

**BARTÓK**

WORLD COMPETITION & FESTIVAL  
Composition 2018

## CALL FOR ENTRIES

### **Bartók World Competition of Liszt Ferenc Academy of Music, Budapest announces a competition for solo piano composition**

The Bartók World Competition and Festival - started with the Violin Competition in 2017 - is much more than just a music competition: besides featuring a repertoire demanding the very highest musical expertise, the Bartók World Competition and Festival achieves - also in its structure - something totally new compared to traditional music competitions. The competition is built around the most characteristic strands of the Bartók oeuvre, that is, piano, violin, chamber music and composition, in a six-year cycle. The individual instrumental competitions are organized every other year, with composer competitions in between, which always tie into the forthcoming instrumental category like in this year for the solo piano composition. This distinctive structure is effective both at drawing the attention of the best instrumentalists of the upcoming musician generation to the works of Béla Bartók and at the same time inspiring young composers to create excellent new works for piano.

### **THE WINNERS OF THE CONTEST WILL BE REWARDED WITH**

<b>1<sup>st</sup> Prize</b>	<b>EUR 5.000</b>
<b>2<sup>nd</sup> Prize</b>	<b>EUR 3.000</b>
<b>3<sup>rd</sup> Prize</b>	<b>EUR 2.000</b>

The Jury will also select works for honorable mention.  
Prizes are subject to tax according to Hungarian law.

Two pieces will be selected into the repertoire of the Bartók World Competition - Piano competition's semi-final. Selected works are to be published by Universal Music Publishing Editio Musica Budapest.

### **DEADLINE FOR SUBMITTING ENTRIES**

**31 August 2018 - [submission form](#)**

### **ANNOUNCEMENT OF THE WINNERS**

**25 November 2018**

## INTERNATIONAL JURY 2018

### Thomas Adès (GB) - president



**Thomas Adès** was born in London in 1971. Studied piano at the Guildhall School of Music and Drama, and read music at King's College, Cambridge.

His compositions include two operas, *Powder Her Face*, and *The Tempest*. Other orchestral works include *Asyla*, *Tevot*, *Polaris*, *Violin Concerto Concentric Paths*, *In Seven Days* - piano concerto with moving image and *Totentanz* for mezzo-soprano, baritone and orchestra. Chamber works include the string quartets *Arcadiana* (1993) and *The Four Quarters* (2011), *Piano Quintet* (2001), and *Lieux retrouvés* for cello and piano (2010). Solo piano works include *Darknesse Visible* (1992), *Traced Overhead* (1996), and *Three Mazurkas* (2010). Choral works include *The Fayrfax Carol* (King's College, Cambridge 1997), *America: a Prophecy* (New York Philharmonic, 1999) and *January Writ* (Temple Church, London 2000).

From 1999 to 2008 he was Artistic Director of the Aldeburgh Festival. As a conductor he appears regularly with, among others, the Los Angeles Philharmonic, Boston Symphony, London Symphony Orchestra, the Royal Concertgebouw, Melbourne and Sydney Symphonies, As an opera conductor he has conducted *The Rake's Progress* at the Royal Opera, London and the Zürich Opera, and last Autumn made his debut at the Metropolitan Opera New York conducting *The Tempest*.

Adès has won numerous awards, including the prestigious Grawemeyer Award for *Asyla* (1999); Royal Philharmonic Society large-scale composition awards for *Asyla*, *The Tempest* and *Tevot*; Ernst von Siemens Composers' prize for *Arcadiana*; British Composer Award for *The Four Quarters*; and Best Opera Grammy and Diapason d'or de l'année (Paris) for *The Tempest*.

### Unsuik Chin (ROK, D)



**Unsuik Chin** was born in Seoul, studied with Ligeti in Hamburg, and is now resident in Berlin. She is a composer-in-residence with Seoul Philharmonic Orchestra and Artistic Director of its Contemporary Music Series since 2006, also the Artistic Director of Philharmonia Orchestra's Music of Today series since 2011.

Her output features both electronic and acoustic

scores, her music is modern in language, but lyrical and non-doctrinaire in communicative power. Her works performed worldwide by major orchestras, contemporary music ensembles and interpreters like Bavarian State Opera, Berlin Philharmonic, BBC Symphony, Chicago Symphony, Los Angeles Philharmonic, London Philharmonic, New York Philharmonic, Radio France Philharmonic, Montreal Symphony, Deutsches Symphonie-Orchester Berlin and others. She is championed by conductors Kent Nagano, Esa-Pekka Salonen, Gustavo Dudamel, Simon Rattle, Markus Stenz, Peter Eötvös, David Robertson, Myung-Whun Chung and George Benjamin, and violinists Christian Tetzlaff, Viviane Hagner and Renaud Capuçon

Her portrait CD-s released on Deutsche Grammophon, Kairos and Analekta and *Alice in Wonderland* opera available on Unitel DVD.

She won the 2004 Grawemeyer Award for her *Violin Concerto*, the 2005 Arnold Schoenberg prize, the 2010 Prince Pierre Foundation Music Award and the 2017 Wihuri Sibelius Prize.

### Chaya Czernowin (IL, USA)



**Chaya Czernowin** was born and brought up in Israel. After her studies in Israel, she continued studying in Germany and the US, and then was invited to live in Japan (Asahi Shimbun Fellowship and American NEA grant) Tokyo, in Germany (a fellowship at the Akademie Schloss Solitude) and in Vienna. She was the first woman to be appointed as a composition professor at the University of Music and Performing Arts in Vienna, Austria (2006-2009), and at Harvard University, USA (2009 and on) where she has been the Walter Bigelow

Rosen Professor of Music.

Together with Jean-Baptiste Jolly, the director of Akademie Schloss Solitude near Stuttgart and with composer Steven Kazuo Takasugi, she has founded the summer Academy at Schloss Solitude, a biannual course for composers. Takasugi and Czernowin also teach at Tzlil Meudcan, an international course based in Israel founded by Yaron Deutsch of Ensemble Nikel.

Czernowin's output includes chamber and orchestral music, with and without electronics. Her works were played in most of the significant new music festival in Europe and also in Japan Korea, Australia, US and Canada.

Characteristic of her work are working with metaphor as a means of reaching a sound world which is unfamiliar; the use of noise and physical parameters as weight, textural surface, problematization of time and unfolding and shifting of scale in order to create a vital, visceral and direct sonic experience. all this with the aim of reaching a music of the subconscious which goes beyond style conventions or rationality.

## Gyula Fekete (H)



**Gyula Fekete** is professor and head of the Composition Department and vice president of research and international affairs at the Liszt Ferenc Academy of Music, Budapest. He teaches composition and orchestration and is a lecturer of the University of Theatre and Film Arts, Budapest. He has been visiting lecturer at numerous music academies in Europe and overseas.

He earned his diploma in composition from the Liszt Academy in Budapest, he received his master degree from Chicago Musical College of Roosevelt University, Chicago, Illinois and his doctoral degree from Northwestern University, Evanston, Illinois.

Among many of his works, in 1999 *The Redeemed Town*, multiple award winning one-act opera received its premiere in 2002 in the Hungarian State Opera House, and in 2011 *The Excelsior! Liszt Ferenc Goes to Heaven*, an opera written for the Liszt bicentennial, premiered by the Budapest Spring Festival.

He has worked for numerous theater and film productions in Hungary. He holds commissions among many others by the Hungarian State Opera, Budapest Chamber Symphony, Chicago Pro Musica and The Music Group of Philadelphia.

Since 1998 he is Member of the Board of the Hungarian Composers' Association.

## Andrei Korobeinikov (RUS)



**Andrei Korobeinikov** was born in 1986 in Russia. Since the age of 5 he plays the piano. Between 1994 and 2006 he has got more than 20 prizes in different national and international competitions, including first prize at the III Alexander Scriabin International piano competition in Moscow 2004 and the second prize and also the Audience prize at the II Sergei Rachmaninov International piano competition in Los Angeles (2005).

Korobeinikov gave his first professional solo recital at the age of 8 at the Great Hall of the Baku State Academy of Music in Azerbaijan. Since then he's performed concerts in more than 45 countries of the world including Austria, Canada, China, Finland, France, Germany, Great Britain, the United States of America, in many cities of the Russian Federation and also in Hungary.

Korobeinikov thinks about himself as a soloist, but also adores performing chamber music recitals, especially with such miraculous artists as violinists Vadim Repin, Dmitri Makhtin, Regis Pasquier, Leonard Schreiber, Alina

Ibragimova, cellists Alexander Kniazev, Johannes Moser, Pavel Gomziakov, Henri Demarquette, Alexander Buzlov, Tatjana Vassiljeva, sopranos Yana Ivanilova, Sarah Pagin, "Borodin Quartet", "Vanbrugh Quartet", pianists Boris Berezovsky, Frank Braley, Ikuyo Nakamichi, Alexander Paley. He has performed Shostakovich's piano- &-trumpet Concerto op.35 with such prominent trumpeters as Tine Thing Helseth, Sergei Nakariakov, David Guerrier, Mikhail Gaiduk, and also collaborated for Scriabin's "Prometheus" op.60 with the St. Petersburg State Capella Choir.

The rules are available on the [official website](#) of the competition.