 May) and Hannover (3 June), with stagings by Markus Dietze and Daniel Kramer respectively.

Nixon in China took two years to complete and tells the story of Nixon's 1972 visit to China and was surely the first opera to use a staged "media event" as the basis for its dramatic structure. With a setting inspired by the Maoist ballet *The Red Women's Detachment*, Alice Goodman's libretto recreates the historic meeting between the US president and the great Helmsman in February 1972, making use of important iconographic material from the Richard Nixon Foundation archives and the Richard Nixon Museum.



Click to view on  YouTube

Classical Music



Dudamel joins New York Philharmonic

Venezuelan conductor Gustavo Dudamel is joining the New York Philharmonic as Music and Artistic Director. The celebrated maestro will take up the baton in 2026 for five seasons. He will serve as Music Director Designate for 2025-26, his last season as the Music Director of the Los Angeles Philharmonic.

The signing is said to have been attributed to outgoing President and CEO Deborah Borda's tenacious pursuit and apparently involved secret meetings in cities around the world; she also hired Dudamel for the LA Philharmonic when she was CEO there. Dudamel, who follows in the esteemed footsteps of Mahler, Toscanini and Bernstein, calls the move "a dream come true". He will succeed the Dutch conductor Jaap van Zweden.



Contract extension for Yannick Nézet-Séguin at Philadelphia Orchestra

The Philadelphia Orchestra has extended Yannick Nézet-Séguin's contract until 2030. The Canadian, currently in his 11th season as Music Director, will now be known as the orchestra's Music and Artistic Director.

Berlin Phil appoints first female concertmaster



The Berlin Philharmonic Orchestra has announced its decision to appoint Vineta Sareika-Völkner as its Concertmaster. The Latvian violinist joined the legendary German orchestra in 2022 and will be the first female to hold this position in its 141-year history.

Hong Kong Sinfonietta appoints new Music Director

Christoph Poppen, the Hong Kong Sinfonietta's Principal Guest Conductor since 2015, has been named as its Music Director. This appointment was delayed by the Covid-19 pandemic and comes two years after Yip Wing-sie stepped down to become the orchestra's Music Director Emeritus. Poppen takes over his new role for the 2023-24 season and has pledged to continue to support Hong Kong composers.



Tania León joins LPO as composer-in-residence

Cuban-American composer Tania León will join the London Philharmonic Orchestra (LPO) as its composer-in-residence. Her tenure will see the LPO give the UK premier of her Pulitzer Prize-winning work *Stride* on 31 March. This was composed as part of the New York Philharmonic's *Project 19*, an initiative featuring commissions by 19 female composers in honour of the centenary of the 19th Amendment, which gave women the right to vote in 1920. León, who joins the LPO in September for two seasons and succeeds Brett Dean, will also be involved in the LPO's outreach and Young Composers programme.



Iris Daveiro appointed as principal flute of Paris Opéra Orchestra

The orchestra of L'Opéra national de Paris has appointed a new principal flute. Iris Daveiro of the Gustav Mahler Youth Orchestra will succeed Catherine Cantin who won the seat in 1977. Daveiro joins at the end of March and continues the almost 50-year tradition of having a female in the role.

The Finnish Radio Symphony Orchestra (FRSO)

has announced its decision to renew Chief Conductor **Nicholas Collon's** contract until the end of the 2027-28 season. Collon has been in this position since the beginning of the 2021-22 season and was the orchestra's first non-Finnish conductor to hold this role.

Opera



Marseille Opera House appoints Michele Spotti as new Music Director

Michele Spotti joins the Marseille Opera House and Philharmonic Orchestra at the start of its 2023-24 season. The 29 year old Italian conductor will replace Lawrence Foster.

Industry

Southbank Centre appoints new Head of Performance and Dance

London's Southbank Centre has appointed Aaron Wright as its new Head of Performance and Dance. Wright will be responsible for leading the centre's performance arts programme, including dance, theatre, comedy and live art. Wright is looking forward to "putting performance and dance at the heart of the programme" and "introducing diverse audiences to some of the most innovative artists working nationally and internationally."

Wright, who is currently Art Director at Fierce in Birmingham, a position he has held since May 2016, will join the Southbank's Artistic Programming team in April, reporting to Artistic Director, Mark Ball.

Vicky Featherstone to leave Royal Court

Vicky Featherstone has announced that she will be stepping down as Artistic Director of the Royal Court. Featherstone, who joined the theatre in 2003, will leave once her replacement has been appointed.

Paolo Petrocelli has left the Cremona-based Stauffer Foundation to become Head of the Dubai Opera House. Petrocelli joined its Academy as Director General in 2020 and under his leadership the faculty has expanded to over 40 leading international artists, including Lisa Batiashvili, Sol Gabetta, Steven Isserlis, Mischa Maisky and Viktoria Mullova. It is also now partnered with some of the most respected international music institutions, including Juilliard School, Yale School of Music and the Royal College of Music.

Cathy Graham joins NMC Recordings

NMC Recordings has appointed Cathy Graham as its new Executive Director. Graham, who left as Music Director of the British Council last year, replaces Helen Sprott. She will lead the company's strategic development, working closely with the label's Creative Director Eleanor Wilson.

Dance



Laura Morera to retire as Royal Ballet's principal

Royal Ballet principal dancer Laura Morera will retire at the end of the 2022-23 season after a career spanning over 27 years. Her final performance at Royal Opera House will take place on 17 June in Kenneth MacMillan's *Anastasia Act III* and she will also perform on The Royal Ballet's tour of Japan in June and July. Madrid-born Morera joined The Royal Ballet School aged 11 and will return to stage and coach repertory for the Company, including overseeing the ballets of MacMillan for the MacMillan Estate.



Danielle Rowe joins Oregon Ballet Theatre as new Artistic Director

Oregon Ballet Theatre (OBT) has appointed Danielle Rowe as its new Artistic Director. Rowe, who began her career in 2001 with the Australian Ballet, is the first female to officially hold this title in the company's nearly 35-year history. She will replace Peter Franc who took over as interim Artistic Director in 2021, following the departure of Kevin Irving, and joins new Executive Director Shane Jewell.

Liszt
Utrecht

Prize winners 2022

DEREK
WANG

2nd prize

YUKINE
KUROKI

1st prize

YEON-MIN
PARK

2nd prize

& Audience Award

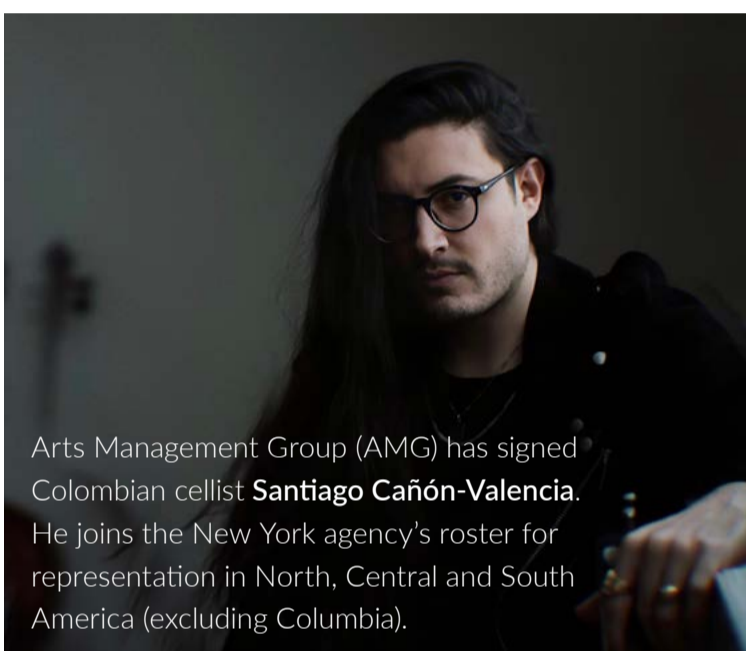
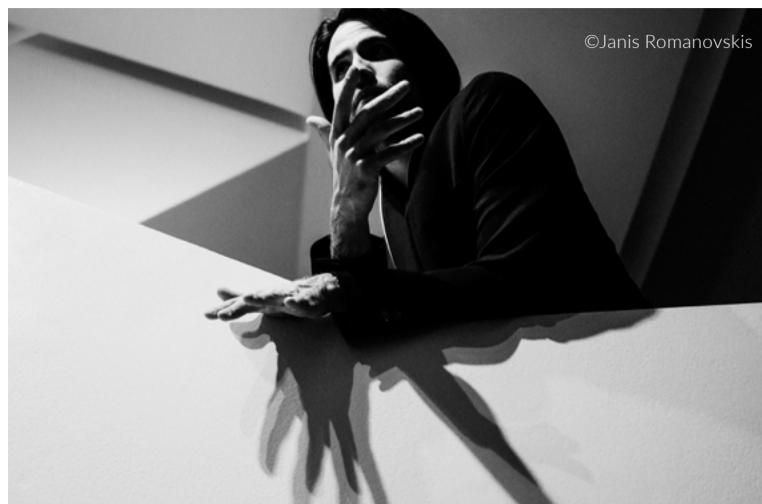


Info and tour
www.liszt.nl

— Classical Music Signings —

Agencies

Pianist **Georgijs Osokins** has signed with UK management agency Only Stage. The Latvian musician, who first gained international recognition following his success at the International Chopin Piano Competition in 2015, joins an international roster of soloists, conductors and composers, including Oleg Caetani, Sumi Jo, Gabriel Prokofiev, Maxim Rysanov and Charlie Siem.



Arts Management Group (AMG) has signed Colombian cellist **Santiago Cañón-Valencia**. He joins the New York agency's roster for representation in North, Central and South America (excluding Columbia).

Last month saw a flurry of signings at TACT International Art Management with the European company adding soprano Leonor Bonilla, mezzo-soprano Raffaella Lupinacci and Australian-born bass-baritone Derek Welton to its roster.

HarrisonParrott recently signed British trumpeter and Yamaha Artist **Matilda Lloyd**. Her debut album, *Casta Diva* showcasing Italian operatic arias in new arrangements for trumpet and orchestra recorded with Britten Sinfonia and Rumon Gamba, will be released by Chandos Records in April.




Bass-baritone **Jusung Gabriel Park** has joined Askonas Holt in Europe (excluding Austria) and the Americas. The award-winning South Korean recently joined the Wiener Staatsoper's Opernstudio.



Ukrainian baritone **Yuriy Hadzetskyy** joins HarrisonParrott Vocal for General Management. Hadzetskyy is a former member of Opernhaus Zürich's Opernstudio and returns to Zürich this season as Mercutio in Gounod's *Roméo et Juliette*.

Publishing

Click image to view on  YouTube



Thomas Bangalter, co-founder of Daft Punk, has signed a new agreement with Boosey & Hawkes covering the publishing of his ballet score *Mythologies*. The individual tableaux from the 90-minute orchestral score are now available for concert performance and the first recording of the full-evening ballet, choreographed by Angelin Preljocaj, will be released by Erato in April.



Uzbekistan composer **Aziza Sadikova** has signed an exclusive contract with Boosey & Hawkes under the umbrella of Concord Music Publishing. This will expand the focus of the joint Boosey & Hawkes | Sikorski programme featuring music from former Soviet regions. This agreement includes worldwide rights to the Berlin-based composer's future compositions and almost all of her earlier works.

www.azizasadikova.com.

Recording

The London-based **Philharmonia Orchestra** has launched its own record label, Philharmonia Records. Its first release, a double album of works by Richard Strauss, will be produced in association with Signum Records who will distribute the 24 March release both in the UK and internationally.

Decca Classics has signed multi award-winning composer and conductor Tan Dun. It will release world premiere recordings of Dun's *Buddha Passion* (7 April) and *The Tears of Nature* (September 2023), a 25-minute percussion concerto.



Competition deadlines

International Oboe Competition of Japan

Deadline: 14 March

When: 3-9 October, Tokyo

Prizes: 1st Prize: JPY 1,300,000; 2nd Prize: JPY 700,000; 3rd Prize: JPY 300,000; Honorable Mention: JPY 100,000, plus Audience Award, Encouragement Award and Sony Award

https://oboec.jp/index_e/

Scottish International Piano Competition

Deadline: 24 March

When: 1-10 September, Glasgow

Prizes: 1st Prize: £15,000; 2nd Prize: £10,000; 3rd Prize: £5,000; Best performance of the Compulsory Work: £500, plus the winner will be invited to perform in the Royal Scottish National Orchestra's season following the competition.

<https://app.getacceptd.com/scotpianocomp>

72nd ARD International Music Competition (harp, double bass, piano trio & viola)

Deadline: 31 March

When: 28 August - 15 September, Munich

Prizes: 1st Prize: €10,000; 2nd Prize: €7,500; 3rd Prize: €5,000; Audience Prize: €1,500 per category; Special Prizes: €1,000 per category

[72 ARD International Music Competition](#)

The Azrieli Music Prizes: Choral Competition

Deadline: 5 May

When: mid-Oct 2024, Canada

Prizes \$200,000 CAD in prizes, plus a commercial recording for the winner

[The Azrieli Music Prizes - The Azrieli Foundation](#)



Njioma Chinyere Grevious



Brandon Leonard

Sphinx Competition winners announced

The Sphinx Competition, held in Detroit for young Black and Latinx classical string players, recently announced its senior (ages 18-30) and junior division (ages 17 and under) winners. The finalists all performed with the Sphinx Symphony Orchestra under the baton of Kalena Bovell.

Violinist Njioma Chinyere Grevious, 23, won both the competition's \$50,000 prize and the \$5,000 audience prize along with the chance to perform with major orchestras, while 17-year-old cellist Brandon Leonard won the junior division's \$10,000 prize and solo concert engagements.

Other prize winners included violinist Alejandra Switala, who won the senior division's \$20,000 second prize, while the \$10,000 third prize was awarded to violist Dillon Scott. In the Junior Division violinist Gabriela Salvador Riera won the \$5,000 second prize and cellist Vincent Garcia-Hettinger was awarded the \$3,000 third prize.

A promotional banner for the 2023 Competition Guide. It features a dark background with a subtle pattern of light blue and white dots. On the right side, there is a photograph of a young man with short dark hair, wearing a grey t-shirt, clapping his hands. The text "DOWNLOAD THE 2023 COMPETITION GUIDE" is written in large, bold, yellow and white capital letters. Below this text, there is a red button with the text "CLICK HERE" in white capital letters. In the bottom left corner, the logo for "INTERNATIONAL artsmanager" is displayed, with "INTERNATIONAL" in small white capital letters above "artsmanager" in a stylized font.

Hina Khuong-Huu wins the Elmar Oliveira International Violin Competition



Hina Khuong-Huu, who studies at the Juilliard School under Li Lin and Itzhak Perlman, and Columbia University through their double degree programme, has won first prize at the 3rd Triennial Elmar Oliveira International Violin Competition.

She receives \$30,000, plus a violin made by Christopher Germain, a silver-mounted bow inspired by Elmar Oliveira's Dominique Peccatte crafted by Rodney Mohr, and more than 40 guaranteed national and international engagements with orchestras, music festivals and concert series over the next three years. During this time, she will receive artist management and PR support.

Second prize was awarded to Gabrielle Després, third prize to Laurel Gagnon and Zachary Brandon received an Honourable Mention.

Enrico Scaccaglia wins Second Edition of the Berio Competition



Italian composer Enrico Scaccaglia was unanimously awarded First Prize at the second edition of the "Luciano Berio" International Composition Competition in Rome.

Scaccaglia was joyous in his response to winning the prestigious prize: "I am overwhelmed with emotion... Since its first edition in 2019, this competition has held a particular attraction for me, since the figure of Luciano Berio was and continues to be a source of inspiration."

The jury, chaired by Antonio Pappano, Music Director of the Santa Cecilia National Academy Orchestra, also awarded two honourable mentions: one to Annachiara Gedda, and one to Chia-Ying Lin.

Scaccaglia will receive a commission worth €20,000 for the composition of an original piece for symphonic orchestra which will be premiered by the Santa Cecilia Academy Orchestra during its 2024-25 symphonic season. The winning composition will be published by Universal Edition (UE) and included in the concert seasons of the partner orchestras.

sideNotes

Florian Riem provides an insight into the performance approach of two musical giants, Arthur Rubinstein and Vladimir Horowitz, as we celebrate their namesake competitions

After a short winter break, piano competitions returned in early February and will continue to dominate the competition scene this Spring. Tel Aviv and Geneva provide the backdrop for two high-profile competitions: the Arthur Rubinstein International Piano Master Competition (14 March to 1 April) and the Horowitz Competition Kyiv-Geneva (13-21 April). Although these two musical giants could not have been more different from one another, both displayed a virtuosity that continues to inspire pianists today.

What made Horowitz and Rubinstein's performances so unique?

Composers from Beethoven to Chopin hoped that one day a piano could be developed to be less percussive and more sonorous in quality and in Vladimir Horowitz and Rubinstein's lifetime this became a reality. "Now, we have wonderful pianos," remarked Horowitz, "but because we have wonderful pianos, it is necessary to find the colour that will represent a singing tone." He felt the secret lay primarily in contrast. "Contrast is what I call technique," he wrote, further explaining: "I never play the same piece in the same way... When I sit down at the keyboard, I never know how I will play something."

Similarly, Rubinstein liked to "take a chance" on stage. "There has to be an element of daring in great music-making," he commented. "These younger ones, they are too cautious. They take the music out of their pockets instead of their hearts. And they know little about pedalling or tone production."

While the two would obviously have never admitted it, they were competing against each other ever since young Horowitz took the Paris audience by storm in 1926. Rubinstein, who had been an undisputed star before Horowitz' arrival, was shocked and felt exposed, but accepted the challenge and worked hard. Very hard. So hard in fact, that famous violinist Jascha Heifetz, who regularly played in a trio with Rubinstein and the cellist Gregor Piatigorsky, complained bitterly that Rubinstein always got top billing: "If the Almighty himself played the violin," he once remarked, "the credits for our trio would still read 'Rubinstein, God and Piatigorsky - in that order.'"

United against homophobia

When The King's Singers' Florida concert was suddenly cancelled due to concerns about their "lifestyle", the group's 55-year reputation could have been irrecoverably damaged. Marketing and public relations specialist **Amanda Sweet** explains how she used the power of the media to illuminate the injustice of the situation



The King's Singers are not an LGBTQ+ choral group and have never sought to impose their personal views on audiences. Instead, they believe that music can unite and heal, and they continuously strive to work and share their music with audiences regardless of their differences. Therefore, it was a shock when after two very successful and fulfilling masterclasses with choirs at Pensacola Christian College (PCC) in Pensacola, Florida (11 February), The King's Singers were told, with a two-hour notice, that their evening concert for over 4,000 people was cancelled in response to concerns expressed by the school about group members' "lifestyle".

Stunned, shocked, and confused were words The King's Singers used to describe their feelings.

Upon receiving messages from students at the school, the group began to piece together what was meant by these "concerns". It appeared that some students were scrolling through the personal social media accounts of The King's Singers' members and came across a photo of one of them with his boyfriend.

With a barrage of direct messages via the group's social channels, as well as direct emails, the group decided to make a statement so that concert patrons and fans of the group, some of whom had travelled several hours, understood why the concert was suddenly cancelled.

The following day, my team at Bucklesweet collaborated with the group's North American and UK management teams to discuss the situation and next steps. A carefully crafted statement by the group, with input from this extended team, was created and posted to the group's website and socials. The King's Singers' mission that "music can build a common language that allows people with different views and perspectives to come together" served as the central tenet of the statement.



We were deeply saddened that our concert at Pensacola Christian College was cancelled at two hours' notice on Saturday February 11th. The school gave its reasons for cancellation as "concerns" expressed about the "lifestyle" of members of our group.

It has become clear to us, from a flood of correspondence from students and members of the public, that these concerns related to the sexuality of members of our group.

We have performed at Pensacola Christian College before and we entered into the engagement in the knowledge that this is a fundamentalist Christian institution. Our belief is that music can build a common language that allows people with different views and perspectives to come together.

This is the first time that anything other than bad weather, the pandemic or war has caused a concert cancellation in our 55-year history. We are disappointed not to have been able to share our music and our mission of finding harmony with over 4000 students of the college and the wider Pensacola community. We hope that any conversations that follow might encourage a greater sense of love, acceptance and inclusion.

Our tour of North America continues this week with four concerts in Canada. We look forward to seeing our friends in northern Florida again soon, in a context where we're celebrated for who we are, as well as for the music we make.

King's Singers Statement

— Industry Insight —

An outpouring of support came quickly from students, patrons, and industry colleagues, all citing their support for the group and disgust over the school's homophobic position. Later that evening, the school published its statement, having experienced vitriol from students, fans and friends of the ensemble.



Pensacola Christian College is a religious liberal arts institution founded upon and guided by the Bible, as reflected in our Articles of Faith. The college cannot knowingly give an implied or direct endorsement of anything that violates the Holy Scripture, the foundation for our sincerely held beliefs. At the same time, the college also recognizes everyone is created in the image of God and should be afforded the dignity of kindness.

PCC canceled a concert with The King's Singers upon learning that one of the artists openly maintained a lifestyle that contradicts Scripture. The highly talented musicians were treated with dignity and respect when informed of the cancellation. The artists stated their understanding and acceptance of the change and were given full remuneration.

PCC's Statement

Just before The King's Singers posted their statement, we sent it to various members of the media in the hopes of sharing this message with a wider audience. Interview requests came in at a rapid speed and we needed to act quickly. After arranging interviews with a few outlets, including *The New York Times*, *The Times* (UK), and *BBC 4 Front Row*, requests continued to pour in and numerous additional news stories were published. Widespread coverage from the traditional news media was compounded by support from other artists on social media. The snowball effect was in place.

Mezzo-soprano Joyce DiDonato **wrote on Twitter**. "Let the music PLAY. Love is love, and true compassion is what endures. Thank you for showing the way!"

"This is a masterclass in dignified restraint. You represent the very best of us; the KS have been The role model for so many of us for all

of you. Go share the love with your glorious singing, guys."

Baritone Roderick Williams via Twitter

To build on this momentum, the team at Bittersweet reached out to numerous Canadian presenters' communications teams in advance of the remaining North American tour dates. By making them aware of the situation, we were able to find innovative ways to heighten conversations around the issue of homophobia in music as well as optimise media coverage around the ensemble's forthcoming dates. This resulted in a feature in Canada's largest newspaper, *The Globe & Mail*, as well as features in *Ludwig van Montréal*, *London Free Press* and the *Sam Laprade Show*.

The group's North American tour ended in New York City with a scheduled charitable concert, a press day with Sirius XM's Symphony Hall, and a short performance and interview about the PCC cancellation and the homophobic hate faced by the group with *The Violin Channel*.

While The King's Singers didn't expect the first concert cancellation in their 55-year history to be for something other than war, weather or the pandemic, the group chose to stand up against homophobia and hate, even garnering new fans and followers along the way.

Amanda Sweet is a marketing and public relations specialist and Founder and President of Washington DC-based Bucklesweet. Her diverse client roster includes opera singers and classical music artists as well as theatre companies and performing arts institutions.

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of those decades. I'm not alone when I say we are inordinately proud

— *Industry Insight* —

40 years and counting...

Ginny Macbeth of Macbeth Media Relations reflects on how life as a classical music publicist in the UK has changed since the start of her career

I started working in classical music in the late '70s touring with Rosalyn Tureck in the US and Europe and ultimately working as her assistant in New York for the best part of a year. Tureck was a CAMI (Columbia Artists Management Inc.) artist and worked with a wonderful old-school publicist, Alix B Williamson. The fact that Williamson has a Wikipedia entry tells you everything about how much things have changed in the world of publicists!

Even for the States, Williamson was a rare breed. As far as I am aware, the UK had barely heard of publicists at the time, let alone had any use for them. The UK music press was populated with music specialists and the media was centralised, unlike most of Europe. Plus there seemed to be fewer concerts than there are today, but maybe that was my imagination.

Eight quality national papers carried reviews in every edition (occasionally two or three) and a raft of specialist magazines and local radio outlets reinforced the BBC's support for all things cultural. Classical musicians were even welcome on television, not always on programmes as mainstream as national favourite *Morecambe and Wise*, but they were up there with the other art forms as regular subjects for profiles and news programmes. I know it was another century, but it feels like another era! Media opportunities were so plentiful, and commentators and editors so committed, that it wasn't totally surprising that only a small number of artists and presenters felt the need to invest in the services of a publicist. There was a definite sense that if someone was good enough, the publicity would follow.

The "story" side was also less complicated. In the '80s, the main bodies that defined a prestigious career were the Arts Council (now Arts Council England) and the BBC. As such, it was relatively clear what aspects of an artist's career needed to be prioritised – musical pedigree was heart and centre. Discerning arts coverage was a sine qua non for any self-respecting outlet, and specialist writers were often practising musicians, composers or academics. As there were no large multi-nationals in the business of classical music PR, there was no real industry standard, and the interpretation and realisation of the role varied from one organisation to another. Broadly speaking, the publicist's role was to know as much as possible about a client's musical heritage, present it in a format that made the information as easy to absorb as possible, and make sure that it was under the noses of the right people. So far, so simple.

Fast forward 30 years; both sides of the equation have changed significantly. With everything that is available online, there are more outlets than ever, but thanks to reader numbers being readily identifiable, the stories that have traction with editors have changed beyond recognition. Most obviously is the increased importance of great images which, except perhaps in the case of opera, have never been classical music's greatest strength. However, this problem can be overcome with imagination and a budget. Another change which is trickier to solve, is the shift in the decision-making process from specialist writer to section editor. To persuade an editor of the merits of a story when the points of reference are often remote, and to find an angle that is representative and appeals

to a broad readership is a fine balancing act. Getting everything lined up – great story, great visuals and great spokesperson – to the satisfaction of the client, is an act of patience and juggling, and while the classical world is determinedly holding on to its values, the speed of change in the media is startling. "Today's story is tomorrow's fish and chip paper" has never been more apt!

It is not possible to think about the changes for publicists over the last 40 years without recognising the huge role of social media and the way in which it has changed the job. It is clearly a powerful tool, if you know how to handle it, and is also a professional field all of its own. Communicating directly with an audience is a real skill, and good use of social media moves the spotlight, forcing publicists out into the open rather than enjoying the relative anonymity of backstage.

I have always loved getting to know people and am totally in awe of the single-mindedness and solo nature of creators and interpreters. It is hard to think of anything that I might have enjoyed more than spending time with fascinating people and speaking through others to convey the nature of their extraordinariness. However, as the media world changes so too does the skillset for publicists who, in addition to having good contacts, trusting relationships and solid organisational skills, now also need to be good with videos, photography and headlines, and not be averse to occasionally putting themselves centre stage.

The need for people to proselytise on behalf of classical music is not likely to shrink in the foreseeable future and there are bound to be masses of new ways to reach the ever-fragmenting audience. The reality is that the classical music field is no more immune to change than any other but, to say that the world would be a lesser place without it, is an understatement of epic proportions.

Ginny Macbeth

After a spell in artist management in the UK Ginny first set up on her own when she moved to the States in 1986. Working initially as a concert manager, by the time she left New York, Ginny had a small list of press clients that included working on the release of the "Four Seasons" for Nigel Kennedy. Three years in New York gave her considerable insight into the need for artists and organisations to own their own stories and, to be comfortable to tell them. Back in the UK the agency maintained its close relationships with US organisations, alongside its collaborations with other international clients.

Having worked closely with a high-profile roster for the last 30 years, from March 2023, following [Schumacher's](#) theory that "small is beautiful", Ginny will be concentrating her efforts on two long-term accounts: Semyon Bychkov and the Czech Philharmonic.

Ginny was appointed to the Board of the ABO in 2014 and named an Honorary Associate of the Royal Academy of Music in 2019.



Competition Focus

— *Expanding the Opus* —

Expanding the Opus

The biennial Azrieli Music Prizes (AMP) are approaching their 10th anniversary with the launch of a new prize category and prize fund of \$200,000 CAD, cementing its status as one of the world's most significant international music composition competitions

In 2024, AMP will celebrate their 10th anniversary. This unique competition, which generates leading contributions to music and the arts, encourages composers to look beyond arbitrary musical boundaries to produce creative, original and convincing new works.

The upcoming edition celebrates choral music by focusing on works for up to 48 voices (with the option to add up to four instruments and/or vocal soloists). This distinctive take on a cappella composition aligns with AMP's desire to provide a platform for applicants to push the boundaries of their practices.

AMP will partner with the Orchestre symphonique de Montréal Chorus and the Maison symphonique in Montréal, which has extensive musical resources (including one of the world's three octobasses and the Grand Orgue Pierre-Béique) intended to inspire applicants in their endeavours.

To mark this milestone anniversary, AMP has added a fourth prize to its already extensive programme: The Azrieli Commission for International Music. This prize encourages applicants to submit a composition that explores the spectrum of humanity's cultural expressions, including historical, sacred, secular, popular, indigenous and folk elements. Embracing this diverse range of musical genres aligns with AMP's goal of creating greater intercultural understanding through music.

Given the special focus of the Azrieli Commission for International Music, an additional jury has been assembled to evaluate the related submissions. The esteemed jury will include Canadian musicologist and performer Jonathan Goldman, Canadian composer and conductor Samy Moussa, and Cuban-American composer and conductor Tania León. 2018 AMP Laureate Kelly-Marie Murphy will complete the jury.





AMP's fifth biennial competition continues its reputation as a platform to encourage diversity and inclusion in all forms. This draws on its longstanding success in attracting applicants from a diverse range of nationalities, genders, faiths, ages and backgrounds.

In 2022, AMP not only increased its gender diversity but also attracted 30% more applicants from 16 countries. That edition also saw prominent Canadian-born Israeli composer and conductor Aharon Harlap awarded the Azrieli Prize for Jewish Music at the age of 80 for his song cycle *Out of the Depths have I cried unto Thee O'Lord* for soprano and orchestra.

AMP is known for advancing laureates' careers and extending the life and reach of its prize-winning works. The music of its laureates is shared internationally through live performances, audiovisual recordings and educational events. Past prize-winning performances in Prague, Warsaw, Jerusalem, Tel Aviv and New York City have generated sold-out, critically acclaimed attention for laureates and their works. And the AMP Performance Fund, established in 2020 to stimulate professional performances of AMP-winning works, has supported more than a dozen additional performances with livestreams and broadcasts in such places as London, New York City, Toronto, Montréal and Be'er Sheva, Israel.

With applications closing at the beginning of May, composers are encouraged to take inspiration from AMP and step beyond their comfort zones. By expanding its reach to embrace all of humanity's cultural heritage, AMP's 2024 competition offers a timely opportunity for recovery and growth, when the performing arts are still rebounding from the pandemic's effects..

Scores, proposals and supporting documents for the prizes are accepted from nominators and individual composers of all faiths, ages, backgrounds, gender and levels of experience. There is no entry fee for the Prizes. Closing date for applications is 5 May 2023, and the four laureates will be announced by 2 November 2023.

The Azrieli Music Prizes

Categories and Prizes:

AMP Laureates receive a total prize package valued at more than \$200,000 CAD, including a \$50,000 CAD award.

They are invited to attend the premiere performance of their prize-winning compositions with conductor Andrew Megill and the Orchestre symphonique de Montréal Chorus at the biennial AMP Gala Concert at Maison symphonique in Montréal in October 2024.

The premiere will be livestreamed worldwide. The winning works will also feature in two subsequent international performances, be professionally recorded for a future commercial release and receive publicity support from New York-based 8VA Music Consultancy.

The Azrieli Commission for International Music (a new category in 2024) is awarded to a composer who creatively engages with the richness of humanity's diverse cultural heritage with the goal of fostering greater intercultural understanding through music.

The Azrieli Prize for Jewish Music is awarded to a composer who has written the best new, undiscovered work of Jewish music. Eligible works may have been premiered within 75 years of the award date but must not have been commercially recorded or have a significant performance history.

The Azrieli Commission for Jewish Music encourages composers to engage with the question "What is Jewish music?" The jurors seek out proposals that respond to this question with a composition displaying the utmost creativity, artistry, technical mastery and professional expertise.

The Azrieli Commission for Canadian Music is awarded to a Canadian composer who creates a new musical work that embraces the complexities of composing concert music in Canada today.



Sharon Azrieli © Danylo Bobyk

What is Jewish, Canadian or even International Music?

For the purpose of the Azrieli Music Prizes, the Azrieli Foundation defines “Jewish”, “Canadian” and “International” music as broadly as possible, taking into account the rich multicultural associations with such terms. These musical categories are deeply interwoven with a diversity of languages, religious practices, social traditions, histories, geographies and related cultural expressions. They embrace genres that are sacred, secular, popular, folk and indigenous in nature.

The Foundation understands Jewish, Canadian and International music to be rooted in the diverse customs and traditions, yet also as forward-moving, progressive and dynamic. Thus, it invites composers to explore themes and content drawn from contemporary life and experiences that express not only historic concerns and current conditions but also future aspirations as a means of advancing the art form.

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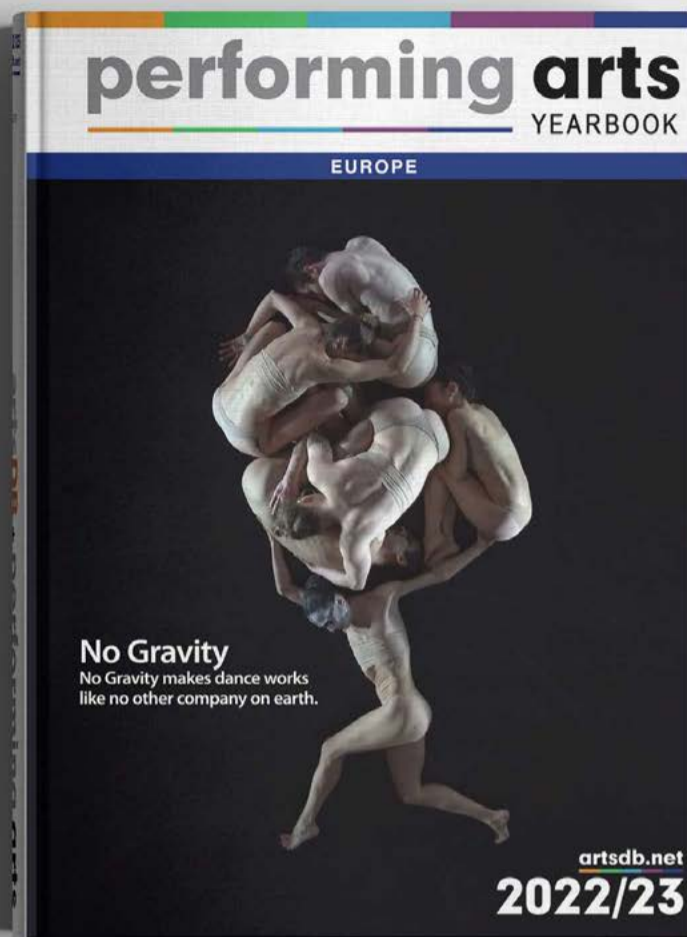
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Musicians without borders



Next month's 2023 Horowitz Competition will be held in Geneva, Switzerland, and hosted by the World Federation of International Music Competitions (WFIMC).

Florian Riem illuminates its namesake and explains the new WFIMC denationalisation guidelines

Vladimir Horowitz's many notable accolades include "pianist of the century", "the last Romantic" and "legendary virtuoso". Not so well known is the fact that he was born in Kyiv, Ukraine, where he is the namesake of the International Competition for young pianists in memory of Vladimir Horowitz.

A major cultural institution of the embattled Ukrainian capital, the Horowitz Competition has recently found refuge in Geneva, Switzerland. Hosted by the World Federation of International Music Competitions (WFIMC), the 2023 edition will take place from 13 to 21 April at Victoria Hall and the Geneva Conservatory and will be called the "Horowitz Competition Kyiv-Geneva". While Orchestre de la Suisse Romande and the

Geneva Competition are major artistic partners, other WFIMC members such as the Busoni, Liszt, Cliburn and Chopin competitions have also offered their support.

By hosting the Horowitz Competition in Switzerland, the Geneva-based organisers hope it will "affirm the importance of a major Ukrainian cultural institution for the world." It will show the "strength and endurance of a country oppressed and suffering from a brutal war. But, as it will be open to all nationalities, it will also show the conviction that art and music, as a universal language, can unite people by embracing the common values that define our humanity: integrity, respect, openness, empathy and love."



Evgeny Kissin © Pierre Anthony

Acclaimed pianist Evgeny Kissin supports this sentiment: “Music is a universal language, so as long as there are no artificial borders created for it, it easily transcends all the other borders,” he says. “Different political views don’t prevent people from enjoying the same music... The Horowitz Kyiv-Geneva competition is a strong sign of how to protect the cultural values we are so in need of.”

While the Horowitz as a Ukrainian competition obviously puts an emphasis on Ukrainian composers and encourages Ukrainian pianists to apply, the rules are clear: “We encourage everyone from around the globe to take part in this competition.” writes Peter Paul Kainrath, President of the WFIMC. “Our statutes clearly dictate that we must not discriminate against anyone because of their nationality. We have a very international jury which will guarantee a fair treatment of every single candidate.”

By the deadline at the end of January, a record 303 pianists had applied for the competition, and 28 of them will be invited to perform in front of an international jury that includes Michel Béroff, Piers Lane, Rico Gulda and Kirill Karabits. They will compete for awards totalling more than CHF 70.000 as well as numerous engagements such as a tour to South Korea offered by SBU & Partners, Vienna, and concerts in major venues in Germany offered by Steinway & Sons.

Like other international competitions who have stopped mentioning nationalities, the Horowitz will follow new WFIMC denationalisation guidelines. “Nowadays, artists are citizens of the world,” says Kainrath. “For example, why should a Korean musician, holding an American passport, living in Germany, be called a Korean in an Italian competition? Because of their name? Their passport? Their place of residence? Recently, there have been many winners from Canada. Their parents are Chinese and they have a Chinese name, but they compete as Canadians, even if they live in Europe. There is just no logic behind. Putting a little flag behind a name or playing a national anthem does not say anything about a person’s character, it only invites prejudice.”

The Horowitz Competition 2023 will take place from 13 to 21 April at the Salle Liszt of Conservatoire de Musique and Victoria Hall in Geneva. The Competition Final with Orchestre de la Suisse Romande (21 April), as well as a concert “A Tribute to Vladimir Horowitz” (20 April), will be broadcast live on [medici.tv](https://www.medicatv.com) and [amadeus.tv](https://www.amadeustv.com) as well as on Espace2 Swiss Radio and other EBS radio stations. A livestream of the entire competition is offered on Youtube and [horowitzv.ch](https://www.horowitzv.ch)



For Ukrainians it’s extraordinary how the world has changed for us. We don’t have the same country as before (I am not talking about myself, because my story is a little different).

For Ukrainians now, it’s not the same country, we don’t know how the war will end, when it will end; we have a very unstable future, we don’t know how to function. But every problem you face does not only bring hardships – it also creates opportunities. So, for many musicians, the situation will force them out of the country and will make them work abroad. There are some great opportunities for young artists to get noticed; a privilege they didn’t have before. And they should use it to create possibilities for their future. Not only for themselves, but also for their country.

Competitions are always a difficult subject. Music is not about competing with others. This is a difficult thing to overcome. But unfortunately now there is hardly a better way to find talent than listening to a competition. And I am sure that the different parts brought together in the Horowitz Competition will create a great spirit, a great energy – for Ukrainians the same way as for everyone else, and will enable us to discover some wonderful talent, I am sure. The Horowitz Competition Kyiv-Geneva is a unique project: a Ukrainian Competition will take place in Switzerland. In many ways, it’s not just a competition.

In the end, it doesn’t matter who will be the winner, or where they come from. In the end, the Horowitz Competition will be an investment in the future of our country.

Kirill Karabits, Chair of the Jury

What does it mean to win an Azrieli Music Prize?

Sharon Azrieli:



When I first envisioned the Azrieli Music Prizes for the Azrieli Foundation, my "happy puzzle" was creating something that didn't yet exist — an international prize for contemporary music composition, focused on the highest level of artistry and based in Canada.

As a Canadian foundation that embraces Jewish values and champions education, it was vital that AMP embody all three elements – encouraging composers worldwide to explore the Jewish experience through music and to invite Canadian composers to question what it means to write concert music in Canada today.

As a result, these prizes address issues which no other competition in the world covers. I am very proud of AMP and incredibly excited about the addition of the Azrieli Commission for International Music, especially at a time when the world needs more intercultural understanding.

Winning an Azrieli Music Prize means that you have become a part of a very prestigious Canadian and musical history. AMP provides its Laureates with a substantial commission, performance opportunities, professional recordings, collaboration with world-renowned artists, professional development, networking and every opportunity to further their artistry.

Through inspiration, insight, partnership and perseverance, we have created an enduring institution with a real following. These prizes matter to not only composers, but to the listening public. Orchestras around the world are calling to perform AMP commissions! The compositions are living on; it gives me an utter sense of awe and fulfillment.

Avner Dorman:



Winning the Azrieli Prize for my second violin concerto, *Nigunim*, has significantly impacted my career and the piece's trajectory. Initially, the prize provided me with valuable time and space to explore issues related to Jewish music, allowing me to delve deeper into the subject matter.

Moreover, receiving the prize helped raise awareness of this aspect of my work, leading to exciting new projects exploring Jewish identity's role in music. For example, I recently completed a piece for the Rochester Philharmonic, titled *Tanyaderas* (tanyaderas were Sephardic Jewish women who led singing and dancing during life celebrations, particularly at weddings).

The most significant and tangible impact of the Azrieli Prize has been on the life of *Nigunim* itself. Thanks to the generous support of the Azrieli Foundation, the piece has been performed regularly and learned by an increasing number of performers in various settings. The Foundation organised the world premiere of the piece as a concerto. It also sponsored, recorded, and released a fantastic commercial recording featuring Lara St John and the Orchestre Classique de Montréal conducted by Boris Brott, which received great critical acclaim. In addition, the Foundation continues to support performances of the work throughout North America, Europe, and Israel and even commissioned a sextet version of the piece for the Montréal Chamber Music Festival.

As a result of this support, *Nigunim*'s popularity continues to grow, with St John performing it in multiple countries and numerous violinists reaching out to me to learn and perform the piece with piano accompaniment. The Azrieli Prize and Foundation have played a vital role in the recognition of this work, and without their support, the success and impact of *Nigunim* would not have been the same.

Gerard Schwarz:



Prizes and awards for classical music are very rare. There are many competitions for every musical instrument but few for the creator of the music the instrumentalists play. The four categories of prizes the Azrieli Foundation offer are all unique but the one that I am involved with is the prize for a living composer writing on a Jewish theme.

When we listen to great music, we do not necessarily care at what age the composer created the work. It is so wonderful that this composition prize has no age limit. Some of the greatest music of the past was written by composers in their later years. Of course, encouraging young composers is also very important, but a prize of this magnitude should go to a great work by a living composer without age discrimination.

The magnitude of the prize is also unique. The hope is that the work chosen will have a life beyond the competition. The prize is not only an important monetary prize but one that includes a performance, recording and general support for the creator and the work. In these days when it is very difficult to have a platform or importance for a composer, the Azrieli Prize helps to create that much-needed platform along with the support to the creative artists who are the very foundation of our musical world.

Keiko Devaux:



Being awarded the inaugural Azrieli Commission for Canadian Music affected me significantly in several ways.

As a composer who came to her current career from a slightly unusual path, it brought new visibility and recognition. Having my work performed multiple times, recorded and diffused to a broader audience opened new doors to opportunity and created a platform for a more sustainable practice. What wasn't as obvious at the onset, but I see and feel more now, was the gift of time the prize gave me to work and develop a composition. With creative work, time is the most valuable factor. It opens space for risk-taking, experimentation and reflection. AMP's generous development timeline enabled me to come back to the work and let it evolve. As a result, *Arras* took me several significant steps forward in my practice. This has deepened my compositional process in ways that otherwise would not be possible.

Lastly, the logistics of investing in and creating a sustainable career as a composer is far from easy. My student debt coming out of my doctorate was not compatible with the high demands and unstable nature of being self-employed. The time and work I had invested in building my career, and the momentum that had built, would have been severely compromised without having won this prize. The cash award allowed me to pay off my debt and move forward in my career much more smoothly. This is no small thing.

As composers, we are always looking for the support and recognition of our community, and for the opportunity to build and discover our voices, but to do so sustainably within our careers. This prize helped me meet all three of these needs.

Ana Sokolović:



There are the obvious benefits of winning an Azrieli Music Prize, like receiving a large cash award; attending the gala premiere performance (always presented by some of the best artists on the planet); traveling the world to hear your prize-winning piece performed in new international locations; and the exposure that comes from sharing your work on recording and livestream via the top channels to thousands of people in dozens of countries.

The less obvious benefits are just, if not more, important to a composer's career: being challenged to push the boundaries of your creativity; being asked to think deeply about where music intersects with culture and identity (especially in relation to your own cultural background); and being given the luxury of time and resources to deeply explore the creation of a substantial new work. These are things that I treasure most about what we offer with AMP.



28 August – 15 September 2023, Munich

- **Harp** (28 August - 6 September)
- **Double Bass** (30 August - 8 September)
- **Piano Trio** (1-9 September)
- **Viola** (2-10 September)
- **Prize Winners' Concerts** (13-15 September)

Deadline: 31 March 2023

Categories: Double bass, harp, piano trio and viola

Website: www.br.de/ard-music-competition/index.html

The 72nd ARD International Music Competition 2023

Over the years, the ARD International Music Competition with its annually changing line-up of musicians has developed into an internationally singular and highly regarded institution. It offers not only singers and pianists, but also all the other instrumentalists the podium of an international competition, both for solo and chamber music performance. Since 2001, the presence of contemporary music has been considerably reinforced through commissions to prominent composers.

Each year an average of 400 to 600 young musicians apply to take part in the competition. Then, following a preliminary round, some 200 competitors from 35 to 40 countries actually appear. The international renown of the ARD Music Competition can be noted by the high percentage of non-German participants (88%). The competition is open to musicians of all nations born between 1994 and 2006 in the categories harp, double bass and viola. Piano Trio: total age maximum 90; single members neither younger than 17 nor older than 35.



15–26 August 2023, Oslo

Prizes:

- **First Prize:** €50 000
- **Second Prize:** €10,000
- **Third Prize:** €5,000
- **Finalist Prizes:** €1,500
- **Lied Prize:** €1,500.
- **The Ingrid Bjoner Scholarship** (awarded to the best Norwegian participant): NOK 100 000

Deadline: 1 April 2023

Website: qssc.no/en/

Queen Sonja Singing Competition

With the help of Her Majesty Queen Sonja, Norway's Queen Sonja Singing Competition (QSSC) has been transformed with a new name and visual identity. The competition, previously known as the Queen Sonja International Music Competition, will take place in Oslo this August, marking the next stage in its evolution.

The dedicated patronage of HM Queen Sonja has been instrumental in the adaptation of this competition to meet the changing needs of young singers. Established in 1988, the biennale competition was initially focused on creating an international arena for music in Norway and has gone through various transformations across its lifetime. The last, in 1995 when the competition transitioned to a platform exclusively for singers on the 100th anniversary of Norwegian soprano Kirsten Flagstad's birth.

QSSC is open to participants born in 1991 or later and brings together 40 singers from around the world. The singers compete not only for its main prizes but to also receive coaching, masterclasses, career development sessions and international exposure.

As a major advocate for the unique power of the human voice, the competition celebrates and inspires the singers taking part and connects them to audiences worldwide. Past winners include Daniel Behle (2005), Kristina Mkhitarian (2013), Lise Davidsen (2015) and finalists Jacquelyn Wagner (2009), Elsa Dreisig (2015) and Giovanni Sebastiano Sala (2017).

This year, the top three finalists will receive a diploma and original artwork by HM Queen Sonja herself, alongside prizes of €50,000, €10,000 and €5,000 respectively. The best Norwegian participant will receive The Ingrid Bjoner Scholarship of 100,000 NOK.



1–10 September 2023, Glasgow

Prizes:

- First Prize: £15,000
- Second Prize: £10,000
- Third Prize: £5,000
- Best performance of the Compulsory Work: £500

Deadline: 24 March 2023

Apply at: scotpianocomp.getacceptd.com

Website: www.scotpianocomp.com/2023

Scottish International Piano Competition

Since 1986, the Scottish International Piano Competition has been held in Glasgow, UK, attracting many of the world's brilliant young concert pianists to Scotland..

The competition enables young professional musicians to gain recognition at an early stage in their careers. The next edition will include recital rounds at the Royal Conservatoire of Scotland, followed

by a concerto performance by three finalists and the Royal Scottish National Orchestra.

Performances will be assessed by a jury composed of internationally recognised musicians and the winner will be offered a performance in the Royal Scottish National Orchestra's season following the competition



25–30 September 2023, Alessandria

Prizes:

- cash prize fund in excess of €30,000

Deadline: 15 August 2023

Website: www.pittaluga.org

Michele Pittaluga International Guitar and Composition Competitions “Premio Città di Alessandria”

This year marks the 55th International Guitar Competition and the 13th International Competition for Composers in Alessandria. The guitar competition was founded in 1968 by Michele Pittaluga and its first Honorary President was the great Andrès Segovia. Since its inception the jury has always included world-renowned guitar experts and over the years the competition has evolved to include a standalone composition competition..

Few competitions can claim to have done so much for their individual instrument as the Michele Pittaluga International Classical Guitar Competition. Not only has the Pittaluga welcomed more than 1,300 guitarists from over 90 countries to Alessandria over the years, but, through its composition competition and commissions, it has increased enormously the classical guitar repertoire.

— Competitions Focus —



23 October–4 November 2023, Genève

Flute/String Prizes:

- First Prize: CHF 20,000
- Second Prize: CHF 12,000
- Third Prize: CHF 8,000

Special Prizes

- Audience Prize: CHF 1,500
- Young Audience Prize: CHF 1,000
- Students Prize: CHF 1,000

Deadline: 20 April 2023

Categories: Flute and string quartet

Website: www.concoursgeneve.ch

Concours de Genève

Founded in 1939, the Geneva Competition is one of the world's leading international music competitions. It aims to discover, promote and support young talented artists, giving them the necessary tools to launch an international career.

In more than 80 years of existence, the Geneva Competition has revealed more than 800 artists, including world-renowned figures such as Arturo Benedetti Michelangeli, Georg Solti, Friedrich Gulda, Martha Argerich, Victoria de los Angeles, Maurizio Pollini, Maurice André, José van Dam, Christian Zacharias, Emmanuel Pahud, Nelson Goerner and Annette Dasch.

Today, the Geneva Competition alternates between several main disciplines: piano, flute, oboe, clarinet, cello, viola, string quartet, voice and percussion, while every second year, it offers a composition prize. This year's competition is for flute and string quartet and the 2024 event is for voice and composition.

In addition to its official prizes, the Geneva Competition offers a career development programme, providing precious support and advice to help boost laureates' careers. The programme includes two years of concert management, as well as CD recordings, international tours, personal coaching, and professional workshops



2 November 2023, and the 2024 AMP Gala Concert will take place in mid-October 2024, Montreal

Prizes:

- Four prize packages each valued at \$200,000 CAD

Deadline: 5 May 2023

Website: azrielifoundation.org/amp

The Azrieli Music Prizes

Established in 2014, the biennial Azrieli Music Prizes (AMP) are Canada's top competition celebrating excellence in music composition.

With its current edition, AMP expands to offer four prizes – the Commission for Jewish Music, the Prize for Jewish Music, the Commission for Canadian Music and the new Commission for International Music.

For 2024, AMP is seeking choral works that match the forces of its Performance Partner – the Orchestre symphonique de Montréal Chorus.

AMP upholds Fair Access principles: submissions are accepted from individuals of all nationalities, faiths, ages, genders, backgrounds and levels of experience.

There is no entry fee.



The Mirjam Helin Singing Competition

The Mirjam Helin International Singing Competition, organised every five years by the Finnish Cultural Foundation, ranks among the most prestigious competitions of its kind in the world.

The IXth Mirjam Helin Competition will again be bringing the best young vocal talents to Helsinki between 3 and 12 June 2024. The chair of the jury is opera singer Soile Isokoski.

Many former laureates, such as Elīna Garanča, René Pape, Andrea Rost, Julia Lezhneva and Nadine Sierra have later risen to the top of the world of singing. Designed for outstanding young singers, the competition is known for its high standard, superb prizes and prestigious jury. The competition is known for demanding a broad repertoire while at the same time allowing great liberty in the choice of music.

3–12 June 2024, Helsinki

Prizes:

- €50,000
- €40,000
- €30,000
- Finalists €10,000
- Lied Prize €5,000
- Finnish Song Prize €5,000
- Semifinalists €1,500

Deadline: 4 January 2024

Apply at: www.mirjamhelin.fi

The competition is a member of the World Federation of International Music Competitions (Fédération Mondiale des Concours Internationaux de Musique, Geneva) since 1987.

The jury of the previous competition in 2019 boasted such names as Jorma Silvasti (chair), Olaf Bär, Ben Heppner, Vesselina Kasarova, François Le Roux, Waltraud Meier, Deborah Polaski, and Kiri Te Kanawa. The previous competition winners were the soprano Johanna Wallroth and the barytone Stefan Astakhov.

The 2024 the competition will take place in the concert hall of the Sibelius Academy (preliminary round) and the Helsinki Music Centre (Musiikkitalo; semifinals and final). The orchestra for the competition is the Helsinki Philharmonic Orchestra. All competition rounds will be live-streamed with global reach.



Queen Elisabeth Competition

Established in 1951, the Queen Elisabeth Competition (QEC) is one of the world's premiere music events. Each year it has focused on a different discipline, switching between voice, violin, piano and cello events.

In 2023 QEC is back with a voice edition. The application process closed in December 2022. QEC received a record of 412 applications for around 65 places, with selected candidates set to be announced later this spring. The finalists will perform with La Monnaie Symphony Orchestra, conducted by Alain Altinoglu.

The competition has been concentrated on a shorter time period, and the age limit has been raised to 33, as the 2020 Piano Competition

Violin (2024), Piano (2025), Cello (2026), Voice (2027), Brussels

Website: queenelisabethcompetition.be

had to be postponed to 2021, the following voice, violin and piano competitions have also been postponed. Exceptionally, the upper age limit for candidates has been raised by one year in order not to disadvantage the young musicians preparing for the sessions of 2023, 2024 and 2025.

Away from the competition itself, QEC also organises several other events. In March, it presents a series of free concerts for young audiences, with Petar Pejčić and Bryan Cheng, laureates of the 2022 Cello Competition, accompanied on the piano by Silvie Cheng. As always, numerous international concerts and recitals will be offered to the laureates of the 2023 competition.

— Competitions Focus —



ICCR Bertie Baigent © Allard Willemse

1-13 June 2025, Rotterdam

Applications open: 1 September - 1 December 2023

Live auditions (24 conductors): 16-18 June 2024

Competition (6 conductors): 1-13 June 2025

Website: www.iccr.nl

Second edition International Conducting Competition Rotterdam (ICCR)

The International Conducting Competition Rotterdam (ICCR) is a unique and exciting event for exceptionally talented conductors, that offers them the opportunity to work with several top orchestras, including the Rotterdam Philharmonic Orchestra, the Orchestra of the Eighteenth Century, Klangforum Wien, Sinfonia Rotterdam and Rotterdam Symphony Chorus. The competition stretches out over more than a year, starting with live auditions in June 2024, followed by a career development programme of a year and finally the competition in June 2025. The competition comprises five separate rounds with various themes ranging from classical to contemporary, from opera to great symphonic works, giving participants a unique opportunity to display their expertise.

A prize will be awarded to the best specialist per round. Next to these five "specialist awards", a Grand Prix will be awarded for the best all-round conductor. Total prize money is €70.000. The international

jury will consist of a fixed core extended with rotating "specialists" for each round. The jury of the 2025 edition is made up of more than 30 members, including conductors Ivan Fischer, Lahav Shani, Andrés Orozco-Estrada, musicians Roberta Alexander and Christina Pluhar, managers Deborah Borda (CEO New York Philharmonic) and Ulrike Niehoff (artistic director Royal Concertgebouw Orchestra).

The competition is open to professional conductors of all nationalities who are at least 23 and maximum 30 years of age. After an online video selection round, 24 conductors will be invited to the live auditions with Sinfonia Rotterdam. Six conductors will be selected for the actual competition. The first edition of ICCR, which took place in 2022, has been a huge success. As a result, grand prix winner Bertie Baigent (1995, UK) is now assistant conductor of the Rotterdam Philharmonic Orchestra and has been invited by numerous orchestras around Europe.



Liszt Utrecht Yukine Kuroki © Allard Willemse

2026, Utrecht

Prizes:

- First prize: €25.000
- Two times a runner-up prize: €10.000
- Audience award: €2500

Website: www.liszt.nl/en/ / www.yukinekuroki.com

Liszt Utrecht

Utrecht actively presents, develops and promotes piano talents from around the world. The competition takes place every three years in TivoliVredenburg, Utrecht, with international selection rounds prior to the competition. The role model for the competition is pianist, composer and visionary Franz Liszt.

The last edition in 2022 was won by the Japanese pianist Yukine Kuroki, after an exhilarating performance with the Netherlands Radio Philharmonic Orchestra. Kuroki impressed the jury, consisting of Suzana Bartal, Frederic Chiu, Janina Fialkowska, Nino Gvetadze, Michael Lewin, Mūza Rubackytė, Wibi Soerjadi and Mariangela Vacatello, with her rendition of Schubert's "Wanderer" Fantasy.

"A true poet at the piano, who can make you cry with a single note"
Janina Fialkowska

"Flashing fireworks herself, Yukine Kuroki often nestled herself inside the Fantasy at the places of its purest beauty and purred."

Seen and Heard International

The other two finalists, Derek Wang (US) and Yeon-Min Park (South Korea) both won the second prize, while Yeon-Min Park also won the Audience Prize.

For a period of three years, Liszt Utrecht supports its laureates in the next step of their career as an artist management, publicist and mentor. The laureates are given the opportunity to go on an international concert tour. Next to this, Liszt Utrecht provides them with a tailor-made coaching programme with media training and masterclasses, as well as PR-tools including a website, photo portfolio and CD recordings. The next edition of Liszt Utrecht will take place in 2026.

The complete WFIMC Competitions taking place between March and August 2023

March

International Chamber Music Competition “Pinerolo e Torino – Città Metropolitana”

6-12 March

PINEROLO/TORINO ITALY

The Arthur Rubinstein International Piano Master Competition

14 March-1 April

TEL AVIV ISRAEL

Concours International de Piano d’Epinal

17-26 March

EPINAL FRANCE

Marcia Canals International Music Competition

19-30 March

BARCELONA SPAIN

April

Andorra International Saxophone Competition

1-8 April

ANDORRA ANDORRA

Lyon International Chamber Music Competition (Piano, Violin and Cello Trio)

12-15 April

LYON FRANCE

Horowitz Competition Kyiv-Geneva Piano

13-21 April

GENEVA SWITZERLAND

International Piano Competition Prize Jaén

13-22 April

JAÉN SPAIN

International Competition for Young Conductors – Preselections

14 April-3 May

BESANÇON FRANCE

Concours musical international de Montreal Violin

22 April-4 May

MONTREAL CANADA

International Violin Competition Henri Marteau

23 April-6 May

LICHTENBERG/HOF GERMANY

May

International Instrumental Competition (Cello, Double Bass)

4-13 May

MARKNEUKIRCHEN GERMANY

Prague Spring International Music Competition (Bassoon, Clarinet)

6-14 May

PRAGUE CZECH REPUBLIC

Osaka International Chamber Music Competition (Piano Trio, Piano Quartet, String Quartet)

12-18 May

OSAKA JAPAN

Queen Elisabeth Competition (Voice)

21 May-3 June

BRUSSELS BELGIUM

International Piano Competition “Iturbi Prize”

31 May-9 June

VALENCIA SPAIN

June

WFIMC General Assembly

1-4 June

HAMAMATSU JAPAN

Michael Hill International Violin Competition

2-10 June

AUCKLAND NEW ZEALAND

Longwood Gardens Intl. Organ Competition

20-24 June

KENNETT SQUARE USA

July

Melbourne International Chamber Music Competition (String Quartet, Piano Trio)

3 - 9 July

MELBOURNE AUSTRALIA

Sydney International Piano Competition

5-22 July

SYDNEY AUSTRALIA

The Mahler Competition Conducting

7-15 July

BAMBERG GERMANY

International Organ Competition of Saint-Maurice d’Agaune

8-9 July

SAINT-MAURICE SWITZERLAND

Melbourne International Chamber Music Competition (String Quartet, Piano Trio)

3-9 July

MELBOURNE AUSTRALIA

Elena Obraztsova International Competition of Opera Singers

8-15 July

SAINT PETERSBURG RUSSIA

Santa Cecilia International Competition (Piano)

24-30 July

PORTO PORTUGAL

August

Jeju International Brass Competition (Brass, Percussion)

8-16 August

JEJU SOUTH KOREA

International Music Competition “Dr Luis Sigall” (Violin)

21-25 August

VIÑA DEL MAR CHILE

Ferruccio Busoni International Piano Competition

23 August-3 September

BOLZANO ITALY

Tibor Varga International Violin Competition

25 August-2 September

SION SWITZERLAND

ARD International Music Competition

28 August-15 September

MUNICH GERMANY

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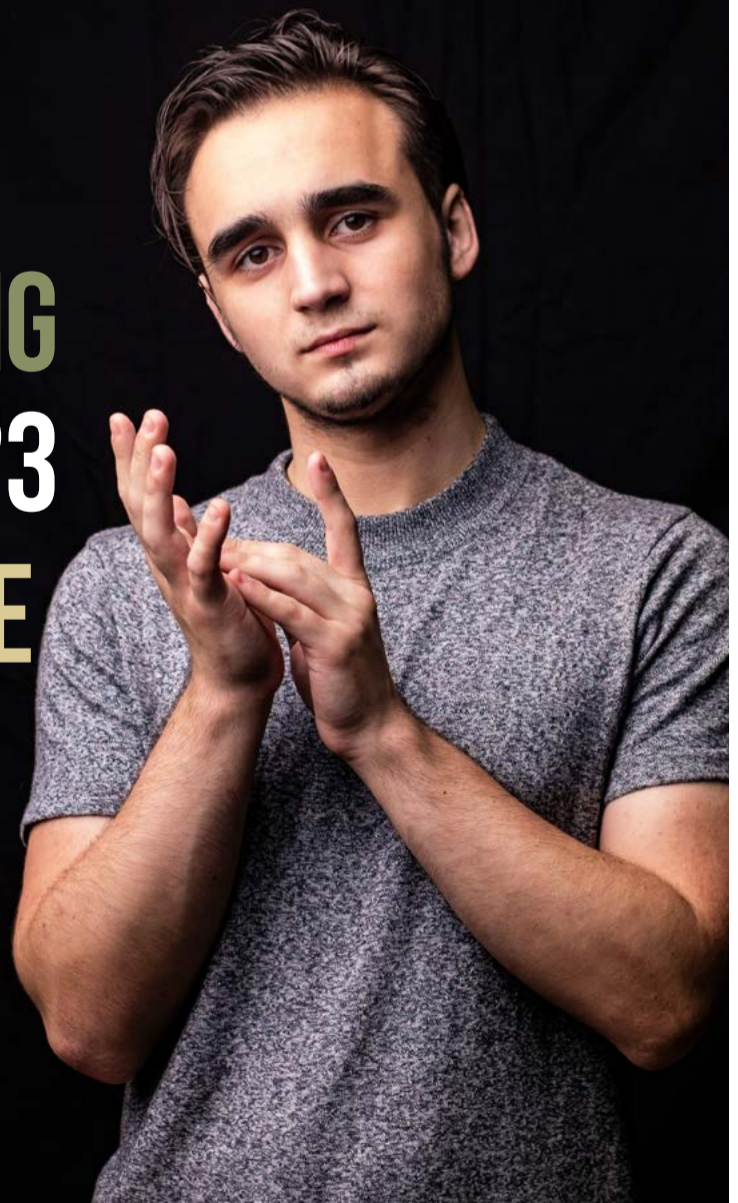
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A week with... Eric Gauthier

Monday

Travel day to Rome, the first leg of our Italian tour. Untypically, the company members are converging on the Italian capital from different cities. Some of them from our home base in Stuttgart, some from Heidelberg where they performed in the Gala of the Tanzbiennale Heidelberg.

I'm heading to Rome from Gelsenkirchen, together with our dancer Shori Yamamoto. My solo ABC [taking the audience through letters of the dance alphabet] was part of another, very special gala organised by our ex-dancer Giuseppe Spota. It's now his fourth season as Artistic Director of Musiktheater im Revier but due to the pandemic, it was actually the first time he was able to put on a gala.

It turned out to be a great occasion to celebrate and renew old ties and meet many old friends, including my dear former Stuttgart Ballet colleague Bridget Breiner. What's more, the very same evening, Gauthier Dance received an invitation to the gala of the Dortmund Ballet in June 2023.

After our arrival in Rome the tour bus takes us to a cute little hotel where I spend the rest of the afternoon working. Among other dates on my schedule: a Zoom call with the CEO of the education association Didacta about their prize giving ceremony in March. Thanks to my [**MOVES FOR FUTURE**](#) initiative, I'm going to be their 2023 Education Ambassador. What an honour!

Tuesday

I get up early and stroll through the city, trying to find a fitness centre for my daily workout. It is much needed as the company is spending the rest of the day in stage rehearsals. At 9pm Gauthier Dance opens the festival Equilibrio at the Auditorium Parco della Musica with our production *The Seven Sins*, featuring seven world premieres by Aszure Barton, Sidi Larbi Cherkaoui, Sharon Eyal, Marco Goecke, Marcos Morau, Hofesh Shechter and Sasha Waltz.

The auditorium is packed, and the show proves a huge success with the Roman audience. At the after-show reception, I again meet a lot of old friends and make a new one: Elissa Golberg, the Ambassador of my native Canada to Italy. There is also a small delegation from the Vatican, handing us our invitations for tomorrow's audience of Pope Francis. The company couldn't be more excited!

Wednesday

Getting up at 6am. At 7am the bus is picking us up and takes us to the Vatican. We have to wait for quite a while before the audience begins, but time just flies. The company is seated in the third row. It is an incredible experience to be so close to the Pope and be blessed by him. The dancers are deeply moved and so am I, as a practising Catholic.

After this very special morning, the bus takes us to the station where we take the train to Reggio Emilia. I use the trip for a planning session with our production manager Inga Kunz. There is so much to organise ahead of our anniversary production 15 Years Alive, which was premiered on 1 March. Work continues after we have arrived at our hotel in Reggio. I have another Zoom call, this time with Jonathan Holland of Battery Dance (New York), who invites the company to his festival.

Thursday

Again, I start the day at the gym. Theoretically, it is a day off for the company but somehow, this never seems to apply to me! I make a lot of phone calls, amongst others to the Gauthier Dance artistic management at Theaterhaus Stuttgart.

I also take a good hour to select the photos for our anniversary programme book. I spend a great afternoon at the Fondazione Nazionale della Danza, where I watch rehearsals and talk shop with Sveva Berti, the Director of Aterballetto. In the evening, I enjoy a nice dinner with my team, dreaming about future projects.

Friday

The day starts as usual: at the gym, followed by a cup of coffee and the digital edition of the Stuttgart newspaper. After a phone call to the Gauthier Dance press agent about some PR issues, I have another Zoom meeting with my dramaturge about the libretto of the opera I'm going to direct next season.

It will be at a well-known German opera house, but I'm not yet allowed to tell more. In the afternoon, I make my way to Teatro Ariosto, for stage rehearsals and the show at 8:30pm. Another sold-out show and plenty of applause by an enthusiastic audience. Afterwards, the company has dinner at (so they claim in Reggio) Italy's best pizzeria, in the town's central square – I'm inclined to agree.

Saturday & Sunday

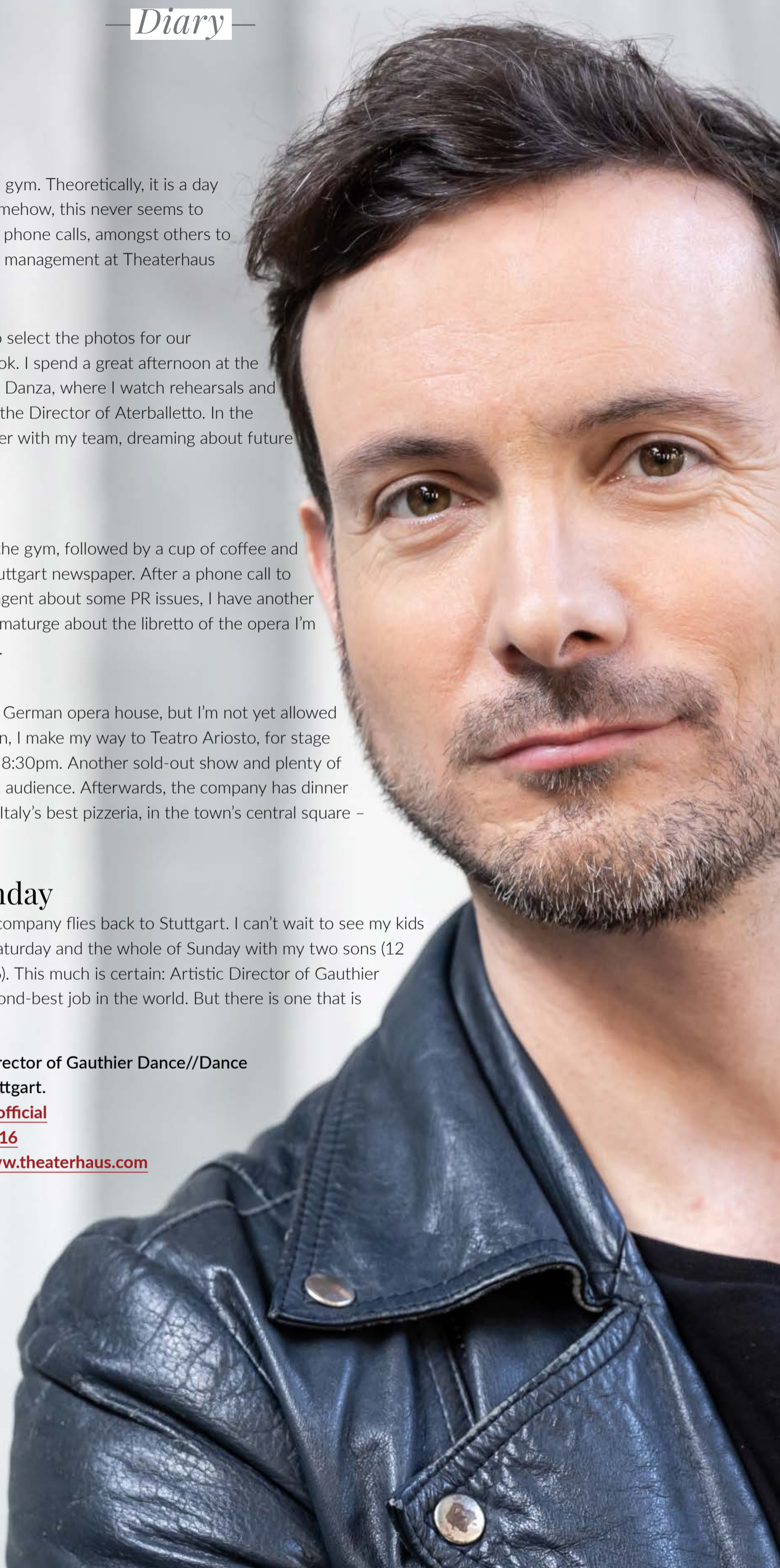
On Saturday morning, the company flies back to Stuttgart. I can't wait to see my kids again. I spend the rest of Saturday and the whole of Sunday with my two sons (12 and 10) and my daughter (6). This much is certain: Artistic Director of Gauthier Dance may well be the second-best job in the world. But there is one that is even better: being a dad!.

Eric Gauthier is Artistic Director of Gauthier Dance//Dance Company Theaterhaus Stuttgart.

Instagram: [@ericgauthier_official](https://www.instagram.com/ericgauthier_official)

YouTube: [@ericgauthier8416](https://www.youtube.com/channel/UC8416)

Theaterhaus Stuttgart: www.theaterhaus.com





Six in



Early bird or night owl?

Originally and professionally a night owl. But what with three small children, I often have to be an early bird.

One routine you swear by?

My prayer before I go to sleep. I count my blessings and say thank you for everything.

Can't travel without...?

My sports clothes for my daily workout.

Who or what has influenced you most as a choreographer?

Actually, I've rather wanted to do things differently. Watching dance is often like watching beautiful fish behind the glass. I want to do the opposite: break down that fourth wall and share moments with my audience.

Favourite city to perform in and why?

Stuttgart! Not only because it's our home – it simply has the best dance audience in the world, probably because of the long tradition of the Stuttgart Ballet. People here are very open-minded, knowledgeable and enthusiastic. It's heart warming.

Guilty pleasure/indulgence?

Watching Netflix...

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