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THE GINA BACHAUER PIANO COMPETITIONS: AN ORGANIZATIONAL HISTORY AND SURVEY OF OFFERED REPERTOIRE

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MICHAEL DEAN
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THE GINA BACHAUER PIANO COMPETITIONS: AN ORGANIZATIONAL HISTORY AND SURVEY OF OFFERED REPERTOIRE

A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

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ABSTRACT

THE GINA BACHAUER PIANO COMPETITIONS: AN ORGANIZATIONAL HISTORY AND SURVEY OF OFFERED REPERTOIRE

By: Michael Dean

Major Professor: Dr. Jane Magrath

This study documented the history of the Gina Bachauer International Piano Competition from its 1976 inception through 2010. Particular attention was given to the organizational elements of the events such as types of competitions held, competition rules, number of rounds and their structure for the various competitions, adjudication procedures and awards given, and how and why such elements may have changed throughout the competition's history. A survey of the repertoire offered by the contestants provided comparison of the finalists' programs to those of other competitors, determining if the winners' competition repertoire was the same as that most often offered by the other outstanding performers.

The author conducted principal historical research at the Gina Bachauer Archive at Brigham Young University, the Gina Bachauer International Piano Foundation office in Salt Lake City, and through a personal interview with Dr. Paul C. Pollei, Founder and Artistic Director of the competition. The repertoire programmed by each year's contestants was entered into a database, and tables document the selections presented most often by all competitors in comparison with those performed by the top-ranking finalists.

The review of the Bachauer's development revealed that along with the Artists Competition, which receives international recognition for its high performance standards, adjudication procedures, prize packages and career support for the laureates, it is the Bachauer Foundation's educational focus and outreach programs that are central to its effectiveness and longevity. Repertoire findings suggest that the relationship between a competition winner's choice of literature and that of the other contestants changes as the performers advance pianistically, moving from the junior-level contests to the mature artist-level events, with the playing field being more technically balanced in the older contestants.

The document contains six chapters, a bibliography, and appendices. The first chapter introduces the topic, discusses the purpose, need, scope and limitations of the study. Chapter two provides a review of related literature, with the third chapter consisting of a brief history of selected keyboard competitions to the present day, establishing a context for the 1976 entry of the Bachauer into the arena of international competitions and its continuing growth and development. Chapter four discusses the development of the Gina Bachauer International Piano Competition from its introduction in 1976 as part of the Brigham Young University Summer Piano Festival in Provo, Utah, to its current status as part of the Gina Bachauer International Piano Foundation, an independent, non-profit organization. Chapter five contains the repertoire survey and chapter six presents conclusions and recommendations for further study. Finally, appendices provide complete lists of the various competitions, the competitors and the judges by year as well as questions prepared for an interview with Paul Pollei.

CHAPTER 1

Introduction

Since the inception of the Gina Bachauer International Piano Competition in 1976, more than one thousand performers have competed at the artist, young artist, junior and amateur levels. The long list of laureates contains many notable pianists including Nicholas Angelich, Alec Chien, Filippo Gamba, Benedetto Lupo, and Cédric Pescia. The distinguished jury panels also have included prominent musicians such as Seymour Bernstein, Jerome Lowenthal, Adele Marcus, Alexander Peskanov, and Fanny Waterman.

The competition grew from its small beginnings at Brigham Young University into an event of international significance. While the eighteen contestants of the first competition in 1976 were predominately from local surroundings and contended for a grand prize of $500, the thirty-eight competitors of the 2010 Gina Bachauer International Artist Competition represented seventeen countries and competed for a grand prize that included $30,000, a CD recording and concert engagements.[1] The Bachauer Competitions received the highest rating in Gustav Alink's fourth edition of *Piano Competitions Worldwide*, a review of 420

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[1] Paul Pollei, "Joy in Excellence," in *1998 Gina Bachauer International Piano Competition* (Salt Lake City: Gina Bachauer International Piano Foundation, 1998), 121; "Summer Piano Festival and International Competition," TD [press release] Brigham Young University Public Communications (Provo, UT), 24 May 1976, Gina Bachauer Archive, Harold B. Lee Library, Brigham Young University, Provo, UT; Gina Bachauer International Piano Foundation, *XV Gina Bachauer International Artists Piano Competition* (Salt Lake City: Mills Publishing, Inc., 2010), 28-65, 70.

piano competitions, and have a longstanding membership in the prestigious World Federation of International Music Competitions.[2]

Founded by Brigham Young University Professor Paul Pollei in 1976 and hosted by Brigham Young University as part of its Summer Piano Festival, the annual competition was designed to meet educational needs while promoting pianistic distinction in Utah.[3] Although international in name and by invitation, it principally attracted a regional audience and competitors. In 1978, the competition's name changed to honor the Greek concert pianist Gina Bachauer. A highly respected and world-renowned concert artist, Mme. Bachauer was beloved by Utah audiences, in part because she gave her first Utah recital at Brigham Young University and performed with the Utah Symphony under fellow Greek Maurice Abravanel in eight subscription concerts.[4]

The size and scope of the competition grew substantially during its first five years. The first prize expanded from its initial amount of $500 to include a grand piano and a New York debut recital and by 1980, the field of contestants included

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[2] Gustav A. Alink, *Piano Competitions Worldwide* (The Hague, Netherlands: by the author, 2003); "World Federation of International Music Competitions," WFIMC, http://www.fmcim.org (accessed October 21, 2008).

[3] Paul Pollei, "Celebrate the Traditions of the Gina Bachauer International Piano Foundation: A Twenty Year History," TD, 1996, Gina Bachauer Archive, 1.

[4] Gina Bachauer International Piano Foundation, http://www.bachauer.com/about.html (accessed October 21, 2008); "A Brief History of the Brigham Young University Summer Piano Festival and Gina Bachauer International Piano Competition," 1980, TD, Gina Bachauer Archive, 1.

forty-eight pianists hailing from twelve countries.[5] The event's rapid development placed an unsustainable burden on Brigham Young University, and the administration concluded that the cost exceeded the acceptable limits of the keyboard division's budget.[6] Through the persuasion of Paul Pollei and other supporters, the Utah Symphony agreed to sponsor the international competition in Salt Lake City.[7]

Under the patronage of the Utah Symphony, the Gina Bachauer International Piano Competition was a biennial event, held in 1982, 1984, and 1986.[8] The competition continued to cultivate an international presence during this time and in 1983 the World Federation of International Music Competitions admitted the contest to its ranks.[9] This accomplishment was especially significant, as the only other piano competitions in the United States recognized by the Federation at this time were the Van Cliburn International Piano Competition, the University of Maryland – William Kapell International Piano Competition, and the

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[5] Paul Wetzel, "The Most Famous Utah Competition in New York," *Salt Lake Tribune*, 15 June 1980.

[6] Pollei. "Celebrate the Traditions of the Gina Bachauer," 1.

[7] William S. Goodfellow, "Bachauer Competition Outlook: Now That the Bird's on Its Own, Can It Still Fly?" *Deseret News*, 8 Feb 1987.

[8] Paul Pollei to Fernando Laires, TL, 8 Feb 1981, Gina Bachauer Archive.

[9] The World Federation of International Music Competitions, founded in 1957, is an association of international organizations committed to discovering artistic talent and furthering careers through public competition. Membership is limited to competitions meeting high artistic and organizational standards in many areas, including the regularity of the event, open international participation, the international makeup of the jury, and a not-for-profit structure. "World Federation of International Music Competitions."

Cleveland International Piano Competition.[10] The prizes continued to include a grand piano, a New York recital and concert engagements, and larger cash awards. In conjunction with the Temple Square Concert Series, Bachauer organizers instituted an annual piano recital series. In a document titled "Celebrate the Traditions of the Gina Bachauer Piano Foundation," Paul Pollei describes the considerable growth of the Bachauer competition during this period. Increased financial needs caused the Utah Symphony management to discontinue its sponsorship of the competition in 1986.[11]

In response to the elimination of funding from the Utah Symphony, the Bachauer competition coordinators created the independent, non-profit organization of the Gina Bachauer International Piano Foundation, complete with its own management and Board of Trustees. In addition to continuing its plans to hold a Ninth Gina Bachauer International Artists Competition in 1988, the newly established foundation returned to director Paul Pollei's initial vision of educating young musicians, teachers and music audiences through the formation of a new annual Bachauer Festival and the first Junior International Competition in 1987.[12] The festival included a large number of piano recitals throughout Salt Lake City as

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[10] To date, no other U.S. competition is included in this noteworthy list.

[11] Pollei, "Celebrate the Traditions of the Gina Bachauer," 1.

[12] Goodfellow, "Bachauer Competition Outlook;" Gina Bachauer International Piano Foundation, http://www.bachauer.com/about.html (accessed October 21, 2008).

well as educational workshops and master classes.[13] Modeled after the original artist competition, the junior-level event included two divisions for pianists ages 8-12 and 13-18. In preparation for the 1988 biennial Artists Competition, international auditions took place in seventeen cities worldwide including Oslo, London, Warsaw, Tel Aviv, Tokyo, and Sydney.[14]

Following the 1988 competition, in an effort to manage the festival, the junior competition and the international auditions, the foundation once again decided to adjust the competition calendar. Although the Gina Bachauer International Piano Festival would continue annually, the junior and artist-level competitions would occur triennially, with international auditions held in each year preceding the International Artists Competition.[15]

Adhering to this plan, the Tenth and Eleventh Gina Bachauer International Piano Competitions took place in 1991 and 1994, with Junior International Competitions occurring in 1990, 1993, and 1996.[16] As part of the annual festivals, performers and educators continued providing recitals, educational workshops and

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[13] "Piano Recitals Throughout the Town Help Celebrate June is Bachauer Piano Month, " TD [press release], 1987, Gina Bachauer Archive.

[14] Jay Beck, "Bachauer Competition Completes Worldwide Search: Winning Pianists Announced," TD [press release], 23 July 1987, Gina Bachauer Archive.

[15] William S. Goodfellow, "Bachauer Competition Shifts to 3-year Cycle," *Deseret News*, 12 March 1989. The article also notes that the Leeds Competition in England runs on a three-year cycle.

[16] The 1996 junior level age categories changed to 11-14 and 15-18.

master classes to a receptive public.[17] In 1994, the Gina Bachauer International Piano Foundation initiated additional activities, which included a Jazz Concert Series, programs in area schools, a five-day conference on the life and career of Gina Bachauer, and a national symposium on the "State of the Piano" at Steinway Hall in New York.[18] The PianoTeams® International Competition was an innovative addition to the 1996 events, requiring ensemble performances by five pianists of any age on five instruments, a concept developed by N. Jane Tan.[19]

Although these events met with public success, they once again stretched the organization's resources to its limits, and several foundation members suggested the postponement of fiscal activities at the conclusion of the 1996 contest.[20] As part of its recovery plan, the Bachauer Foundation chose to adopt a four-year competition rotation similar to that of the International Tchaikovsky Competition and the Van Cliburn International Piano Competition. The foundation scheduled the Twelfth Gina Bachauer International Artists Piano Competition to be held in 1998. This not only allowed adequate time to prepare for the event, but also resulted in the thirteenth artist-level competition taking place in 2002, the same year Salt Lake City hosted the Winter Olympics. In order to capitalize upon the

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[17] General Manager Andrea Barnes noted that more than six thousand audience members attended these events in 1992. (Andrea L. H. Barnes to Bachauer Supporters, TL, 30 June 1992, Gina Bachauer Archive.)

[18] Jeffrey Chappell, "The Piano: Its Present and Future," *Piano & Keyboard* no. 179 (March/April 1996): 26-27.

[19] "Gina Bachauer 1996 Junior Piano Competition Breaks Entry Record," TD [press release], 1996, Gina Bachauer Archive.

[20] Pollei, "Celebrate the Traditions of the Gina Bachauer," 3.

strong public response to the Junior and PianoTeams® events and continue the organization's momentum, the Gina Bachauer Junior and PianoTeams® International Competitions returned for a second consecutive year with the junior-level contest consisting of a single division for ages 14-18.[21] The competition for this age division was renamed the Gina Bachauer Young Artists International Piano Competition in 1999 and the younger age division (ages 11-13) became known as the Junior Competition in 2000.

As the foundation entered the new millennium, it continued to assert its presence as an educational and artistic entity. For the 1999-2000 academic year, the organization developed a program titled "Music in the Schools" with the specific goal "to make accessible the power of piano music to every child in Utah," and also instituted a Bachauer Concert Series featuring prominent artists and Bachauer competition laureates.[22] The annual June piano festival included recitals, seminars, and master classes presented to the public. The competitions brought continued international recognition to the foundation. The foundation also initiated an adjudication procedure that allowed each competitor to perform three rounds before any elimination.[23] This "no-elimination rule" was so successful that the

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[21] William S. Goodfellow, "Siblings to Share the Limelight at Junior Bachauer Competition," *Deseret News*, 15 June 1997.

[22] "Music-in-Our-Schools," *Gina Bachauer International Artists Piano Competition* (Salt Lake City: Gina Bachauer International Piano Foundation, 2006), 90.

[23] Lorin Killian, "Salt Lake Welcomes World's Most Promising Young Piano Talents for Junior Gina Bachauer Competition," TD [press release], 2000, Gina Bachauer Archive; Paul Pollei to Richard Rodzinski, TL, 19 Mar 2001, Gina Bachauer Archive.

organization has continued it for all competitions since 2001, including the artist-level events. During this period, the foundation also eliminated the grand piano from the gold medal package of the International Artists Competition in favor of a larger cash prize, which increased from $10,000 to $30,000.[24]

In 2003, the Gina Bachauer International Piano Competitions received a five star distinction in Gustav Alink's *Piano Competitions Worldwide*, the highest possible rating. Only 31 of the 420 piano contests listed obtained such a ranking. Alink's evaluation considered numerous factors including the level of contestants, quality of the jury, repertoire requirements, and prize packages.[25] That same year, the foundation added another competition category to its four-year cycle by introducing the Gina Bachauer International Amateur Competition for ages 33 and higher.

The quadrennial cycle continued with the 2004 Junior and PianoTeams® International Competitions, the 2005 Young Artists International Competition, and the Fourteenth Gina Bachauer International Artists Competition occurring in 2006, celebrating the event's 30th anniversary. The Bachauer Foundation canceled the Second International Amateur Competition planned for 2007 to avoid conflicting with the Van Cliburn Foundation's amateur event also scheduled for that year. In 2008, the foundation sponsored both the Junior and Young Artists competitions, which marked the first time since 1996 that both age divisions competed in the

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[24] Catherine Reese Newton, "Bachauer's Next Stage," *Salt Lake Tribune*, 9 June 2002.

[25] Alink, *Piano Competitions Worldwide*; Tracey A. Harty, "Bachauer Receives 5-Star Rating in World Piano Competition Guide," TD [press release], 22 July 2003, Gina Bachauer Archive.

same year. Although no competition occurred in 2009, the June International Piano Festival featured renowned guest artists in master classes and solo performances. The most recent International Artists Competition occurred from June 16 – July 1, 2010.

Since creating the first competition in 1976, Paul Pollei has remained the central figure in the Bachauer's history. His vision and determination ensured the event's survival during times of financial distress and transition; his educational convictions and standards of performance have been crucial elements in organizational decisions; and, as Artistic Director, he continues to represent the Bachauer to the international public. In 2001, he retired from his position at Brigham Young University, allowing him more time for foundation projects.[26] Since then, he has continued to be an integral part of the Bachauer establishment.

Purpose of the Study

The purpose of this study is to document the history of the Gina Bachauer International Piano Competition from its genesis in 1976 at Brigham Young University in Provo, Utah, through its continuation under the sponsorship of the Utah Symphony to its eventual establishment as an independent entity under the direction of the Gina Bachauer International Piano Foundation and on to the current day. Particular attention is given to the organizational elements of the event such as types of competitions held, competition rules, number of rounds and their structure

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[26] Edward Reichel, "Return of the Bachauer," *Deseret News*, 13 June 2004; Joseph Smith, "Bringing Music Into Schools," photocopy of unknown publication [2003], Gina Bachauer Archive.

for the various competitions, adjudication procedures and awards given, and how and why such elements may have changed throughout the competition's history. A survey of the repertoire offered by the contestants also documents the music literature most often prepared by competitors as well as the pieces performed by the top-ranking finalists.

Need for the Study

The World Federation of International Music Competitions currently recognizes four international solo piano competitions held in the United States: the Gina Bachauer International Piano Competition, the Cleveland International Piano Competition, the Van Cliburn International Piano Competition, and the University of Maryland – William Kapell International Piano Competition.[27] Of these, the only competition to have received significant scholarly and historical attention is the Van Cliburn Competition.[28] Although local newspaper articles and the Bachauer Competition's program books provide brief accounts of the Bachauer's development, no complete or formal study of the event's history has been compiled. The nearest approximation to such a compilation is the collection of files and accumulated documents contained in the Gina Bachauer Archive, a special collection housed at the Harold B. Lee Library at Brigham Young University in Provo, Utah.

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[27] "World Federation of International Music Competitions."

[28] See especially Joseph Horowitz, *The Ivory Trade: Music and the Business of Music at the Van Cliburn International Piano Competition* (New York: Summit Books, 1990).

Rationale

As one of the few competitions in the United States recognized by the World Federation of International Music Competitions, the Gina Bachauer International Piano Competition is worthy of study. Its thirty-four year history demonstrates a steadfast commitment to the musical arts, and a documented account of this history is, as of yet, missing from the literature.

Further, a compilation of the repertoire programmed by each contestant provides insight into which pieces competitors offer most and allows comparison of the finalists' literature to that of the other contestants. Noting the literature prepared by the top-ranking finalists in comparison to that most often offered by other contestants demonstrates whether or not a person's choice of repertoire determines his or her chances of winning in advanced competition. This is a useful reference for both teachers and students preparing for similar competitions and events.

Finally, the goal of the Gina Bachauer International Piano Foundation is, in part, "to educate musicians and non-musicians to a higher caliber of performance and appreciation" and to provide "significant musical experiences for audiences and performers."[29] Documenting the activities carried out in a desire to fulfill these objectives may aid other organizations in making decisions that will enhance the educational viability of similar endeavors.

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[29] "Bylaws of The Gina Bachauer International Piano Foundation," TD, Gina Bachauer Archive. The competition programs from 1990 to the present day also contain this mission statement.

Procedures

This study documents the history of the Gina Bachauer International Piano Competition from 1976 to the present, with specific focus on the structural elements of the competitions themselves and the repertoire offered by the contestants. Principal historical research was conducted at the Gina Bachauer Archive at Brigham Young University as well as through a personal interview with Dr. Paul C. Pollei, the primary individual responsible for the creation and continuation of the competitions and the supporting foundation. Published competition programs provided primary information regarding repertoire.

The archive, established in 1989, is a collection of materials associated with the Gina Bachauer International Piano Foundation and the life of pianist Gina Bachauer.[30] It contains thousands of documents in the form of programs, applications, audio and video recordings, photographs, contracts, itineraries, foundation memorandums and meeting minutes, personal and official correspondences, press releases and newspaper clippings, and a large variety of other artifacts. The Bachauer Foundation transfers nearly all of the significant records and materials from previous competitions to the archive. The organization keeps the most current information on file at its central office in Salt Lake City. This study serves as a practical synopsis of the information in the extensive material holdings of the Gina Bachauer Archive in relation to the competitions as well as the information in the historical documents contained in the Bachauer offices.

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[30] David Day, "An Introduction to the Gina Bachauer Archive at Brigham Young University," in *1998 Gina Bachauer International Piano Competition*, 126.

Limitations of the Study

It is not the purpose of this document to offer a detailed examination of the inner workings or complexities of a non-profit organization such as the Gina Bachauer International Piano Foundation, although the study does mention certain aspects when relevant to the historical development of the competitions. It is also not the intention of this study to assess the value of competitions in general or to quantify the success of the Bachauer events relative to other international piano contests.

Outline of the Document

The document contains six chapters, a bibliography, and appendices. The first chapter introduces the topic, discusses the purpose, need, scope and limitations of the study. Chapter two provides a review of related literature, with the third chapter consisting of a brief history of selected keyboard competitions to the present day, establishing a context for the 1976 entry of the Bachauer into the arena of international competitions and its continuing growth and development.

Chapters four and five constitute the bulk of the document. Chapter four discusses the development of the Gina Bachauer International Piano Competition from its introduction in 1976 as part of the Brigham Young University Summer Piano Festival in Provo, Utah, through its continued success in Salt Lake City under the patronage of the Utah Symphony, to its current status as part of the Gina Bachauer International Piano Foundation, an independent, non-profit organization. Special focus is given to the structural and organizational elements of each artist,

young artist, junior and amateur competition event including contest rules, the number of rounds, adjudication and elimination procedures and the awards given to the top performers, as well as the reasons for the developments and changes. The piano foundation's outreach to the public through festivals, recital and concert series, and its "Music in the Schools" program is also discussed.

Chapter five concentrates on the repertoire offered by the competitors, noting the pieces most often programmed by each year's contestants as well as the literature performed by the first, second, and third-place winners. Repertoire requirements are noted with tables containing the results for each competition year. Chapter six presents conclusions and recommendations for further study. Finally, appendices provide a list of competitions by year, complete lists of competitors and judges as well as questions prepared for an interview with Paul Pollei, Founder and Artistic Director of the Gina Bachauer competitions.

CHAPTER 2

Review of the Literature

Much of the literature relating to music competitions involves the debate over the value of competition in education and the arts. Although many types of literature examine this issue, there is an especially large number of articles either defending or criticizing contests, with discussion focused on one or more of the following questions: Do performance competitions assist in professional career development? Is objective adjudication possible? Are there too many contests, and what kind of performances do these competitions promote? Rather than expressing a polarizing view, some articles, sections of books, and dissertations concentrate on the educational implications of competitions in order to enhance their value and reinforce the positive aspects for those involved. Although historical information is at times included in the above discussions, historically centered writing makes up the smallest percentage of the available literature, and usually focuses on a specific facet of a competition or contest year.

The Value of Competitions Debated

The debate surrounding competitions is not new. For the past century, articles have argued the merits and shortcomings of contests with ever-increasing intensity. By the 1960s, largely due to Van Cliburn's triumph at the 1958 International Tchaikovsky Competition, the contest movement became part of American culture and commentaries in journals and newspapers became

commonplace. An example of the divergent views of this time is evident in the articles of Ylda Novik and Shirley Fleming. In Novik's 1967 article titled, "Positive Approach to Contests," she argues that competitions increase one's knowledge of repertoire and give one additional performance experiences.[1] Fleming, conversely, in "Competitions – The Game Nobody Likes," maintains that the damage of "failing" and the arbitrary nature of contests carry more risks than rewards.[2]

The arguments continued unabated and unresolved as the new millennium approached, and the opinions expressed were no less contrary. Bernard Holland, in his 1989 *New York Times* article "Piano Competitions: New Path to Success," insists that despite the controversial aspects of contests, they have a practical value and serve to introduce many aspiring pianists to the professional music world.[3] In her *Newsweek* description of the 1997 Van Cliburn International Competition, however, Yahlin Chang compares such contests to the Gong Show, stating that there can be no true winner as the era of the professional concert pianist has ended.[4]

The deliberation continues in the twenty-first century. Duo-pianists Melvin Stecher and Norman Horowitz, confident that competitions promote performers

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[1] Ylda Novik, "Positive Approach to Contests," *American Music Teacher* 16, no. 3 (January 1967): 16-17, 43.

[2] Shirley Fleming, "Competitions – the Game Nobody Likes," *Musical America* 18 (July 1968): 8, 24.

[3] Bernard Holland, "Piano Competitions: New Path to Success," *New York Times* (6 March 1989).

[4] Yahlin Chang, "Music: The Piano Competition. You're Damned If You Do…" *Newsweek* 129, no. 23 (9 June 1997): 77

and the musical arts, established the New York International Piano Competition in 2002. Their article "The Positive Power of Competitions" describes this competition, its educational role for audiences and young performers, and its support of the contestants.[5] In direct contrast, Dolores Fredrickson writes in her 2007 article "Fool's Gold" that any form of musical competition is antithetical to art's true purpose of expression and communication.[6]

Competitions as a Component of Career Development

The impact of competitions upon career development is an issue that garners considerable attention in the professional literature. Concert pianist and music educator Grant Johannesen addresses this topic in his book *Journey of an American Pianist*, a memoir that traces his life and career performing, competing, teaching, and judging competitions.[7] In it he writes about competitions and their positive and negative influence on music, performers, and career development. His chapters titled "Piano Competitions" and "Inside an International Piano Competition" are especially relevant to this study, as they assert his opinions regarding competitions and relate his judging experiences. Although presented in a historical framework, the text functions largely as guidance for the young pianist seeking a career. Surprisingly, as founder of the Casadesus International Piano

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[5] Melvin Stecher and Norman Horowitz, "The Positive Power of Competitions," *American Music Teacher* 52, no. 5 (April/May 2003): 33-37.

[6] Dolores Fredrickson, "Fool's Gold," *Clavier* 46, no. 3 (March 2007): 46.

[7] Grant Johannesen, *Journey of an American Pianist* (Salt Lake City: University of Utah Press, 2007).

Competition (later renamed the Cleveland International Piano Competition), Johannesen's tone is primarily negative when discussing a competition's ability to shape a career. He summarizes his belief at the beginning of the seventh chapter where he states, "The implicit promise that a competition will make a major career is almost always an unfulfilled bargain."[8]

Abram Chasins, while not as dire in his remarks, also questions whether competitions are necessary and the extent of their ability to build a career. In his book, *Music at the Crossroads*, the pianist, composer and educator observes what he considers the primary issues in American classical music.[9] He covers financial and economic issues, the music-education system, management and careers, as well as contests. Chasins states that although there may be other methods of establishing a performance career, competitions have replaced the former role of the New York recital debut in presenting young performers to the public. Even so, winning a contest is not an automatic guarantee of professional recognition.[10]

Similarly, in *Speaking of Pianists*, another book by Chasins, the author indicates that a competition win may have little impact on a career.[11] Through his discourse on notable pianists of the past, Chasins integrates his opinions and observations regarding the trajectory of the piano profession in the second half of

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[8] Johannesen, *Journey of an American Pianist*, 104.

[9] Abram Chasins, *Music at the Crossroads* (New York: The Macmillan Company, 1972).

[10] Ibid., 94-95.

[11] Abram Chasins, *Speaking of Pianists*...3d ed. (New York: Da Capo Press, Inc, 1981).

the twentieth century. He states that although a competition victory often has no lasting effect on a performer's status, contests currently provide the greatest prospect for career advancement.[12]

In numerous interviews reported throughout the literature, artists with competition experience confirm that participation is all but a requisite for endorsement in the field. During an interview with *Contemporary Keyboard*, renowned pianist Jeffrey Swann discusses topics such as schools of playing, competitions, and recording, and reaches a similar conclusion to Chasins.[13] Swann states that even though contests create artificial performing environments, they are the most reliable way to achieve success.[14]

Freddy Kempf views competition as an essential element for those desirous of earning a living by performing. Ates Orga's *Piano & Keyboard* interview with Kempf focuses on the young pianist's life following his controversial third place finish at the 1998 Tchaikovsky International Competition, where many critics and audience members felt he deserved higher recognition. Kempf believes that although winning is not necessary, performing in contests is now the sole avenue available for young performers wishing to launch their careers.[15] In David Dubal's book *Reflections from the Keyboard*, a collection of more than 40 interviews with

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[12] Chasins, *Speaking of Pianists...*, vi-vii, 309.

[13] Bob Doerschuk, "Backstage with Jeffrey Swann: Interview by Dave Helland," *Contemporary Keyboard* 3, no. 3 (September 1977): 8, 40-41, 45.

[14] Ibid., 8.

[15] Ates Orga, "Noteworthy: Freddy Kempf: Modern Man, Old-World Spirit," *Piano & Keyboard* no. 206 (September/October 2000): 19-21.

well-known pianists, many performers express similar thoughts.[16] For example, Garrick Ohlsson, a successful contestant in several major competitions, stresses that to distinguish oneself, one must compete.[17]

Phillip Person, attempting to move away from subjective opinion toward more quantifiable data, designed a study of thirty concert pianists. His dissertation, "An Occupational Study of Concert Pianists," examines a selection of variables in the careers of these musicians, including the role competitions may have played in their successes.[18] Information collected from the participants of the study covers recruitment and entry into the profession, mobility within the occupation, performance opportunities, connectivity between colleagues, and circumstances of retirement. In his investigation of social selection and occupational entry, he found that of the thirty subjects studied, twenty-four had won major competitions, and that obtaining management without such awards is difficult.[19]

Issues of Adjudication

Even those who agree that competitions are a necessary component of career development admit that juries do not always reward the best performers, and the literature discusses the objectivity of adjudication at length. James Paul

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[16] David Dubal, *Reflections from the Keyboard: The World of the Concert Pianist* (New York: Summit Books, 1984).

[17] Ibid., 251-252.

[18] Phillip A. Person, "An Occupational Study of Concert Pianists" (Ph.D. diss., Yale University, 1972).

[19] Ibid., 34

Kennedy focuses on judging concerns in his *Music Educators Journal* article, "Are Contests Musical Experiences?"[20] He maintains that above all other elements, the quality of adjudication determines a competition's merit, and despite his interest in improving the current situation, his outlook seems bleak. Kennedy quotes the celebrated violinist Mischa Elman in an address at the Curtis Institute, saying "The very nature of music makes it impossible to judge performances fairly by contests."[21]

Ava Comin Case, while believing that unbiased judging is attainable, mentions that even the best of juries make mistakes. She reviews the role of adjudicators in her *American Music Teacher* article, "That Strange Creature, the Contest Judge."[22] While emphasizing the serious responsibilities of judges, she repeatedly references their humanity, noting that a jury might evaluate the same performances differently under altered circumstances or at another time.[23]

Even if adjudicators develop a criteria set with which to make consistent evaluations, many claim the process is fundamentally problematic. The November 1973 contest-focused issue of *Clavier* begins with an editorial that highlights questions regarding contests.[24] It contends that such graded assessment is not only

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[20] James Paul Kennedy, "Are Contests Musical Experiences?" *Music Educators Journal* 47, no. 3 (January 1961): 60, 62, 64, 66-67.

[21] Ibid., 60.

[22] Ava Comin Case, "That Strange Creature, the Contest Judge," *American Music Teacher* 13, no. 3 (January/February 1964): 6-7.

[23] Ibid., 7.

[24] "Contests, an Editorial," *Clavier* 12, no. 8 (November 1973): 10-11.

difficult, but that comparing two exceptional musical performances may be inappropriate. To support such a claim, the editors cite Arnold Schultz as saying, "If Myra Hess and Horowitz were among the finalists, what would the decision be?"[25]

Acknowledging that formal evaluation is an accepted part of the current performance culture, a number of studies investigate ways to promote fairness and quality of adjudication. Harold Fiske examines the results of several studies seeking to improve the reliability of judging in the *Music Educators Journal's* "Who's to Judge? New Insights into Performance Evaluation."[26] Although some of his findings are unsurprising, others contradict popular convention. Fiske finds that the number of judges is more important than their individual specialties. Having a seven-member panel evaluate a group of performances, instead of having an individual judge, increases consistency of assessment from 10-25% to between 60-70%.[27] He also states that panels of musicians with a variety of specialties are equally consistent to panels with a single area of expertise. If juries rate overall performances, it provides greater reliability than rating individual performance traits. Results are similar when assessing both recorded and live performances. Fiske also reports that jurists rarely require complete performances for evaluation, as they arrive at their conclusions early in the process.[28]

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[25] "Contests, an Editorial," 11.

[26] Harold E. Fiske, "Who's to Judge? New Insights into Performance Evaluation," *Music Educators Journal* 64, no. 4 (December 1977): 22-25.

[27] Ibid., 23-24.

In Dean Elder's 1999 *Clavier* article, "Fanny Waterman Reflects on Competitions and Careers," he interviews the founder of the Leeds International Pianoforte Competition regarding her perception of contests and the controversial issues that often accompany them.[29] Much of the conversation focuses on judging concerns, including the idea that jurists may reach decisions before the conclusion of a competition. Waterman, recalling the problems this caused in the 1969 Leeds Competition when Clifford Curzon's early decision nearly cost Radu Lupu first prize, emphatically believes that panels must withhold judgment until the last performance concludes.[30]

Prompted by his experience judging the 1996 Sydney International Piano Competition, Elder expresses his own views on adjudication in the article, "Comments from the Jury Box."[31] He outlines how he assesses competitive performances, giving specific technical examples from the repertoire. Elder also mentions several factors that may make judging problematic, including preconceived ideas, distracted jurors and evaluating one's own students. Like Elder, Elizabeth Borowsky draws from her experiences at a single competition to highlight adjudication issues. In "Stunning Pianists Delight in Chopin," she describes how journalists and audience members disagreed with the judges' choices

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[28] Fiske, 24-25.

[29] Dean Elder, "Fanny Waterman Reflects on Competitions and Careers," *Clavier* 38, no. 1 (January 1999): 11-16.

[30] Ibid., 13.

[31] Dean Elder, "Comments from the Jury Box," *Clavier* 36, no. 2 (February 1997): 21-24, 29.

at the 2005 International Frédéric Chopin Competition, especially in the early rounds.[32] She observed that pupils of jurists made up a considerable proportion of those advancing, proving the process to be largely political. Ultimately, the public agreed with the adjudication panel's assessment of Rafał Blechacz, the recipient of first place and all of the special prizes.

Music critic and journalist Harold Schonberg, in his *New York Times* article titled "A New Look in Musical Competitions," observes that even when competitions are designed to promote impartiality, the public may not agree with the ultimate result.[33] Schonberg cites the Queen Elisabeth Competition's 1975 solution of establishing a Prize of the Public, awarded by those following the contest over radio, television, and at the event. He maintains that while audiences respond favorably to flamboyant individuality, juries prefer refined conformity.

The Competition Artist and the Proliferation of Contests

The dichotomy between the type of performers most audiences favor and those selected by contest judges generates debate concerning the performances promoted by competitions. Critics argue that in their endeavor for consistent objectivity, juries encourage homogeneity by rewarding technical precision over originality. As a result, competitors focus less on inspirational musicality than on flawless execution and avoidance of the unsettling.

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[32] Elizabeth Borowsky, "Stunning Pianists Delight in Chopin," *Clavier* 45, no. 2 (February 2006): 26-28.

[33] Harold C. Schonberg, "A New Look in Musical Competitions," *New York Times* (20 July 1975).

Owen Goldsmith, pianist, composer, and writer for *Contemporary Keyboard*, interviews prominent concert artist Ivan Davis regarding musical training, competitions, and concert repertoire in "Ivan Davis: Classical Virtuoso in the Romantic Tradition."[34] Known for his bold interpretations, Davis finds the rise in unimaginative performances disturbing. He recognizes that contestants who deliver standard presentations bother the fewest people and become the winners, but he also illustrates instances when this practice results in the neglect of the true artists, adding, "I'd rather be offended than bored."[35]

According to writer, editor, and classical music critic Shirley Fleming, those who exhibit individuality encounter much resistance. Her article in *Musical America*, titled "Youri Egorov," gives an account of the young performer's experiences during and following the 1977 Van Cliburn Competition.[36] Fleming states that juries rarely reward those who offer unique performances, and claims that Egorov did not proceed to the finals due to his innovative musical approach, which makes consensus among multiple judges improbable.

Not only do competitions influence the performers' interpretive choices, but they also affect the repertoire each participant programs. In Bob Doerschuk's article, "Conservatory Education: Behind the Scenes at Julliard & Eastman," he investigates the changes in the musical landscape for the concert artist and how

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[34] Owen Goldsmith, "Ivan Davis: Classical Virtuoso in the Romantic Tradition," *Contemporary Keyboard* 3, no. 1 (January 1977): 14-15, 36.

[35] Ibid., 15.

[36] Shirley Fleming, "Youri Egorov," *Musical America* 28, no. 7 (July 1978): 4-5.

these changes affect those studying at two of the nation's prominent conservatories.[37] Much of the article discusses the literature the students study, and Doerschuk finds that young artists are inclined to perfect a small number of traditional pieces rather than seeking a larger repertoire, in the hope of assuring a contest win by advancing these pieces to an exceptional level. Schonberg, in his *New York Times* article "All Those Smart Kids, Where is Their Individuality?" confirms this practice, adding that young pianists travel from one competition to the next in a capricious musical lottery, hoping that their next performance will end in victory.[38] Schonberg adamantly opposes this "misapplied musicianship," and observes the alarming similarity these competition artists display.

Many writers fault the considerable number of contests occurring each year. The World Federation of International Music Competitions now regulates over 120 of the world's most significant competitions, and new contests emerge each year. The continually increasing number of contests provides young hopefuls with a constant supply of opportunities to display their talents and acquire fame. Although some believe that the proliferation of prizes diminishes their significance, others disagree. In his *Clavier* article, "The Travelling Jury," Dean Elder moderates a discussion regarding competitions and competitive artists with three other members of the 1997 Van Cliburn screening jury.[39] Both Elder and Jerome Lowenthal,

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[37] Bob Doerschuk, "Conservatory Education: Behind the Scenes at Julliard & Eastman," *Contemporary Keyboard* 6, no. 7 (July 1980): 30-33.

[38] Harold C. Schonberg, "All Those Smart Kids, Where is Their Individuality?" *New York Times* (19 October 1969).

renowned concert artist and educator, believe that the escalation in contests signifies their importance. Competitions give pianists unique performing opportunities that mimic the pressures of the concert world, and provide audiences with an array of advanced performances.

The Educational Value of Competitions

The opportunity to present one's art for judges, colleagues, and audience members is a benefit of competitions. In his *New York Times* article, "What Are Contests Worth?" Harold Schonberg briefly examines the issues surrounding contests and reaffirms that competitions offer valuable performance opportunities for all contestants, even those who do not place first.[40] He contends that competitions provide practical experience for the performers with no more undue pressure than one encounters in any other performance venue. Celebrated pianist and music educator Gui Mombaerts agrees, noting in his interview with *Clavier* editor Samuel Randlett that competitions are useful not only to those who win, but to all competitors.[41] Contestants learn from playing and receiving feedback from adjudicators as well as from listening to others perform, and the knowledge gained from such experiences enhances future performances.

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[39] Dean Elder, "The Travelling Jury: A Discussion Moderated by Dean Elder," *Clavier* 36, no. 5 (May/June 1997): 36-39, 42-43.

[40] Harold C. Schonberg, "What Are Contests Worth?" *New York Times* (21 August 1966).

[41] Samuel Randlett, "In Favor of Contests: An Interview with Artist Teacher Gui Mombaerts," *Clavier* 5, no. 4 (September 1966): 15-16.

The interest in the educational benefits of competitions has prompted studies of contests from the novice to artist levels. Donald DeuPree compiles data from public school instrumental and vocal directors as well as music administrators regarding their opinions of music competition events in his dissertation, "An Analysis of the Colorado Large Group Music Competition-Festival System."[42] Although limited to secondary levels in Colorado, the study reveals notable findings. DeuPree concludes that large group competitions are educationally valuable, with the positive aspects outweighing the drawbacks, even for those groups not receiving the highest ratings. He notes that contests provide students the opportunity to listen to other entrants and, when used as an educational tool by music directors, promote high quality performances.[43]

Bruce Cook's dissertation, "Twenty-Five Years of Music Competition under University Interscholastic League Administration," provides an account of the primary developments in Texas high school music competitions as managed by the interscholastic organization.[44] In his second and third chapters, Cook gives a brief account of educational competition history and early contests in Texas. He then explores the University Interscholastic League Administration, focusing on its foundation, executive structures, performance regulations, and evaluative methods.

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[42] Donald D. DeuPree, "An Analysis of the Colorado Large Group Music Competition-Festival System" (Ed.D. diss., Colorado State College, 1968).

[43] Ibid., 189.

[44] Bruce Farrell Cook, "Twenty-five Years of Music Competition under University Interscholastic League Administration" (DMA diss., University of Texas at Austin, 1975).

Through this examination, Cook finds that competition encourages advanced achievement and promotes positive social interaction.[45]

Of greater relevance to this document are studies involving contests for advanced performers. Eileen Cline's dissertation, "Piano Competitions: An Analysis of Their Structure, Value, and Educational Implications," mentions secondary-level contests and festivals, but primarily focuses on artist-level piano competitions occurring around the world.[46] Her extensive study collects information concerning artist-level competition participation and investigates the educational significance of such endeavors. Cline examines a broad portion of the literature, including books, studies, contest directories, and periodical articles dating as early as 1901, and reveals a gamut of positions and perceptions regarding competitions, which effectively establishes the need for more current and focused investigation. She presents an historical overview of contests and descriptions of twenty-three celebrated competitions, and reports her findings from personal interviews and surveys of those active in the competitive world. Cline gives special focus to the potential benefit or harm resulting from contests, their impact on careers, aspects of adjudication, and facets of contest organization. She summarizes her findings and develops conclusions regarding key elements of organizational success, competition's effects on society, careers and personal growth, and educational implications.

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[45] Cook, 161.

[46] Eileen T. Cline, "Piano Competitions: An Analysis of Their Structure, Value, and Educational Implications" (D. Mus. Ed. diss., Indiana University, 1985).

Cline asserts that, from over one hundred interviews, the most notable result is that each person cited at least one opinion of competitions not stated by others. The only consensus involved the belief that contests are now a necessary aspect of the music profession.[47] Despite the diversity of thought revealed in the study, Cline concludes that music competitions encourage increased focus in the arts and provide educational opportunities. She believes contests are models of the performing world that provide practical experience for competitors, although their benefit as such is limited when involving young children and increases as students reach advanced levels.[48]

In spite of literature citing the educational benefits of competitions, critics such as Alfie Kohn and D. J. Clevenger insist that such rewards are an illusion, and that participation in contests is not only counter to the arts, but to the human condition. Kohn, a prominent author and lecturer in the social sciences, offers a scathing critique of competitions in his book, *No Contest: The Case against Competition.*[49] Throughout his book, Kohn uses hundreds of research studies to argue against competitive situations. He claims that competition is not an effective learning tool, does not promote excellence, and is avoidable. The final chapters of his book offer suggestions for changing the educational structure of the classroom and society to one that is more cooperative. Clevenger also examines the educational ramifications of contests through a sociological lens in his article for

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[47] Cline, "Piano Competitions," 34.

[48] Ibid., 597-599.

[49] Alfie Kohn, *No Contest: The Case against Competition* (Boston: Houghton Mifflin, 1992).

Educational Leadership titled "Competition and the Culture," where he investigates individual and group competition in the Israeli Kibbutz, Soviet, Japanese, and American cultures.[50] He argues that competition is not an aspect of every society, and that competitive approaches do not enhance learning.

In contrast, a recent sociological study suggests that music contests are highly valuable cultural occurrences, promoting greater education and understanding of the musical arts. In her 2008 dissertation, "Playing to Win: A Cultural Sociology of the International Music Competition," Lisa Lorraine Helen McCormick observes five international competitions and interviews forty-five competitors, judges, and directors.[51] She divides her discourse into sociological analysis of the competition organizations, the performers' musical presentations of self, and the musical public and audience. McCormick concludes that international music competitions are significant as a social medium for negotiating musical ideals. Thus, their educational value goes beyond the compass of the individual performer to that of a larger cultural scope.

Historically Centered Literature

Competition has been a part of music for centuries, although there is far less literature outlining this history, especially when specifically focused on keyboard competitions, than that which argues the merits or shortcomings of such activities.

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[50] D. J. Clevenger, "Competition and the Culture," *Educational Leadership* 30, no. 6 (March 1973): 555, 557-558.

[51] Lisa Lorraine Helen McCormick, "Playing to Win: A Cultural Sociology of the International Music Competition" (PhD diss., Yale University, 2008).

Literature documenting the history of organized piano competitions generally does so as an introduction or portion of a text having a different primary focus. Historically centered writing represents a small portion of the literature, and typically reports a broad view of many competitions or a detailed account of a certain year or specific facet of an individual contest event.

Alison Lantham briefly outlines the history of music competitions in *The New Oxford Companion to Music*, beginning with the Pythian Games at Delphi.[52] Although she mentions the World Federation of International Music Competitions and lists several recognized international piano competitions, the article is necessarily broad and also references amateur choral and band contests as well as competitions for composers and other solo instruments.

American cultural historian Joseph Horowitz provides brief treatment of several competitions and their histories in his book *Classical Music in America: A History of Its Rise and Fall.* However, Horowitz only references these histories as they are relevant to his principal discussion, which involves composers, performers, and conductors and their contributions to classical American music over the last century.[53] Similarly, in his book *The Great Pianists*, Harold Schonberg presents an account of the personalities and techniques of well-known and obscure pianists.[54] Schonberg traces contributions to pianism from the instrument's invention to the

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[52] *The New Oxford Companion to Music*, s.v. "Competitions in Music."

[53] Joseph Horowitz, *Classical Music in America: A History of Its Rise and Fall* (New York: W.W. Norton & Company, 2005).

[54] Harold Schonberg, *The Great Pianists* (New York: Simon & Schuster, Inc., 1987).

modern era, and only refers to specific competitions when relevant to the lives of the keyboardists he features.

The July 1947 issue of *Etude* includes an article titled "Musical Duels," which recounts notable keyboard challenges featuring composer-performers such as Handel, Mozart, and Beethoven.[55] It notes that these contests of skill were once commonplace and stimulated interest in the arts. Bob Doerschuk briefly describes similar encounters in "Piano Competitions," an article written for *Contemporary Keyboard* following the 1977 Van Cliburn Competition.[56] Doerschuk traces the history of keyboard contests from these early musical jousts through the organization of international competitions such as the Queen Elisabeth, Leventritt, and Van Cliburn. He also examines the many controversial issues regarding contests, and includes commentary from competitors and organizers of these events.

Eileen Cline provides a synopsis of the history of keyboard competitions and the issues surrounding them in "The Competition Explosion: Impact on Education," a three-part article series for *American Music Teacher*.[57] Although largely parallel in conception to her dissertation, the concise chronology presented

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[55] Emmett E. Blind, "Musical Duels," *Etude* 65, no. 7 (July 1947): 380, 406.

[56] Bob Doerschuk, "Piano Competitions," *Contemporary Keyboard* 4, no. 3 (March 1978): 9-17.

[57] Eileen T. Cline, "The Competition Explosion: Impact on Education – Part I," *American Music Teacher* 31, no. 3 (January 1982): 9-12; Eileen T. Cline, "The Competition Explosion: Impact on Education – Part II," *American Music Teacher* 31, no. 4 (February/March 1982): 8, 10, 12-13; Eileen T. Cline, "The Competition Explosion: Impact on Education – Part III," *American Music Teacher* 31, no. 5 (April/May 1982): 20, 22-24.

in the articles clarifies the evolution of international piano contests and the development of numerous individual competitions. Michael Injae Kim also presents an overview of multiple competitions in his thesis titled "Piano Competitions: The Present Situation for Young Pianists." In this study, he investigates the difficulties developing pianists face in reference to contests.[58] Kim obtains much of his information from interviews with individuals involved in competition events, and includes profiles of eight international competitions.

There are, however, few documents that focus on the history of a single piano competition. Journal and newspaper articles frequently feature a particular contest in the days and even weeks surrounding the event, but these reports are brief and do not function as complete compilations of the contest's history. The Leeds International Pianoforte Competition and the Van Cliburn International Piano Competition have inspired notable exceptions.

In *Piano Competition: The Story of the Leeds*, Wendy Thompson and Fanny Waterman relate the history of the Leeds International Pianoforte Competition from its conception and initial event in 1963 to the time of the book's publication in 1990.[59] The text functions as an historical reference and as a memoir for Waterman, candidly discussing the problematic aspects of contests and how the Leeds event, through both successes and disappointments, continues to strive to overcome

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[58] Michael Injae Kim, "Piano Competitions: The Present Situation for Young Pianists" (D.M.A. thesis, Juilliard School, 1996).

[59] Wendy Thompson and Fanny Waterman, *Piano Competition: The Story of the Leeds* (London: Faber and Faber, 1990).

difficulties. The narrative of the competition's history consistently demonstrates Waterman's desire to foster the development and recognition of great talent.

The Van Cliburn International Piano Competition is the only piano competition in the United States recognized by the World Federation of International Music Competitions that has significant and current representation in the literature. B. Winton Fay writes of the Cliburn's development and history in her 2001 book *Cowtown Keyboards: From the First Piano in Fort Worth to Cliburn Competitions.*[60] She includes her own experiences hosting competition entrants, providing a unique perspective into the affirmation and the anxiety caused by contests. International concert pianist Lili Kraus' involvement with the competition is recounted in James Newcomer's book of 1997, titled *Lili Kraus and the Van Cliburn International Piano Competition: A Memoir of the TCU Years.*[61] Kraus was artist-in-residence at Texas Christian University from 1967-1983, and Newcomer relates her longtime support of the event. Although not specifically a history, Samuel Andrew Granade examines the works commissioned for the Cliburn in his 2001 thesis, "Appraising the value: the commissioned works of the Van Cliburn International Piano Competition."[62]

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[60] B. Winton Fay, *Cowtown Keyboards: From the First Piano in Fort Worth to Cliburn Competitions* (Fort Worth, TX: Ink Blink Pub., 2001).

[61] James Newcomer, *Lili Kraus and the Van Cliburn International Piano Competition: A Memoir of the TCU Years* (Fort Worth, TX: Texas Christian University, 1997).

[62] Samuel Andrew Granade, "Appraising the value: the commissioned works of the Van Cliburn International Piano Competition" (M.M. thesis, University of Illinois at Urbana-Champaign, 2001).

The most thorough account of the event's history is given in Joseph Horowitz's book *The Ivory Trade: Music and the Business of Music at the Van Cliburn International Piano Competition*, which centers on the 1989 Van Cliburn International Piano Competition.[63] He relates the history of the Cliburn event along with comparisons of other competitions, and assesses the state of classical music performance within the context of contests through interviews with former Cliburn contestants, current organizers and his own observation of the 1989 competition. After reporting on each round of the contest, Horowitz concludes that competitions are not the best way of promoting pianists, although he does credit the Van Cliburn International Piano Competition for its success in attracting popular media coverage.

Other than brief references in Horowitz's *The Ivory Trade* and Cline's dissertation, historical information regarding the Gina Bachauer International Piano Competition has been limited to local newspaper articles during competition periods and in the event's own program books, and no resource has provided an extensive review of the contest's complete history. The Gina Bachauer Archive at Brigham Young University contains numerous source documents relating to the competition's history, including programs, press releases, official foundation papers and newspaper articles. However, prior to this study no researcher had compiled or analyzed the material to present a definitive historical text.

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[63] Joseph Horowitz, *The Ivory Trade: Music and the Business of Music at the Van Cliburn International Piano Competition* (New York: Summit Books, 1990).

CHAPTER 3

An Historical Review of Selected Keyboard Competitions

The Beginnings of Keyboard Competitions

Competition has been a part of the human condition since the earliest of times. *New York Times* music critic Bernard Holland conjectures, "Competitions began, no doubt, with two cave men and one piece of raw meat."[1] Similarly, it is likely that musical rivalries are nearly as old as music itself. "I suppose that, once, a shepherd did play his flute for himself and perhaps some of his sheep," says Robert Mann, president of the Walter W. Naumburg Foundation, "but I imagine it wasn't long before a number of shepherds got together to hear who was the most adept or appealing player."[2] Certainly, historical accounts mention music contests as far back as ancient times. In Greece, the musical Pythian Games of Delphi took place quadrennially in the sixth century BCE.[3] The Spartans thought so highly of musical achievement that the victor of contests became a hero honored with a national holiday and was awarded tax exemption for life.[4]

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[1] Bernard Holland, "Piano Competitions: New Path to Success," *New York Times* (6 March 1989).

[2] Bob Doerschuk, "Piano Competitions," *Contemporary Keyboard* 4, no. 3 (March 1978): 9.

[3] *The New Oxford Companion to Music*, s.v. "Competitions in Music."; Doerschuk, "Piano Competitions," 10.

[4] James Paul Kennedy, "Are Contests Musical Experiences?" *Music Educators Journal* 47, no. 3 (January 1961): 60.

The Welsh *eisteddfodau*, festivals of literature and music where performers' skills were tested, date from the seventh century and the French *puys*, confraternities which sponsored similar events and gave the winner the title of "king", originated in the twelfth century.[5] The song contests of the Minnesingers in the thirteenth century and the singing tournaments of the Meistersingers of the fifteenth and sixteenth centuries were highly organized and awarded prizes to the winners.[6]

One can trace keyboard competitions to the sixteenth century as well, when harpsichord, clavichord and organ playing became increasingly popular. Individual musicians engaged in contests between each other in churches, homes of aristocratic patrons, and palaces of royalty, either in an attempt to procure a position or for the entertainment of the elite.[7] In 1557, Claudio Merulo defeated Andrea Gabrieli in a contest for the post of organist at St. Mark's in Venice. In 1708, Cardinal Ottoboni hosted a Venetian ball where he arranged a contest between Handel and Scarlatti as part of the entertainment. Although Handel was

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[5] *The New Oxford Companion to Music*, s.v. "Competitions in Music," and s.v. "Puy."

[6] Cora B. Ahrens and G. D. Atkinson, *For All Piano Teachers* (London: The Frederick Harris Music Co. Limited, 1955), 112; William H. Baxter, Jr., "Music and the Competitive Spirit," *Intellect* 104, no. 2369 (November 1975): 203; Doerschuk, "Piano Competitions," 10.

[7] Joseph Horowitz, *The Ivory Trade: Music and the Business of Music at the Van Cliburn International Piano Competition* (New York: Summit Books, 1990), 59; *The New Oxford Companion to Music*, s.v. "Competitions in Music."

the obvious winner on the organ, the harpsichord competition was a tie and resulted in a shared respect between the two musicians.[8]

Not all contests ended as cordially. When Jean Lavis Marchand, celebrated in the Parisian court for his skill at the organ, traveled to Germany in 1717 and played against Bach before the king, the outcome was quite different. Although Marchand was praised for his improvisations on a French song, Bach bested him by creating twelve additional variations on the theme and was immediately declared the victor. Marchand fled from Dresden before another competition could take place.[9]

Emperor Joseph II invited Clementi to vie against Mozart in 1781. When the Emperor, amazed by the skill of both performers, was unable to choose a champion, Mozart did not take kindly to the tie.[10] Although Clementi commended Mozart's "intelligence and charm," Mozart said that Clementi "wrote *presto* but played *moderato*" and played "without a penny's worth of feeling or taste."[11]

Beethoven engaged in challenges against many rivals, including Joseph Gelinek, Joseph Wölfl, Johann Hummel, and Daniel Steibelt. Gelinek, outplayed in Prague by Beethoven, said of his competitor, "He encompasses difficulties and

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[8] Horowitz, *The Ivory Trade*, 59; Baxter, "Music and the Competitive Spirit," 203; Emmett E. Blind, "Musical Duels," *Etude* 65, no. 7 (July 1947): 380; *The New Oxford Companion to Music*, s.v. "Competitions in Music."

[9] Blind, "Musical Duels," 380; Oscar Bie, *A History of the Pianoforte and Pianoforte Players*, trans. E. E. Kellett and E. W. Naylor (New York: Da Capo Press, 1966), 91.

[10] Blind, "Musical Duels," 380.

[11] Horowitz, *The Ivory Trade*, 60; Sidney Harrison, *Teacher Never Told Me* (London: Elek Books Limited, 1961), 147.

brings effects out of the pianoforte of which I never dreamed."[12] In Beethoven's 1801 contest against Wölfl, neither performer was hailed the technical master. Beethoven's competition with Hummel was initially friendly, but according to Emmett Blind, it split the Austrian court into two dissenting factions. [13] Beethoven met Steibelt at the Vienna home of Count Fries on two separate occasions. Steibelt triumphed so unquestionably in the first match that Beethoven refused to continue. The two men met again the following week. This time, Beethoven's improvisation on the inverted bass line from a Steibelt composition was so remarkable that the latter left the premises during the performance.[14] Before accepting future invitations, in fact, Steibelt stipulated that Beethoven could not attend.[15]

In the way Beethoven and Hummel's competition separated the Viennese, the rivalry between Franz Liszt and Sigismond Thalberg divided Paris. The Princess Belgiojoso stimulated interest in the affair by advertising the March 1, 1837 competition, for which she charged forty francs per ticket. At the conclusion, she declared them equals.[16] Especially in the romantic period, when the virtuoso reigned, these types of contests became increasingly popular, eventually resulting in more broad appeal and the emergence of the modern piano competition.

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[12] Doerschuk, "Piano Competitions," 10.

[13] Blind, "Musical Duels," 380, 406.

[14] Doerschuk, "Piano Competitions," 10; Blind, "Musical Duels," 406; Bie, *A History of the Pianoforte*, 163.

[15] Horowitz, *The Ivory Trade*, 61.

[16] Ibid., 61-62.

A complete historical review of keyboard contests between individuals and of organized group events is impossible. The sheer number of competitions throughout history makes even listing them impractical. In the following synopsis, factors considered in selecting a contest and what information is mentioned include how often the event is referenced in the general literature, the historical impact of the competition, and whether aspects of the event demonstrate particular strengths or weaknesses that other contests either emulate or attempt to avoid in their own development. The account presents the competitions in chronological order according to their starting date.

Anton Rubinstein International Competition

The first substantial, structured international piano contest was the Anton Rubinstein International Competition. Rubinstein played a series of seven "historical" recitals during the 1885-1886 season, and invested his pay in the Russian State Bank. The interest from this investment became the prize money for the competition, which began in 1890.[17]

In his article, "Piano Competitions," Bob Doerschuk notes the innovation of Rubinstein's efforts and that there was no historical precedence for the rules or design of such an event.[18] The competition was open to men of any nationality, ages 20 to 26 and included divisions in composition and piano. To further promote

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[17] Edward Garden, "Rubinstein, Anton," in *Grove Music Online, Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/24053 (accessed June 18, 2009); Doerschuk, "Piano Competitions," 10.

[18] Doerschuk, "Piano Competitions," 10.

the international atmosphere as well as a spirit of impartiality, a different country hosted the contest every five years. The five competitions held from 1890 to 1910 occurred in St. Petersburg, Berlin, Vienna, Paris, and then returned to St. Petersburg. No competition took place in 1915 due to World War I, and it never recommenced after the hostilities ended.[19]

As with many of the competitions that followed, the Anton Rubinstein experienced its share of controversy. The first prize for piano in the 1890 competition went to Nikolay Dubasov, over Ferruccio Busoni. Piano historian George Kochevitsky said, "Busoni was ... a controversial pianist; his conceptions were far from the accepted traditional ones. And this quality, no matter how valuable it may be, is not quite advantageous for any competition."[20] Even in this earliest of events, competitors were battling with the concept of the competition pianist.

In the 1910 St. Petersburg event, even though Alfred Hoehn demonstrated great skill in his performances, his win over Arthur Rubinstein created a scandal. Hoehn brought a letter with him to the competition addressed to the Empress Alexandra of Russia from her brother, the Grand Duke of Hess, which lauded Hoehn's musical talent. Rumors circulated early in the competition that this would produce a political win, making it impossible for Hoehn to be considered a

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[19] In 2003, the "Anton G. Rubinstein International Piano Competition" debuted in Dresden. A biennial competition, it has no obvious links to the original competition other than in name. It is not yet a member of the World Federation of International Music Competitions. Anton G. Rubinstein International Piano Competition, "Introduction," http://www.piano-forum.org/index.php (accessed June 18, 2009).

[20] Doerschuk, "Piano Competitions," 11.

justifiable frontrunner.[21] Even after Rubinstein's concerto performance prompted a standing ovation from the all-Russian jury, the vote for Hoehn was nearly unanimous. Conductor Sergei Koussevitzky, incensed by this result, immediately summoned Rubinstein to his home. After Rubinstein played for Koussevitzky and his wife, the conductor arranged a concert tour of Russia with a cash advance matching Hoehn's prize money.[22] Despite its difficulties and shortcomings, the Anton Rubinstein greatly influenced the musical landscape for pianists, and many early competitions in Europe patterned themselves after it.

Naumburg Competition

Although not initially international in scope, the first significant American piano competition was the Naumburg Competition. Inspired by the plight of a young singer who was unable to attract managers due to her lack of a reviewed public recital, New York banker and amateur cellist Walter W. Naumburg initiated the competition in 1925 and established a supporting Foundation in 1926.[23] The competition's primary goal was to support struggling artists in their efforts to start careers by helping them at "the specific point in a musician's career where the

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[21] Harvey Sachs and Donald Manildi, *Rubinstein: A Life* (New York: Grove Press, 1995), 115; Doerschuk, "Piano Competitions," 11.

[22] Doerschuk, "Piano Competitions," 11; Sachs and Manildi, *Rubinstein: A Life*, 117.

[23] David Hamilton, "About the Foundation," The Walter W. Naumburg Foundation, Inc. http://www.naumburg.org/about.php (accessed June 18, 2009).

application of money might most efficiently generate results."[24] In 1950 Mr. Naumburg explained, "Our purpose was not, and is not, to have top-notchers primarily. If our winners turn into good teachers, or good orchestral players, we feel we've accomplished our purpose."[25] Initially, only pianists and string players were allowed to audition, and in its first year three violinists from a total of thirty-seven contestants won Town Hall recitals. The competition admitted singers beginning in 1928.[26] Throughout its history, the Naumburg awarded up to six candidates recital and orchestral appearances, and although its primary intent was not the identification of "top-notchers," its early list of winners included Adele Marcus, Jorge Bolet, Abbey Simon, and William Kapell.[27]

Unlike most of the European competitions, the Naumburg did not pause during World War II, although applications did decline during this time, and in 1947 organizers revised the age limit to benefit those unable to participate from 1941 to 1945.[28] The foundation added the selection of a major American

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[24] Walter W. Naumburg Foundation, *The Walter W. Naumburg Foundation fiftieth Anniversary 1926-1976* (New York: Walter W. Naumburg Foundation, 1976): 4.

[25] Harold C. Schonberg, "The Naumburg Foundation Launches Careers," *New York Times* (14 May 1950).

[26] Hamilton, "About the Foundation."

[27] Eileen T. Cline, "The Competition Explosion: Impact on Education – Part I," *American Music Teacher* 31 (February/March 1982): 9; Eileen T. Cline, "Piano Competitions: An Analysis of Their Structure, Value, and Educational Implications" (D. Mus. Ed diss., Indiana University, 1985), 298.

[28] Cline, "Piano Competitions," 214; Hamilton, "About the Foundation."

composition for recording in 1948.[29] In spite of the foundation's focus on continued development and its early growth, the number of applications began to decline in the 1950s, possibly due to the establishment of additional competitions with large prize packages in North America and around the globe. "Apparently," remarks Eileen Cline, "the prospect of one afternoon Town Hall recital was no longer considered so valuable in launching a career."[30]

When Walter Naumburg died in 1959, his generous bequest provided the foundation with a considerably greater income than it had during his lifetime. With these additional funds and under the new president, William Schuman, the foundation decided to expand its award to include two Alice Tully Hall recitals, a recording contract, and up to $5,000 in cash.[31] When Ross Parmenter, music editor for the *New York Times* declared that this prize "suggested a winner of a quiz show," Schuman quickly responded; "The board of the Naumburg Foundation, which includes some of the most distinguished musicians of this country, believes that the young professional who has already given ample proof of his superior abilities should be given the opportunity of a major trial in the field of solo performance."[32] Thus, the competition's focus changed from supporting several young musicians to attracting and promoting one major talent. In 1961 the winner

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[29] Hamilton, "About the Foundation."

[30] Doerschuk, "Piano Competitions," 13; Cline, "Piano Competitions," 298.

[31] Doerschuk, "Piano Competitions," 13.

[32] Ross Parmenter, "Music Work: Fanfare or Nothing," *New York Times* (30 October 1960); William Schuman, "From the Mail Pouch: Aim of Naumburg Competition to be a 'Constructive Force' in Music," *New York Times* (13 November 1960).

received a two-year professional management contract, a solo recording, a cash prize, and a concert with the New York Philharmonic.[33]

The foundation experienced several transitions in administration during the 1960s, and held no competition in 1962. Although largely a period of re-evaluation, progress continued with the establishment of awards for conductors and chamber music. Robert Mann became the foundation's president in 1971, and serves in this position presently. Under his guidance, the Naumburg reinstated regular awards with the categories of piano, strings, and voice rotating triennially.[34] Occasionally outside funding provided for additional competitions, such as a clarinet award in 1985, but today the general format remains a solo award from the standard categories and a chamber prize. Retrospective events periodically focus on former winners, highlighting the Naumburg's successes and giving further exposure to the performers. The most recent International Piano Competition occurred June 17-23, 2010. It is interesting to note that a current dilemma of the foundation involves what started as its greatest strength. "Once upon a time, you had to give a concert to get reviews; now, you can give a Tully Hall recital and still end up without any review at all."[35]

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[33] Hamilton, "About the Foundation."

[34] Cline, "Piano Competitions," 300.

[35] Hamilton, "About the Foundation."

Frédéric Chopin International Piano Competition

The Frédéric Chopin International Piano Competition of Warsaw was the first large-scale international piano competition begun in the twentieth century, initiated in 1927 by Jerzy Zurawlew, a young Polish pianist who was troubled by the "gross misunderstanding" of Chopin's music.[36] The Polish president was among the widespread supporters of Zurawlew's efforts to advance the music of his favorite composer. Thus began one of the relatively few competitions dedicated to the music of a single composer, scheduled to occur every five years.

Although the first competition in 1927 used an all-Polish jury, organizers invited outstanding musicians from the international community to participate on the panel in subsequent years.[37] World War II necessitated the cancellation of the 1942 event, and the competition did not take place again until 1949, when the contest celebrated the 100th anniversary of Chopin's death. As with the Naumburg, competition coordinators adjusted the upper age limit to accommodate career interruptions from the war.[38] That year, along with adding a third round to the event, organizers implemented the innovative practice of separating the participants and the judges with a screen during the first two rounds.[39] The co-winners of first

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[36] Doerschuk, "Piano Competitions," 11.

[37] Barbara Niewiarowska, "The Frederick Chopin International Piano Competition," The Frederick Chopin International Piano Competition, http://www.chopin.pl/imprezy/konkursy/konkurs_en.html (accessed June 19, 2009).

[38] Cline, "Piano Competitions," 305.

[39] Niewiarowska, "The Frederick Chopin International Piano Competition." This is the only year that this practice was implemented.

prize in 1949, Bella Davidovitch and Halina Czerny-Stefanska, were the competition's first female winners.

Reconstruction of the Warsaw Philharmonic Hall required an extra year between competitions, and the fifth contest occurred in 1955. This was the last interruption of the five-year cycle around which the event still runs. The contentious choice of Adam Harasiewicz above Vladimir Ashkenazy that year resulted in Arturo Michelangeli leaving the jury, "refusing to be party to that decision."[40] Controversies surrounding adjudication plagued the next five competitions as well, giving the Chopin a reputation for dramatic discord.

The competition became a charter member of the World Federation of International Music Competitions in 1957, and as a result of the rules regarding the international makeup of juries, the majority of the thirty-six jurors in the 1960 event were from outside Poland, with approximately half from the West.[41] This comprehensive panel did not prevent contention among its members, however. When Michel Block, a favorite of the audience, placed tenth in the competition, Nela Rubinstein reported the result to her husband. Arthur Rubinstein traveled to Warsaw, and upon hearing Block perform, immediately awarded him the Arthur Rubinstein Prize.[42]

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[40] Cline, "Piano Competitions," 308.

[41] Ibid., 309.

[42] Jeffery Wagner, "Passing on the Legacy: An Interview with Michel Block," *Clavier* 37, no. 1 (January 1998): 12. Note the similarities with Rubinstein's own experience in competition. See pages 42-43 of this document.

In 1965, all five Russian contestants remained after the first round elimination. During the remainder of the competition, however, the Polish judges, who made up one-third of the 21-member jury, intentionally rated the Russian competitors poorly in order to ensure they would not win. Shirley Fleming reports that these judges were "overzealous" in their efforts, for not one Russian entrant proceeded to the final round.[43] Jan Hoffman and Arthur Hedley, secretary and vice chairman of the jury, unsuccessfully attempted to include Russians by changing the rules for the final round, but to no avail.[44] It marked the first time in the competition's 38-year history that no Russian contestant placed in the finals as well as the first time an American, Edward Auer, did.[45] Argentine pianist Martha Argerich took first prize.

Jeffrey Swann, an audience favorite in the 1970 competition, was eliminated in the second round, resulting in incensed protest. "The critics got together and awarded me a special prize, then the jury finally came around and gave me a sort of consolation prize," Swann recalls. The awards ceremony was blocked from television, where police arrested irate demonstrators. "I was sort of a symbol against unjust authority, which, as you can imagine, is a popular theme in

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[43] Shirley Fleming, "Competitions – The Game Nobody Likes," *Musical America* 18 (July 1968): 8.

[44] David Halberstam, "Poles Said to Foil Soviet Piano Hope," *New York Times* (20 March 1965). In the1969 Leeds Competition, Fanny Waterman and William Glock successfully convinced the jury to accept additional finalists when they felt Radu Lupu was inappropriately eliminated. See pages 74-75 of this document.

[45] Cline, "Piano Competitions," 261.

Poland."[46] In spite of this tension, most people agreed that the winner, Garrick Ohlsson, deserved his victory as the first American to win the Chopin Competition.

Polish pianist Krystian Zimerman placed first in 1975, although once again there was anger over a competitor not proceeding to the final round. An incensed public demonstrated for Canadian John Hendrickson after his elimination, and perhaps to appease the masses and end the competition peacefully, organizers awarded him a Critic's Prize before the final round began.[47]

The most remarkable account of turbulence at the Chopin Competition, both inside the jury and among the public, involves the proceedings of the 1980 event and the Yugoslavian contestant Ivo Pogorelić. Eileen Cline states that Pogorelić's sacrilegious approach and attire, which included leather pants, offended the judges.[48] Paul Pollei mentioned that his "breach of competition etiquette," which included bowing and leaving the stage during the semifinal round, likely cost him his standing as a finalist.[49] Whatever the reason, Pogorelić did not proceed to the finals, resulting once again in public demonstrations. The public was not alone in its outrage. Nikita Magaloff objected to the result in a private jury session and Martha Argerich, who quit the jury along with several others, said on national television that although previously grateful to be a laureate, she was now "ashamed

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[46] Bob Doerschuk, "Backstage with Jeffrey Swann: Interview by Dave Helland." *Contemporary Keyboard* 3, no. 3 (September 1977): 8.

[47] Cline, "Piano Competitions," 317. Earlier that year the Queen Elisabeth Competition established a similar "Prize of the Public." See page 54 of this document.

[48] Ibid., 319.

[49] Ibid., 322.

to be associated with the competition."[50] Pogorelić received greater acclaim through this conflict than he may have as a finalist, and when speaking with David Dubal, he said, "in one minute I was a star, and in three minutes I hit superstardom."[51]

Although the competition has not experienced such extreme conflict since 1980, disagreements and controversy seem to a part of the contest experience. Even in the most recent event of 2005, journalists and audience members objected to numerous eliminations and observed that many who advanced studied with jury members.[52] There was an extraordinary consensus, however, that Polish pianist Rafał Blechacz was the clear winner. The jury also awarded him the prizes for best mazurka, polonaise, concerto, sonata, and best Polish performer, marking the first time in the history of the competition that one person received all of the special prizes. His lead was so remarkable that the jury did not present a second prize. Perhaps it is the hope for such triumphs, rather than the controversial aspects, which keeps the Chopin Competition among the highly esteemed international competitions of the world. The twenty-sixth Frédéric Chopin International Piano

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[50] Cline, "Piano Competitions," 319; Elder, "Backstage at the Cliburn," *Clavier* 20, no. 6 (July-August 1981): 45.

[51] Eileen Cline, "The Competition Explosion: Impact on Education – Part II," *American Music Teacher* 31 (February/March 1982): 10; David Dubal, *Reflections from the Keyboard: The World of the Concert Pianist* (New York, Summit Books, 1984): 265.

[52] Elizabeth Borowsky, "Stunning Pianists Delight in Chopin," *Clavier* 45, no. 2 (February 2006): 26.

Competition, scheduled for October 2010, will include special ceremonies commemorating the 161st anniversary of the composer's death.[53]

Eugène Ysaÿe/Queen Elisabeth International Music Competition

A lover and supporter of music and the arts, Queen Elisabeth of Belgium established a foundation in 1929 to facilitate the development of young performers by providing opportunities for study, travel, and performance.[54] Although it was this foundation that created the competition bearing the name of violinist, composer and conductor Eugène Ysaÿe, the original idea for such an event was Ysaÿe's.

A friend of Anton Rubinstein, Ysaÿe was familiar with the Rubinstein competition, which ceased after the 1910 contest. Although the Frédéric Chopin International Piano Competition might otherwise have been a model, he discarded the idea of an event promoting a single composer. Instead, Ysaÿe envisioned a broad-ranging event that included contemporary music to exhibit the candidates' artistry and launch viable careers.[55] He conceived the idea of including an unpublished work candidates would learn without assistance during the course of the contest.

Although Ysaÿe died in 1931, before he realized this vision, the Queen Elisabeth Foundation accomplished his goal in Brussels with the first Eugène

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[53] "XVI Competition 2010," The Fryderyk Chopin Institute, http://konkurs.chopin.pl/en/edition/xvi (accessed January 12, 2010).

[54] Cline, "The Competition Explosion – Part I," 10.

[55] Michel Stockhem, "A half-century of emotion…" trans. Jeremy Drake, Queen Elisabeth Competition, http://www.concours-reine-elisabeth.be/en/p/5/41/44/50ans.html (accessed June 19, 2009).

Ysaÿe Competition in 1937. The initial plan utilized a four-year competition sequence, rotating violin, piano, composition, and a year without a competition.[56] The first year consisted of a violin competition, with the piano contest occurring in 1938. Soviet pianist Emil Gilels won the first piano event, after which World War II interrupted the competition sequence. It reconvened in 1951 with a new name: the Queen Elisabeth International Music Competition.

In 1937 and 1938, the Russian government entered teams of musicians who won a significant percentage of the awards. Music critic Howard Taubman asked in a 1952 New *York Times* article whether, in the climate of the Cold War, the United States was facing this cultural challenge wisely or whether a planned effort might yield better results.[57] At the urging of the State Department and Institute for International Education, a panel of distinguished musicians selected Leon Fleisher, Gary Graffman, Eugene Istomin, Byron Janis, William Kapell, Constance Keene, Seymour Lipkin, and Sylvia Zaremba to represent the United States in Brussels. Leon Fleisher alone accepted the invitation and won the 1952 event, becoming the first American to win a major international piano competition.[58] *Time* magazine called the contest "the nearest thing to Wimbledon for pianists," although the fact

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[56] Cline, "The Competition Explosion – Part I," 10.

[57] Ibid., 11.

[58] Chasins, Abram, *Music at the Crossroads* (New York: The Macmillan Company, 1972), 104.

that the Russians did not enter any contestants that year diminished the significance Fleisher's victory.[59]

The fervent battle between American and Russian pianists continued on the Brussels' stage for subsequent events, with first prize awarded to Russian Vladimir Ashkenazy in 1956 and American Malcolm Frager in 1960. From 1964, however, the Soviet pianists were unstoppable, capturing every first prize in piano through 1975. Political strife resulted in an absence of Soviet-sponsored piano candidates until 1991.[60]

A founding member of the World Federation of International Music Competitions, the Queen Elisabeth Competition has demonstrated its commitment to excellence through the support of its laureates and its exacting standards. In 1975, competition organizers resolved the potential conflict between the adjudicators and audience members by creating a Prize of the Public, which was first awarded to American Larry Graham.[61] In 1977, reaffirming its mission "to crown young talents and help them with their career," the competition committee decided to recognize all 12 finalists as laureates and award each with concert

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[59] Cline, "Piano Competitions," 224; Cline, "The Competition Explosion – Part I," 11.

[60] Michel Stockhem, "East and West," trans. Jeremy Drake, Queen Elisabeth Competition, http://www.concours-reine-elisabeth.be/en/p/5/41/47/east_and_west.html (accessed June 19, 2009). The piano competition was held in 1975, enabling the violin competition of 1976 to fall on the 100th anniversary of Queen Elisabeth's birth. Cline, "Piano Competitions," 326-327.

[61] Cline, "Piano Competitions," 278.

engagements, defying "the racetrack principle that only the first prize counts."[62] The committee revised this procedure in 1995 to the current practice of ranking the first six places only, no longer considering the remaining six finalists as laureates.[63] Beginning in 1991 and continuing to today, the jury eliminates those contestants unqualified for the competition in a ten-minute admission stage.[64] Perhaps the most notable element of the Queen Elisabeth is its adherence to one of Ysaÿe's original concepts. Finalists remain in seclusion for one week preceding the competition, learning an unpublished work that they perform during the semi-final round.[65]

Leventritt Competition

Established in 1939 in memory of New York lawyer, amateur pianist, and patron of the arts Edgar M. Leventritt, the purpose of the Leventritt Foundation was to further the careers of talented young musicians, and the Leventritt Competition for violinists and pianists, held from 1940 to 1976, was created as the primary process toward realizing this goal.[66] Winners include notable performers such as Alexis Weissenberg, Gary Graffman, Van Cliburn, Pinchas Zukerman, and Itzhak

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[62] Cline, "Piano Competitions," 328.

[63] Gustav Alink, "A Look Inside the Queen Elisabeth Competition," *Clavier* 34, no. 8 (October 1995): 43.

[64] Gustav Alink, "The Cliburn Competition – In Perspective," *Piano & Keyboard* no. 190 (January/February 1998): 43; Alink, "A Look Inside the Queen Elisabeth Competition," 42.

[65] Alink, "A Look Inside the Queen Elisabeth Competition," 42.

[66] Rosalie Leventritt Berner, "To the Editor:" *Piano Quarterly* no. 113 (Spring 1981): 2; Helen Epstein, "The Exquisite Agony of a Musical Olympics," *New York Times* (6 June 1976); Doerschuk, "Piano Competitions," 13.

Perlman.[67] In fact, the majority of Leventritt champions developed significant careers, elevating the prominence of the event that awarded cash prizes, recording contracts, and performances with the country's finest orchestras.[68]

The Leventritt's notoriety was not simply a consequence of the competition's outcomes, but stemmed from the manner in which the foundation achieved these results. There were no applications for interested candidates, as competitors were frequently chosen through recommendations from prominent musicians, and the judges often were previously acquainted with many of the participants.[69] Repertoire was relatively unrestricted, with contestants expected to select "important" solo pieces as well as three concerti, with at least one by Mozart, Beethoven, or Brahms. The juries themselves were of indeterminate size and followed no specific rules.[70] They were not required to choose a winner and there was no second place award.[71] Artists received first prize only when the judges deemed them equipped for major careers. Cline states that the applicants competed "only against the highest artistic standards rather than against each other."[72]

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[67] Joseph Horowitz, *Classical Music in America: A History of Its Rise and Fall* (New York: W. W. Norton & Company, 2005), 348.

[68] Horowitz, *The Ivory Trade*, 64; Doerschuk, "Piano Competitions," 13.

[69] Horowitz, *Classical Music in America*, 348; Cline, "Piano Competitions," 213; Horowitz, *The Ivory Trade*, 71.

[70] Horowitz, *The Ivory Trade*, 71.

[71] Horowitz, *Classical Music in America*, 348.

[72] Cline, "Piano Competitions," 334.

Graffman indicates a less enlightened motive, suggesting "the competition 'improvised' its rules to suit its opportunities."[73]

Although considered the leading American piano competition from the 1940s through the 1960s, the Leventritt did not advertise or crave a public audience.[74] Entrants played for jurists and a few special guests, and winners received a brief announcement in the *New York Times*. Joseph Horowitz states that "the intense privacy of the Leventritt process provoked resentment."[75] In 1959, the foundation announced the finals open to the community, perhaps to bolster public relations and as a reaction to the extraordinary enthusiasm of Van Cliburn's success in the 1958 Tchaikovsky competition.[76] Malcolm Frager, in his fourth Leventritt appearance, received first prize.[77] Although praising the newly public finals and the choice of Frager as winner, *New York Times* critic Howard Taubman criticized the lack of international representation on the jury and among the entrants, adding that the preliminaries and semi-finals should be public as well.[78] Rosalie Leventritt

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[73] Horowitz, *The Ivory Trade*, 71.

[74] Holland, "Piano Competitions."

[75] Horowitz, *Classical Music in America*, 348.

[76] Cline, "Piano Competitions," 236. Van Cliburn won the Leventritt Award in 1954. See page 63 of this document for his Tchaikovsky victory.

[77] Ylda Novik, "Malcolm Frager: A Conversation with Ylda Novik," *Piano Quarterly* no. 97 (Spring 1977): 18.

[78] Howard Taubman, "Made in America," *New York Times* (11 October 1959).

Berner responded by stating that although the competition was open to international competitors and adjudicators, "few had found it possible to accept the invitation."[79]

Even though opening the last round to a public audience prompted such media attention, or possibly because this, the organization decided to repeat this practice again in 1960, with the Mayor of New York declaring Leventritt International Competition Week and promoting attendance at the finals.[80] Kenneth Amada, Michel Block and Bela Szilagi performed concertos before 2,500 audience members in Madison Square Garden, after which the jury announced that none of the finalists were "fully equipped for a professional career."[81] The public was outraged and critics suggested that finals should not have taken place if adjudicators had heard no supreme talents earlier in the competition.[82] In the wake of the uproar, the foundation suspended the competition in 1961, and announced in 1962 that the finals would once again be a private affair.[83] Michel Block, one of the three pianists involved in the 1960 debacle, won first prize in 1962.[84]

After holding private competitions for several years, in 1976 the Leventritt foundation once again presented the finals to the public. Additionally, a television documentary team filmed the proceedings both onstage and backstage. Once again,

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[79] Cline, "Piano Competitions," 237.

[80] Ibid., 242.

[81] Parmenter, "Music Work: Fanfare or Nothing."

[82] Cline, "Piano Competitions," 242, 336.

[83] Cline, "Piano Competitions," 337; Horowitz, *The Ivory Trade*, 73.

[84] Cline, "Piano Competitions," 253.

the jury's decision caused turbulence as they announced that the five finalists had tied, although none had won.[85] Rudolf Serkin explained the judges' decision, saying, "Each one had something but no one had everything."[86]

The tumult arising from this decision contributed to the organization's decision to discontinue the competition and find other means of supporting developing artists.[87] In an effort to no longer "subject young talent to the circus atmosphere found at many international competitions," the foundation established a board of leading musicians charged with observing gifted artists in various performance situations.[88] This panel invited those with considerable promise to perform on the Leventritt Artist Series. The board of judges might then present one of these performers with the Leventritt Gold Medal Award, resulting in performances with European and American orchestras.[89] Thus, as with Cecile Licad, who received the award in 1981, recitalists often won first prize without realizing they were auditioning at all.[90] The Leventritt Foundation continued to sponsor young artists without any competition or set schedule. In 1989, foundation president Edgar Berner commented, "I'm not sure that there is a place for the

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[85] Cline, "Piano Competitions," 279. The five finalists were Marian Hahn, Steven DeGroote, Lydia Artymiw, Santiago Rodriguez, and Mitsuko Uchida. Doershuck, "Piano Competitions," 11.

[86] Epstein, "The Exquisite Agony of a Musical Olympics."

[87] Eileen T. Cline, "The Competition Explosion: Impact on Education – Part III," *American Music Teacher* 31, no. 3 (January 1982): 22.

[88] Cline, "Piano Competitions," 294.

[89] Berner, "To the Editor:" 2.

[90] Cline, "Piano Competitions," 294.

Leventritt in today's world without destroying what my grandmother and mother created."[91]

Rachmaninoff Competition[92]

Sergei Rachmaninoff's widow, Natalia, and *New York Times* critic Olin Downes led efforts to establish the Rachmaninoff Fund in 1943, a year after the pianist, composer, and conductor's death. Among the venerated figures supporting the fund were Vladimir Horowitz as President and Sergei Koussevitzky as Chairman of the Artists' Advisory Committee. The fund's intent was to honor the celebrated musician through annual competitions, with compositions submitted each year and the presentation of piano and conducting awards on alternate years. Rachmaninoff Competitions were to occur simultaneously in the United States and the Soviet Union, with the gold medal winners touring each other's country. The American champion would also receive a recording contract, a substantial cash award, an appearance on NBC's *Telephone Hour* and an extensive U.S. concert tour. [93]

The committee conducted regional elimination rounds in 1946 in Dallas, Los Angeles, Chicago, Philadelphia, and Boston, with the finals planned for

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[91] Horowitz, *The Ivory Trade*, 75.

[92] A Russian, All-Union Rachmaninov Competition has been held in Moscow since 1982, expanding internationally in 1993. It is not affiliated with the original Rachmaninoff Competition mentioned here. Rachmaninov Competition Organizing Committee, "Fourth Sergey Rachmaninov International Piano Competition," http://www.rachmaninovcompetition.com/eng/ (accessed June 25, 2009).

[93] Doerschuk, "Piano Competitions," 14.

1947.[94] Although 135 pianists entered the auditions, Philadelphia was the only region to select a winner. Since it was impractical for Gary Graffman, the Philadelphia winner, to perform in a round "with only me competing against myself to see if I could also be the Grand National winner," the finals were postponed and another set of regional auditions were held the following year.[95] This competition series produced four regional candidates to perform in New York with Graffman in the culminating round, which required fourteen solo works, three concerti, and one work each by a living American and Russian composer.[96] The jury declared Seymour Lipkin the winner, with Graffman receiving honorable mention.[97]

The Rachmaninoff Fund did not hold the scheduled conducting competition the following year and declared its termination shortly thereafter.[98] Graffman, speaking of the Rachmaninoff's dissolution, said "Since the only performers eligible to enter it were those with virtually no professional experience, it was unlikely that any victors would be able to sustain the excellence of performance expected...[99] They wanted somebody who hadn't done anything. But the winner then had to go and play with 40 orchestras, so it was completely illogical and

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[94] Cline, "Piano Competitions," 216; Doerschuk, "Piano Competitions," 14.

[95] Cline, "Piano Competitions," 216-17.

[96] Cline, "Piano Competitions," 217; Doerschuk, "Piano Competitions," 14.

[97] Doerschuk, "Piano Competitions," 14.

[98] Ibid.

[99] Cline, "Piano Competitions," 218.

impractical… and that's why nothing came of it."[100] An anonymous official of the competition, however, claimed that the root of the problem was in the political timing, and that the beginning of the Cold War defeated the fund's intentions.[101]

International Tchaikovsky Competition

The global political environment surrounding the International Tchaikovsky Competition's beginning and the stories of the first contest are practically legendary in the chronicles of music competition. In the midst of the Cold War between the United States and the USSR, and less than two months after the Sputnik launch propelled the countries into the space race, a 1957 *New York Times* article titled "Moscow Invitation" announced the first International Tchaikovsky Competition for violin and piano.[102] Dmiti Shostakovich, chairman of the organizing committee, announced the 1958 event saying, "Every international music contest promotes the development of music the world over and strengthens friendship and cultural ties among the nations."[103] The hospitable expressions were not idle words, and in a time of political antagonism the Soviet Union astonished the global community by offering on-site expenses and return airfare to accepted entrants.[104]

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[100] Doerschuk, "Piano Competitions," 15.

[101] Ibid., 14-15.

[102] Ross Parmenter, "The World of Music: Moscow Invitation," *New York Times* (1 December 1957); Cline, "The Competition Explosion – Part I," 12.

[103] Cline, "Piano Competitions," 344.

Sixty-one contestants from thirty-one countries participated in the first competition, with three performers from the United States: Van Cliburn and Daniel Pollack in the piano division and Joyce Flissler in the violin category.[105] Pollack placed ninth in piano and Flissler received the eighth-place award in violin.[106] Throughout the competition Cliburn had a considerable Russian following, and when the jury announced him the winner in piano the audience's praise was staggering. The international reaction was equally unparalleled, and his triumphant return to the United States included a ticker-tape parade through Manhattan. *Time* magazine described him as "Horowitz, Liberace, and Presley all rolled into one."[107] The idea of an American prevailing in a cultural contest on Russian soil during a time of political upheaval launched Cliburn to rock-star status overnight and changed the way the American public, and perhaps even classical organizations, viewed music competitions.

Throughout the years, the Tchaikovsky Competition continued to extend its scope and develop its processes. Occurring every four years since 1958, it gradually added competition categories and improved its voting policies.[108] The

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[104] Cline, "Piano Competitions," 228.

[105] Dmitri Shostakovich, "An Open Letter from Dmitri Shostakovich," *Music Journal* 23 (November 1965): 31; "Americans to Vie in Music Contest," *New York Times* (14 March 1962).

[106] "Americans to Vie."

[107] Bob Doerschuk, "Van Cliburn," *Contemporary Keyboard* 4, no. 4 (April 1978): 26.

[108] The 2006 competition was postponed to 2007 to avoid overlap with the World Cup of soccer. Matthew Westphal, "Moscow's Tchaikovsky Competition

foundation added a division for cellists in 1962 as well as one for male and female vocalists in 1966. The voting system evolved throughout the years in order to avoid judging controversies. Initially judges gave contestants scores ranging from 0 to 25. In the first competition, Sviatoslav Richter voted extremely high or low in order to influence the scores toward his preferences. For subsequent competitions, officials omitted scores falling 3 points above or below the average. In 1998, the range of possible scores was reduced, but points were cumulative from one round to the next.[109]

The attempts to create objective judging policies did not prevent heated disputes, however. Freddy Kempf's third place finish in 1998 generated allegations of favoritism and jury-rigging, as well as threats of judges' resignations. Kempf was awarded two audience prizes and the endorsement of jury member Daniel Pollack, who stated, "I believe his career will blossom more than the first and second prize winners, no matter what the results of the competition."[110] As with Pogorelić, the scandal surrounding the outcome may have benefited Kempf more than a higher ranking would have.[111]

Concludes with No Gold Medal for Piano," Playbill Arts http://www.playbillarts.com/news/article/6729.html (accessed November 25, 2009).

[109] Daniel Pollack, "The Tchaikovsky Competition from a Juror's Perspective," *Clavier* 37, no. 7 (September 1998): 40.

[110] Ates Orga, "Noteworthy: Freddy Kempf: Modern Man, Old-World Spirit," *Piano & Keyboard* no. 206 (September/October 2000): 20; Leonne Lewis, "Pollack was Right," *Clavier* 44, no. 9 (November 2005): 10.

[111] See pages 50-51 of this document.

In 2007, noting that the international significance of the Tchaikovsky Competition had diminished recently, the foundation initiated a concerted effort to reestablish its former prominence. The organization amended the adjudication procedures once again for further transparency, increased the assistance to laureates in furthering their careers, and expanded its global presence by broadcasting the event over the Internet.[112]

Johann Sebastian Bach International Competition (Washington, DC)

Ms. Raissa Tselentis Chadwell organized the first Johann Sebastian Bach International Competition in Washington, DC, in 1958, the same year the Tchaikovsky competition began.[113] It was her purpose to enhance the cultural health of the nation's capitol, inspire young musicians and advance their careers, and elevate the keyboard music of J.S. Bach.[114] As with the Frédéric Chopin International Competition, the Bach Competition is dedicated to the music of a single composer. Tselentis is credited with saving many clavier works from obscurity by creating a piano event promoting Bach's music during a time when many insisted these pieces be performed solely on period instruments.[115]

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[112] The Tchaikovsky Foundation, "The 2007 International Tchaikovsky Competition," http://www.xiitc.ru/start.asp?en (accessed June 25, 2009).

[113] "Raissa Tselentis, 86, Dies; Founded Bach Competitions," *Washington Post* (15 July 1994).

[114] Cline, "Piano Competitions," 354.

[115] Cline, "Competition Explosion – Part II," 8, 10.

In addition to its concentration on Bach, the competition became known for its commitment to fairness in the competition process. To assure impartiality and judgment on the quality of the music alone, entrants performed behind a screen so adjudicators remained unaware of each contestant's age, gender, or nationality. Students of jury members could not compete, nor could judges discuss competitor's scores.[116]

Although organizers occasionally presented organ and string competitions, a majority of the events remained focused on piano performances. Tselentis directed the contest from 1958 until her death in 1994.[117] Now known as the Raissa Tselentis International Bach Competition, the event continues to inspire young artists and promote their performance careers. In 2011, the Washington Music Teachers Association will host the Junior, Intermediate, and Senior divisions of the competition for those through age 20.[118]

Dmitri Mitropoulos International Music Competition

In 1961, the Women's Division of the Federation of Jewish Philanthropies of New York organized the Dmitri Mitropoulos International Music Competition out of a desire for a U.S. competition with significant international appeal. Organizers intended the event named after the Greek pianist, composer, and

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[116] Irving Lowens, "The 1976 Bach International Piano Competition," *Musical America* 27, no. 7 (July 1977): 25.

[117] "Raissa Tselentis, 86, Dies."

[118] Matthew Hare, "History of the Raissa Tselentis Competition," Washington Music Teachers Association, http://www.wmta-dc.org/pdfs/RaissaTselentis.pdf (accessed 13 January 2010).

conductor to attract the level of talent seen in competitions such as the Tchaikovsky and the Chopin.[119]

Pianists were invited from every country represented in the United Nations, lured by a cash prize twice the size of that won by Van Cliburn at the Tchaikovsky three years earlier. Of the 32 pianists from 15 countries who responded, more than half were from the United States. None of the countries behind the Iron Curtain participated, with Russian delegates explaining that they lacked proper preparation time. American Agustin Anievas won first prize.[120]

The second and final Mitropoulos Competition took place in 1963 and focused on conducting. The tone of articles regarding the second competition was distinctly different from those of 1961. *Time* magazine reported that with Leonard Bernstein, who served as chairman of the jury, was "a gaggle of lady committee members," who chose no American finalists, but "three foreigners."[121] It is possible that these accounts placed a social strain on the organization, as it terminated the contest immediately. It is more likely, however, that the financial burden of managing an international competition solely through private donations became unsustainable.[122]

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[119] "Music: Career Contest," *Time* (December 29, 1961) http://www.time.com/time/magazine/article/0,9171,827205,00.html (accessed November 25, 2009).

[120] Ibid.

[121] Cline, "Piano Competitions," 257.

[122] "Music: Career Contest."

Van Cliburn International Piano Competition

Irl Allison, National Guild of Piano Teachers founder, and Grace Ward Lankford, head of the Fort Worth Piano Teachers Forum, organized the Van Cliburn International Piano Competition to memorialize Cliburn's achievement in the Tchaikovsky International Piano Competition.[123] Van Cliburn, Texas Christian University, the Junior League, and many additional Fort Worth businesses and individuals united in the effort, with the purpose "to further excellence in music and make a difference in the world."[124] Organizers quickly expanded this mission statement to include three major objectives: to identify and further the careers of young musicians, to increase global interest in the pianistic art, and to cultivate positive international relations.[125]

From the initial event in 1962, the Cliburn earned a singular reputation among international piano competitions for several reasons. Organizers housed the contestants with host families, providing them a degree of individual attention unusual for such settings.[126] At $10,000, the grand prize exceeded that of any other competition at that time. The repertoire requirement included a chamber work, and

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[123] Oliver Knight and Cissy Stewart Lale, *Fort Worth, Outpost on the Trinity* (Fort Worth: Texas Christian University Press, 1990), 246; Alink, "The Cliburn Competition," 42.

[124] Cline, "The Competition Explosion – Part II," 10; Dolores Fredrickson, "The 1993 Cliburn Competition," *Clavier* 32, no. 7 (September 1993): 22.

[125] Cline, "Piano Competitions," 371.

[126] Horowitz, *The Ivory Trade*, 53.

all rounds were open to the public.[127] The event also boasted the distinction of hosting the first Russian contestants in a United States competition.[128]

Perhaps the foremost innovation of the first Cliburn was its unique approach to scoring the competitors.[129] Recognizing that not all pieces equally ascertain a performer's ability, the jury weighted the works offered by contestants. Each judge's evaluation of each performance and the repertoire's ranked weight were entered into an IBM machine, which calculated the aggregate view of the panel.[130] The jury, and the IBM machine, declared American Ralph Votapek the winner of the 1962 competition.[131]

Since its inception, the Cliburn has operated on a quadrennial schedule.[132] Its long list of laureates includes Radu Lupu, Vladimir Viardo, José Fegahli, Simone Pedroni, and Olga Kern.[133] The number of pianists applying to compete throughout the competition's history reveals the its appeal to promising artists. In

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[127] Cline, "Piano Competitions," 252, 370.

[128] John Ardoin, "Triumphs and Turmoil at the Cliburn Competition," *New York Times* (9 October 1977).

[129] Jorge Bolet, "Judging a Piano Competition," *Music Journal* 21 (May 1963): 26.

[130] Cline, "Piano Competitions," 373.

[131] Judy Nelson, "Of Teaching and Performing after Winning the Cliburn," *Clavier* 38, no. 9 (November 1999): 10.

[132] The four-year cycle was adjusted in 1969 to avoid conflicting with the Tchaikovsky and Queen Elisabeth competitions. Cline, "Piano Competitions, 375.

[133] Van Cliburn Foundation, "Past Winners," http://www.cliburn.org/index.php?page=past_winners (accessed November 26, 2009).

1977, the Cliburn Foundation created a screening panel to reduce the 197 applicants to a manageable number.[134] Organizers continued developing the pre-selection process by requiring videotapes recorded at various audition sites beginning in 1981 and engaging a traveling screening jury in 1997.[135] The foundation regularly reassesses and alters repertoire requirements, format of performing rounds, and the award structure to better reflect its objectives. Current progressive practices include semi-finalists performing one of five newly commissioned works and the ability of the jury to award the top three winners any combination of gold, silver and bronze medals.[136] The competition fully embraced twenty-first century technology by streaming the entire event over the Internet in 2009, joining the Minnesota-e-Competition, the Tchaikovsky Competition, and the Sydney Competition, which initiated this practice in 2000, 2007, and 2008.[137]

Despite the Cliburn's positive reputation for creating international musical appeal and promoting artistic development, as with any large competition controversies occasionally surface. In 1966, when Radu Lupu won the gold medal, many objected to Rudolf Buchbinder's fifth place finish. Van Cliburn and three other donors, apparently critical of the jury's decision, provided Buchbinder a special prize of $1500, which was between the amount awarded to third and fourth

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[134] Ardoin, "Triumphs and Turmoil at the Cliburn Competition."

[135] Alink, "The Cliburn Competition – In Perspective," 43.

[136] Robert Weirich, "And Then There Were Two: A Teacher's View of the Cliburn Competition," *Clavier* 40, no. 7 (September 2001): 5, 10.

[137] See pages 65, 85, and 93 of this document.

place.[138] According to *New York Times* columnist John Ardoin, the jury of the Fifth Van Cliburn International Piano Competition in 1977 was divided in its opinion over Russian contestant Alexander Toradze. They reached a compromise by placing him second and awarded the gold medal to South African Steven de Groote, causing substantial debate among the audience and artistic community.[139] Of greater controversy that year, however, was Youri Egorov's failure to proceed to the final round, a decision viewed as a political reaction against the Russian defector.[140] Concert manager Maxim Gershnoff, several members of the Cliburn Foundation, and patrons in the audience collected and bestowed upon Egorov a private award equal to that of the grand prize, launching the pianist on what became a significant European career.[141] Cline suggests that Egorov received greater public attention by not moving forward than he might have otherwise.[142]

Contentious decisions such as those mentioned above add credence to those who state the major flaw of the Cliburn is that it "produc[es] winners without careers" and that those laureates who do manage to achieve success only do so after winning other major competitions.[143] Writing for *Newsweek* in 1997, Yahlin Chang

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[138] Cline, "Piano Competitions," 375.

[139] Ardoin, "Triumphs and Turmoil at the Cliburn Competition."

[140] Cline, "Piano Competitions," 281.

[141] Horowitz, *The Ivory Trade*, 83.

[142] Cline, "The Competition Explosion – Part II," 10. Similarly, Ivo Pogorelić and Freddy Kempf, in the Chopin and Tchaikovsky Competitions, may have received additional publicity through controversial results than if they had placed higher. See pages 50-51 and 64 of this document.

conjectures that 1989 gold medalist Alexei Sultanov, the Cliburn's youngest winner at the age of 19, was especially frustrated by the competition's inability to ensure fame.[144] *New York Times* journalist Anthony Tommasini agrees that Sultanov exemplifies the transitory celebrity the Cliburn provides, noting the performer "had his time in the limelight and quickly burned out."[145] The Cliburn Foundation asserts that its laureates rank with the world's foremost performers, conductors, teachers and music administrators, suggesting that those viewing career successes as only the concert artists must broaden their definition for a modern musical world.[146]

The Van Cliburn Foundation, desiring to expand its own artistic vision and impact a larger worldwide audience, introduced its first International Piano Competition for Outstanding Amateurs™ in 1999. Organized with the assistance of Gérard Bekerman, creator of the International Competition for Outstanding Piano Amateurs® in Paris, the quadrennial event is open to non-professional pianists ages 35 and older.[147] A member of the World Federation of International Music

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[143] Horowitz, *The Ivory Trade*, 53.

[144] Yahlin Chang, "Music: The Piano Competition. You're Damned If You Do..." *Newsweek* 129, no. 23 (9 June 1997): 77.

[145] Anthony Tommasini, "Top Piano Competition Is Embracing the Basics with Live Performance," *New York Times* (13 February 1997). Although certainly controversial, where Sultanov's career would have taken him remains an issue of conjecture, as he died at the age of 35, likely from a series of strokes that began as early as 1995. Tim Page, "A Pianist Who Played by His Own Rules," *Washington Post* (11 July 2005).

[146] Van Cliburn Foundation, "Past Winners."

[147] Charles P. Cabell, Jr., "A Festival of Amateurs," *Clavier* 45, no. 6 (July/August 2006): 22; Van Cliburn Foundation, "Our History,"

Competitions since 1977, the Cliburn's dedication to the global arts community and commitment to musical excellence has contributed to its status as a leading international piano competition.

Leeds International Pianoforte Competition

Founded by Dame Fanny Waterman and Marion Harewood Thorpe in Leeds, England, the Leeds International Pianoforte Competition was first held in 1963.[148] The organizers sought to assist young, unknown pianists "to get a foot on the ladder" and hasten their career advancement.[149] Occurring triennially, the Leeds Competition quickly garnered great esteem for its efforts in offering performance opportunities even to non-winners and providing managerial exposure to all contestants.[150] Through commercial sponsorship as well as civic and corporate funding, the competition's prize offerings increased and the event attracted ever-increasing numbers of high caliber applicants.[151] While the initial goal was to assist unknown artists, acceptance into the Leeds soon became difficult for such

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http://www.cliburn.org/index.php?page=history (accessed 14 January 2010). See pages 86-87 of this document.

[148] Leeds International Pianoforte Competition, "Competition History," http://www.leedspiano.com/Home/Archive/Competition_History.aspx (accessed November 26, 2009).

[149] Cline, "Piano Competitions," 395.

[150] Cline, "The Competition Explosion – Part II," 10; Leeds International Pianoforte Competition, "Competition History."

[151] Wendy Thompson and Fanny Waterman, *Piano Competition: The Story of the Leeds* (London: Faber and Faber, 1990), 127-28.

pianists.[152] The exceptional quality of entrants additionally enhanced the contest's reputation, and former winners include Radu Lupu, Murray Perahia, John Kimura Parker, and Ilya Itin.[153]

Although admired for its successes, accomplished adjudicators and fine leadership, the Leeds has not been immune to controversy. Despite Waterman's efforts to choose impartial and professional jurists, the judges have not always demonstrated objectivity or solidarity.[154] In his book *Notes in Advance*, William Glock, chairman of the jury in 1966, describes how he observed Nadia Boulanger composing and Hans Keller translating an opera until they heard something of interest. "At all events," he writes, "I was confronted with the embarrassing task of appearing on the platform and announcing a decision based, I was quite certain, on a dreadful lack of artistic judgement."[155] In 1969, Clifford Curzon was entirely convinced that Radu Lupu would proceed to the finals, so voted for another contestant instead.[156] When it became clear that Lupu was not a finalist, Waterman and Glock, again the chairman, convinced the remaining jurists to include additional names "in order to give the public an adequate idea of the very high

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[152] Cline, "The Competition Explosion – Part II," 10.

[153] Leeds International Pianoforte Competition, "Previous Finalists," http://www.leedspiano.com/Home/Archive/Previous_Finalists.aspx (accessed November 26, 2009).

[154] Dean Elder, "Fanny Waterman: Leeding Lady," *Clavier* 25, no. 7 (September 1986): 11.

[155] William Glock, *Notes in Advance* (Oxford: Oxford University Press, 1991): 161-62.

[156] Dean Elder, "Fanny Waterman Reflects on Competitions and Careers," *Clavier* 38, no. 1 (January 1999): 13.

standard of this 1969 tournament." After the final round, Lupu was "unanimously voted the winner."[157]

Challenges such as those described above are not typical, however, and the Leeds continues to cultivate artistic excellence and to enjoy notable prestige in the competition arena. In 2006, organizers initiated a community outreach program titled "Pianos Everywhere," promoting music events in local schools and placing upright pianos throughout the city in shopping centers and railway stations, "where anyone brave enough could have a go."[158] The University of Leeds hosts the contest, with the BBC as the official broadcast partner. The next competition takes place in 2012.[159]

Montreal International Music Competition

Founded in 1963 through the efforts of businessman Florent Marcil, pianist Monique Marcil, cellist Charles Houdret, and lawyer Micheline Corbeil, the International Institute of Music of Canada developed recurring competitions to promote exceptional young artists and reinforce Montreal's cultural status

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[157]Glock, *Notes in Advance*, 163.

[158] Geoff Brown, "Leeds International Piano Competition," *Times* (United Kingdom) (26 September 2006).

[159] Leeds International Pianoforte Competition, "Message From the Chairman and Artistic Director," http://www.leedspiano.com/Home/Message_From_The_Chairman.aspx (accessed December 2, 2009).

worldwide.[160] Houdret, former administrator and manager of the Queen Elisabeth Competition, patterned the Montreal International Music Competition after the Brussels contest.[161] Organizers followed a three-year cycle, rotating piano, violin, and voice until 1975, when they added a fourth year with no competition to the sequence.[162] Finalists in the competition remained isolated for one week while studying an unpublished commissioned work by a Canadian composer.[163]

The first event occurred in 1965 and was devoted to piano, with Jean-Claude Pennetier of France and Albert Lotto of the United States both receiving gold medals. The Montreal Competition joined the World Federation of International Music Competitions in 1966 and continued to attract noteworthy musicians. Piano laureates of note include Garrick Ohlsson, Ivo Pogorelić, and Angela Cheng.[164] The contest's demanding admission criteria, adjudication practices, and ability to advance the prizewinners' careers through recording and concerts secured its status among the most respected competitions in the world.[165]

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[160] Cécile Huot, "Montreal International Music Competition," Canadian Encyclopedia, http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=U1ARTU0002429 (accessed November 28, 2009).

[161] Cline, "Piano Competitions," 404.

[162] Huot, "Montreal International Music Competition."

[163] Cline, "Piano Competitions," 404.

[164] Huot, "Montreal International Music Competition."

[165] Huot, "Montreal International Music Competition"; Selima Mohammed, "26th Montreal International Music Competition (1996)," http://pi.library.yorku.ca/ojs/index.php/caml/article/viewFile/3725/2924 (accessed November 28, 2009).

The competition ceased operation in 1997, but was reestablished in 2002 by the Jeunesses Musicales of Canada.[166] It rejoined the World Federation of International Music Competitions in 2004, and continues to garner a global reputation for the caliber of its jury and the awards offered to the winners.[167] The organization pays entrants travel expenses and, like the Cliburn, provides accommodation with host families.[168] The event still utilizes a commissioned work of a Canadian composer, which contestants receive one month before the competition for performance in the quarterfinal round.[169]

University of Maryland/William Kapell International Piano Competition

From 1965 to 1970, the University of Maryland hosted an annual festival dedicated to the educational concepts of English pianist and teacher Tobias Matthay. The annual event featured workshops, lecture recitals and student recitals. Desiring to establish the university as a global artistic center, Dr. Stewart Gordon,

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[166] Claire Versailles, "Montreal International Music Competition," Canadian Encyclopedia, http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=A1ARTA0005406 (accessed November 28, 2009); Montreal International Musical Competition, "Mission and History," http://www.concoursmontreal.ca/permanent/en/conours/mission.asp (accessed November 28, 2009).

[167] Montreal International Musical Competition, "Mission and History."

[168] Montreal International Musical Competition, "Message from the President," http://www.concoursmontreal.ca/permanent/en/concours/president.asp (accessed November 28, 2009).

[169] Montreal International Musical Competition, "Imposed Canadian Work," http://www.concoursmontreal.ca/permanent/en/concours/oeuvre.asp (accessed November 28, 2009).

then chair of the piano division, suggested creating an international piano competition in conjunction with the festival. Through his efforts, and sponsored by the Office of Summer Programs, the University of Maryland International Piano Festival and Competition began in 1971.[170]

In the contest's initial years, Gordon capitalized on the positive aspects of competitions while minimizing the "necessary evils." "Contestants are made to feel as comfortable as possible," Gordon explained, "and they are made to feel that whether or not they win, their contribution to the Festival as a performing young artist is worthwhile."[171] Sudden overexposure of the winners is a damaging aspect of contests Gordon sought to avoid. Gold medalists were awarded a concert engagement at the Phillips Collection in Washington eighteen months following the competition.[172] Ylda Novik described this practice as saying, "We will look forward to hearing you in another year and a half and especially so since we have faith in your talent and know that there will be even more growth and refinement in your art in that time."[173]

The University of Maryland Competition received increasingly extensive recognition from print and broadcast media, and in 1976 added a concerto round with the Baltimore Symphony Orchestra. Fernando Laires, professor of piano at the

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[170] University of Maryland, "History of the Kapell Competition," Clarice Smith Performing Arts Center at Maryland, http://claricesmithcenter.umd.edu/2009/c/kapell2012/history (accessed November 28, 2009).

[171] Ylda Novik, "Maryland Style," *Clavier* 12, no. 8 (November 1973): 12.

[172] Cline, "The Competition Explosion – Part II," 10.

[173] Novik, "Maryland Style," 13.

Peabody Institute, became the director in 1979 following Gordon's resignation from the post. Laires added the performance of commissioned works to the semi-final round, a practice that continued through 1988.[174] Organizers also expanded performance opportunities, increased cash prizes, and added a recording contract to the awards package.[175] In 1980, the Maryland became the second American competition accepted into the World Federation of International Music Competitions.[176]

Gordon returned as the event's director from 1982 to 1985, at which time he retired from the university. Eugene Istomin inherited the directorship of a competition attracting exceptional artists and offering cash prizes rivaling that of the leading international contests. Under Istomin, who served as artistic director through 1987, the competition's named changed to honor the American pianist William Kapell. In 1988, with Seymour Lipkin as the new artistic director, a recital phase was added to the final round's concerto requirement. During Lipkin's tenure, which lasted through 1992, the event continued to gain distinction in the international community.[177]

George Moquin followed Lipkin as director, and in 1998 introduced the William Kapell International Piano Competition's quadrennial format, still utilized today. In 2003, the university's Clarice Smith Performing Arts Center began

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[174] University of Maryland, "History of the Kapell Competition."

[175] Cline, "Piano Competitions," 408.

[176] University of Maryland, "History of the Kapell Competition." The first American competition accept into the World Federation was the Cliburn.

[177] Ibid.

managing the event, and organizers presented a renewed mission "to nurture artistic development in pianists, foster cultural understanding of the piano's important role in society and generate enthusiasm for the rich diversity of piano music."[178] The Kapell coordinators continue to develop new ways to achieve their purposes. In 2007, the competition included a chamber round and required contestants to include one of two American works from William Kapell's repertoire.[179]

Arthur Rubinstein International Piano Master Competition

Jan J. Bistritzky, an immigrant to Israel who once worked on the organizing committee of the Chopin Competition in Warsaw, founded the Arthur Rubinstein International Piano Master Competition in 1974.[180] Bistritzky convinced a hesitant Rubinstein to attach his name to the event held in Tel Aviv, Israel.[181] Soon the 88-year-old virtuoso championed the cause and lent his support as a judge at the first contest, although he reserved the right to award a separate first prize if the final vote differed significantly from his own opinion, a condition likely resulting from his experiences in the 1910 Anton Rubinstein and the 1960 Chopin competitions.[182]

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[178] University of Maryland, "History of the Kapell Competition."

[179] Ibid.

[180] Cline, "The Competition Explosion – Part II," 12; Martin Bookspan, "The Second Arthur Rubinstein Piano Competition," *Musical America* 27, no. 8 (August 1977): 38.

[181] Cline, "The Competition Explosion – Part II," 12.

[182] "Contest Winners: Ax Wins First Rubinstein Contest," *Clavier* 13, no. 9 (December 1974): 49; Cline, "Piano Competitions," 420. See pages 42-43 and 48 of this document.

The organizers' objective for the Israel Rubinstein, as it came to be known, was "to establish a world forum for fostering talented and aspiring young interpreters and to promote their true artistic careers," a cause valued by Rubinstein himself.[183]

It seemed the competition's venerated namesake might exercise his proviso in the first competition. Paul Moor of *High Fidelity/Musical America* writes that one of the 1974 adjudicators gave his own pupil the maximum number of points, but "deliberately underrated that favorite's leading rivals by giving them only one or even no points at all."[184] When American Emanuel Ax received the gold medal, however, there was no disagreement among the jurists and Rubinstein heartily embraced the victor.[185]

The contest occurred triennially, and its success led to the establishment of the Arthur Rubinstein International Music Society in 1980. The society's mission included continuing the competition and adding a special Arthur Rubinstein Prize, promoting the laureates of the event, and organizing "Hommage a Rubinstein" concerts and recitals.[186] With this intensification of purpose, the society prepared for the 1983 Israel Rubinstein, although their optimism was stifled somewhat by the celebrated musician's death in 1982.[187]

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[183] Cline, "Piano Competitions," 419.

[184] Doerschuk, "Piano Competitions," 17.

[185] Cline, "Piano Competitions," 420; "Contest Winners," 49.

[186] The Arthur Rubinstein International Music Society, "About the Society," http://www.arims.org.il/about.php (accessed November 28, 2009).

The Arthur Rubinstein International Music Society remains active in presenting artistic excellence to the world through recitals, concerts, festivals, publications, recordings, films, and the triennial competition.[188] The thirteenth Arthur Rubinstein International Piano Master Competition will take place in May 2011.

Robert Casadesus/Cleveland International Piano Competition

Grant Johannesen, director of the Cleveland Institute of Music from 1974-1985, was an atypical founder of an international competition. "Not to sound flippant," he writes in *Journey of an American Pianist*, "but I believe piano competitions have two fundamental problems: the pianists and the judges."[189] Johannesen noticed that most large contests used the Cliburn Competition as a model and that young pianists desired the prestige attained by Van Cliburn after his Tchaikovsky win.[190] But Johannesen preferred a different approach, and initiated the biennial Robert Casadesus International Piano Competition in 1975, sponsored jointly by the Cleveland Institute of Music and the Robert Casadesus Society.

Troubled by the similarity in winners of other competitions, Johannesen developed a sequence of rounds concentrating on a diverse repertoire, including

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[187] The Arthur Rubinstein International Music Society, "Fourth Competition, April 1983," http://www.arims.org.il/fourth.php (accessed November 28, 2009).

[188] The Arthur Rubinstein International Music Society, "About the Society."

[189] Grant Johannesen, *Journey of an American Pianist* (Salt Lake City: University of Utah Press, 2007): 105.

[190] Ibid., 92.

French and American works. "We tried to avoid the stereotyped requirements that have bred the 'competition pianist,' except for the first round, in which we asked for virtuoso etudes to demonstrate the player's capacity at the keyboard."[191] Perhaps most controversial was the unconventional final round, in which competitors chose one of five Mozart concertos rather than the customary dazzling exhibitions.[192] Also unlike the Cliburn and its followers, the Casadesus included no chamber element, as Johannesen felt it had "only a cosmetic place at a serious piano contest."[193]

The Cleveland Institute's administration questioned the wisdom of Johannesen's unusual approach, as the unique repertoire requirements caused those artists unwilling to learn new material to forgo the Casadesus Competition in favor of events with more traditional requirements.[194] After Johannesen's resignation from the Cleveland Institute of Music in 1985, the competition continued to grow in size and international visibility. In an effort to fulfill a mission that included encouraging "the performance of and an acquaintance with the great repertoire of the piano," organizers adjusted the design of the competition to a more customary format, and in 1994 renamed it the Cleveland International Piano Competition.[195]

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[191] Grant Johannesen, *Journey of an American Pianist*, 93-94.

[192] Ibid., 94.

[193] Ibid., 95.

[194] Ibid., 92, 95.

[195] Cleveland International Piano Competition, "Our Mission," http://www.clevelandpiano.org/mission.html (accessed November 29, 2009);

Since 2003, the Cleveland Orchestra has accompanied contestants during the final round, enhancing the contest's global recognition. The gold medalist currently receives an astonishing $50,000 cash prize, as well as two-years of artist management, concert engagements, and a recording contract.[196] Former winners include Sergei Babayan, Ilya Itin, Antonio Pompa-Baldi, and Roberto Plano.

Sydney International Piano Competition

Before designing the Sydney International Piano Competition, Claire Dan along with Rex Hobcroft, director of the Sydney Conservatorium of Music, traveled to numerous international music contests, investigating their strengths and weaknesses. Endeavoring to conquer the "tyranny of distance," organizers sought the development of an event engendering cultural interest in their region of the world.[197] Evidence of the competition's success came quickly. Following the initial contest of 1977, it became the first organization admitted to the World Federation of International Music Competitions after only one competition.[198]

Organizers attract participants to the quadrennial event by providing roundtrip airfare, accommodations, a daily allowance to all entrants, and an

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Cleveland International Piano Competition, "Our History," http://www.clevelandpiano.org/history.html (accessed November 29, 2009).

[196] Cleveland International Piano Competition, "Our History."

[197] Daniel Mitterdorfer, "The Sydney International Piano Competition of Australia," http://www.sipca.com.au/ (accessed November 29, 2009); Cline, "The Competition Explosion – Part II," 12; Cline, "Piano Competitions," 445.

[198] Cline, "Piano Competitions," 444-45.

exceptional array of prizes.[199] Awards for the top six contestants currently range from $25,000 to $2,500, with as many as 28 special prizes given, including recording contracts from ABC Classics and Naxos and cash awards from $10,000 to $1,000.[200] Equally distinctive is the competition's repertoire requirement. In an effort to identify a comprehensive artist, contestants are required to perform an extensive variety of pieces, including a virtuosic etude, a Debussy prelude, a commissioned work by an Australian composer, lieder accompaniment and chamber music.[201] Composer seminars occur throughout the event.[202]

The Australian Broadcasting Corporation transmits every stage of the competition live throughout world, on Australian and New Zealand radio and via streaming Internet coverage.[203] Using technology, the event's organizers have overcome geography and the "tyranny of distance," successfully realizing their goals. The next Sydney International Piano Competition will occur in 2012.

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[199] Daniel Mitterdorfer, "About the Competition," The Sydney International Piano Competition of Australia, http://www.sipca.com.au/ (accessed November 29, 2009).

[200] Daniel Mitterdorfer, "Prizes and Special Prizes," The Sydney International Piano Competition of Australia, http://www.sipca.com.au/ (accessed November 29, 2009).

[201] Cline, "The Competition Explosion – Part II," 12; Daniel Mitterdorfer, "Repertoire," The Sydney International Piano Competition of Australia, http://www.sipca.com.au/ (accessed November 29, 2009).

[202] Mitterdorfer, "About the Competition."

[203] Ibid.

International Competition for Outstanding Piano Amateurs®

Hailed as "the mother and father of all the other amateur competitions," the International Competition for Outstanding Piano Amateurs®, held each year in Paris, France, introduced a novel approach to large-scale music contests.[204] Rather than a competition between individuals endeavoring to succeed with careers in music, this event focuses on those with established careers in other fields. Organizers emphasize that the contestants are not "amateurs in the sense of 'dabblers', but pianists…who, at some time in their lives, have had to make a choice…between their profession and their potential career as a concert performer."[205] Gérard Bekerman, a professor of economics and a graduate of the Paris School of Music, founded the competition in 1989 and works to promote a congenial, stress-free environment.[206]

A goal of organizers is to facilitate individual competitors' development in their personal areas of preference. Therefore, contestants have no set repertoire requirements. The relationship between the candidates and adjudicators further reveals the unique character of the event. Entrants are encouraged to seek jurists' opinions and advice even during the days of competition, as their success and security enhances the entire experience. Nela Rubinstein, wife of renowned pianist Arthur Rubinstein, was active on the jury from the contest's inception until her

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[204] Mark Cannon, "On the 'Outstanding Amateur' Competitions," in *Music, Education, Humanity: A Festschrift Honoring Seymour Bernstein on the Occasion of His 75th Birthday* (New York: Hudson River Press, 2002): 69.

[205] Les Grands Amateurs de Piano, "Background," http://www.pianoamateurs.com/background.html (accessed November 30, 2009).

[206] Charles P. Cabell, Jr., "A Festival of Amateurs," 22.

death in 2002, and stated that "Arthur would have liked it."[207] Bekerman insists that the enjoyment of music transforms the event into an "anti-competition," and that "there are no opponents, no competitors, no judges, just music lovers."[208] Although not literally true, as there are jurists and award winners, the participants' gracious manner and the contest's considerable achievements inspired many other organizations to initiate their own amateur competitions, including the Cliburn, the Bachauer, and the Rocky Mountain Amateur Piano Competitions.[209] A grand prize of only $3,000 is testament to the idea that competitors participate in the event for reasons other than the possibility of winning.[210]

Irving S. Gilmore Artist Award

The Irving S. Gilmore Foundation in Kalamazoo, Michigan, shares Gérard Bekerman's aspiration to eliminate the ruthless elements often encountered on the international competition circuit, and has developed a completely non-competitive method of supporting outstanding pianists through significant awards. Its process, much like the Leventritt's in the 1980s, results in artists receiving prizes without ever knowing they are being considered.[211]

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[207] Les Grands Amateurs de Piano, "Background."

[208] Les Grands Amateurs de Piano, "Welcome," http://www.pianoamateurs.com/index.html (accessed November 30, 2009).

[209] See pages 72, 91-92, and 199-201 of this document.

[210] Les Grands Amateurs de Piano, "Registration," http://www.pianoamateurs.com/inscription.html (accessed November 30, 2009).

A native of Kalamazoo, Irving Gilmore created the Gilmore Foundation in 1972 out of a love for keyboard music and a desire to support struggling musicians.[212] Following his death in 1986, the foundation's trustees decided to use the organization's substantial resources to create an international piano competition akin to the Chopin, Queen Elisabeth, Leeds, and Cliburn competitions.[213] After much thought and research, the foundation instead announced, in 1989, the establishment of a piano festival and award honoring Gilmore, where the "Gilmore Award candidates are not judged in a competition, but rather they are evaluated discreetly and over a period of time."[214] An Artistic Advisory Committee carefully examines nominations for potential award recipients and listens to concert recordings before selecting finalists. The committee then anonymously attends the concerts of these performers before making a final decision.[215]

While developing their plan, organizers resolved that the Gilmore Award would be of considerable size in order to adequately impact developing artists'

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[211] Irving S. Gilmore International Keyboard Festival, "About the Gilmore Artist Award," http://www.thegilmore.org/index.php?option=com_content&view=article&id=32&ltemid=34 (accessed January 23, 2010). See page 59 of this document.

[212] Irving S. Gilmore International Keyboard Festival, "Irving Gilmore," http://www.thegilmore.org/index.php?option=com_content&view=article&id=10&ltemid=12 (accessed January 23, 2010).

[213] Irving S. Gilmore International Keyboard Festival, "The Origin of the Irving S. Gilmore International Keyboard Festival and Awards," http://www.thegilmore.org/index.php?option=com_content&view=article&id=9&ltemid=11 (accessed January 23, 2010).

[214] Irving S. Gilmore International Keyboard Festival, "About the Gilmore Artist Award."

[215] Ibid.

careers.[216] Presented every four years to a pianist of any age or nationality, the extraordinary $300,000 cash prize substantially influences the shape of a recipient's future.[217] Although performers must use most of the award money to further their artistry or career, there are no spending restrictions on $50,000 of the prize. Former winners have commissioned works, furthered their training, and purchased instruments. The Irving S. Gilmore International Keyboard Festival, which administers the Gilmore Award, announced Russian-American Kirill Gerstein as its sixth and most recent recipient on January 7, 2010.[218]

Honens International Piano Competition

Esther Honens, a self-made millionaire, amateur pianist, and patron of the arts, aspired to create an international competition in Canada. Desiring an event that would promote artistic growth and regional pride in Calgary, Alberta the way the Cliburn had for Fort Worth, Texas, she contributed $5 million toward the cause. A governing body was quickly composed. Mrs. Honens, suffering from Parkinson's disease, observed the 1992 inaugural competition from a chamber alongside the stage. She died five days later at the age of 89.[219]

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[216] Irving S. Gilmore International Keyboard Festival, "The Origin of the Irving S. Gilmore International Keyboard Festival and Awards."

[217] Irving S. Gilmore International Keyboard Festival, "About the Gilmore Artist Award."

[218] Daniel J. Wakin, "Young Pianist Thrust into Elite Group," *New York Times* (7 January 2010).

[219] Honens, "About Honens," The Calgary Foundation, http://www.honens.com/AboutHonens.aspx (accessed December 1, 2009).

Andrew Raeburn, executive director of the Cliburn during the 1980s, became the executive director of the Honens Competition in 1993, and its President and Artistic Director in 2000.[220] Under his guidance, the contest seeks "complete artists:" pianists ages 20-30 displaying technical expertise as well as intellectual and emotional depth.[221] Applicants are encouraged to demonstrate the full mastery of pianistic art through their choice of solo repertoire and concerti. Competitors select chamber works, both instrumental and vocal, from a listing provided by contest organizers.[222] Composers of compulsory works must include improvisatory elements, testing the performers' musical understanding and creativity.[223]

Desiring fairness and the utmost integrity, Raeburn enlisted the assistance of mathematician and statistician Ernest Enns in creating an unbiased scoring system. Jurists are primarily concert artists not regularly engaged as adjudicators in other international competitions.[224] Providing additional transparency, each of the

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[220] Dolores Fredrickson, "Departing from the Pattern of Most Piano Competitions: The Esther Honens Festival-Competition in Calgary," *Clavier* 36, no. 3 (March 1997): 44; Andrew Raeburn, "Biography – Czech Republic and Canada," http://andrewraeburn.com/bio_czech.htm (accessed December 1, 2009); Andrew Raeburn, "Biography – New Kind of International Music Competition," http://andrewraeburn.com/bio_competition.htm (accessed December 1, 2009).

[221] Raeburn, "Biography – New Kind of International Music Competition."

[222] Honens, "Juries and Rules/Competition Repertory," The Calgary Foundation, http://www.honens.com/Competition/JuriesRules/Competition-Repertory.aspx (accessed December 1, 2009).

[223] Raeburn, "Biography – New Kind of International Music Competition."

[224] Ibid.

contest's four rounds is open to the public.[225] Initially scheduled quadrennially, the event now occurs every three years.[226] The multifaceted demands, the aspirations for impartiality, and a grand prize of $35,000 attracts some of the most promising young artists in the world.[227] Laureates include Sergei Babayan, Maxim Philippov, Roberto Plano, and Hinrich Alpers.[228] The next competition will occur in 2012.

Rocky Mountain Amateur Piano Competition

After competing in the Van Cliburn International Competition for Outstanding Amateurs, Gregory Allen envisioned a similar event occurring in the Colorado Springs region. Allen and piano enthusiast Charles Cabell began the Rocky Mountain Amateur Piano Competition in 2000, on the campus of Colorado College.[229] Although only thirteen competitors participated in the initial event, organizers recognized the contest's potential and worked to enlarge its scope.[230] In 2002, with the encouragement of arts advocate, writer and critic David Sckolnik,

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[225] Harris Goldsmith, "Another Piano Competition?" *American Record Guide* 56, no. 5 (September/October 1993): 43.

[226] Fredrickson, "Departing from the Pattern of Most Piano Competitions," 44; Honens, "About Honens."

[227] Honens, "Competition: Prizes," The Calgary Foundation, http://www.honens.com/Competition/Prizes.asp (accessed December 1, 2009).

[228] Honens, "Laureates," The Calgary Foundation, http://www.honens.com/Lareates/Past-Laureates.aspx (accessed December 1, 2009).

[229] Amateur Pianists International, "About A.P.I." http://www.apiano.org/AboutAPI.asp (accessed December 1, 2009); Cabell, "A Festival of Amateurs," 22.

[230] Cabell, "A Festival of Amateurs," 22.

Allen and Cabell established Amateur Pianists International, a non-profit organization presenting master classes, recitals, and workshops throughout the year in addition to the summer competition.[231] Contestants may offer any repertoire within time constraints, and winners receive cash prizes and the opportunity to perform with Chamber Orchestra of the Springs.[232] The competition occurs annually and attracts applicants from around the world.[233]

Minnesota International Piano-e-Competition

When Alexander Braginsky conceived the design for a new international piano competition in 2000, he embraced technology to access the broadest audience possible and to utilize the expertise of judges whose schedules did not permit traveling to the twin cities of Minneapolis and St. Paul.[234] Through the use of Yamaha Disklavier technology and the Internet, the Minnesota International Piano-e-Competition represents the possibilities for music contests in a global twenty-first century. Contests occurred every two years until a newly initiated junior-level event in 2008 necessitated moving the concert artist competition to 2009.

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[231] Amateur Pianists International, "About A.P.I."; Cabell, "A Festival of Amateurs," 22-23.

[232] Amateur Pianists International, "Guidelines," http://www.apiano.org/CompetitionGuidelines.asp (accessed December 1, 2009).

[233] Cabell, "A Festival of Amateurs," 22-23.

[234] Musicians In Debut International, "From the Artistic Director," Minnesota Piano-e-Competition, http://www.piano-e-competition.com/ecompetition/AD_Address.asp (accessed December 1, 2009).

Throughout the competition, participants perform on Yamaha CFIIIS concert grand pianos equipped with Disklavier technology, which consists of fiber optics measuring the degree of key and pedal depressions. This information is recorded as MIDI data that can be transferred to another Disklavier instrument at any location worldwide. This second instrument then generates a performance indistinguishable from the first.[235]

The use of this technology provides organizers with considerable benefits. Rather than using a mobile screening jury or requiring applicants to travel to one particular location for the preliminary round, competitors audition using a Disklavier while being video recorded at one of five sites worldwide. A single jury reviews the virtual performances and selects twenty-four contestants to compete on site at Orchestra Hall in Minneapolis, Minnesota. Competition organizers pay the chosen entrants' expenses, including costs incurred in the preliminary round. In the first competition, this technology also enabled Yefim Bronfman to adjudicate the final round while touring in Japan.

In June-July 2009 twenty-one pianists competed live in Minnesota after auditioning through virtual performances in New York, Los Angeles, Beijing, Paris, and Moscow. The entire competition is broadcast live via Internet streaming, and videos and MIDI files from each competition are also available via the contest's website, accessible at any time to anyone with a computer and Internet connection.[236] Such advances cause one to contemplate the history of music

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[235] Musicians In Debut International, "From the Artistic Director."

[236] Musicians In Debut International, "From the Artistic Director."

competition, and the considerable distance traveled since a shepherd performed for his sheep.

CHAPTER 4

The Gina Bachauer International Piano Competitions

Inspiration for an International Piano Competition

Growing up as a pianist in Salt Lake City, Paul Pollei performed in Piano Guild auditions and small local contests but was unaware of any large-scale national or international competitions. After completing undergraduate studies at the University of Utah, he heard about the Naumburg Competition and decided to travel to New York to observe the event.

> I found out it was held at Carnegie Hall and … got all organized and went right to the door at 9:00 in the morning … and it was locked. And I thought, "Okay, I'll come back when it starts [at 10:00]." And I went back and I thought, " … I hope I get a seat;" I didn't have a ticket or anything. When I got up there, there were 25 people listening to this competition. It wasn't a big deal. … I traveled all that way and I did listen, … but there was no glamour to it. They just played, and I saw a group of what seemed like old men sitting up there judging, and I didn't hear anything more about it. … Then life changed and the person who changed it was Van Cliburn. He made every kid on the block want to be a pianist. … He brought fame and fortune and glamour to the profession.[1]

Although Pollei's experience with the Naumburg certainly influenced his opinions of how a competition should engage an audience, it was neither this incident nor Cliburn's popularity that prompted him to establish his own event. After becoming a Professor of Piano at Brigham Young University, he created the BYU Summer Piano Festival and International Competition to fulfill what he describes as a critical educational need.

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[1] Paul Pollei, interview by author, Salt Lake City, UT, October 27, 2009.

> I had just returned from doing my doctorate, and I was all free from everything, … and I was very anxious to jump in and help my students. I said, "We live in Salt Lake City, Utah, or Provo, Utah. It's not exactly the center of the universe, but we do have good music coming to us all the time, both at the university and in Salt Lake City. But we don't have all world-class artists. … Here's a chance for just piano, nothing else, … to help the piano students at Brigham Young University be surrounded intensely and during a week period … to just have an inundation of great artists teaching them both in master classes and lectures, in recitals, [and] every kind of demonstration possible.[2]

At the suggestion of a friend, Dr. Pollei observed the University of Maryland International Piano Festival and Competition and met with Stewart Gordon, the director of the event. "They had daytime master classes, and sometimes lectures … with members of the jury, and evening concerts by major artists. Really major artists, you know, from all over the world. … I thought, 'My gosh, this is wonderful!' … It was very enjoyable and very stimulating, and so I thought, 'I could do this!'"[3]

Pollei received additional encouragement from concert pianist and teacher Ylda Novik, with whom he stayed during the Maryland festival. Following a concert, he went to an Italian restaurant with Novik and several friends. That evening Novik expressed interest and offered suggestions for an international festival at Brigham Young University, which convinced Pollei to pursue this endeavor. "Their festival … was the pattern that I followed, because I had no other pattern to look at," he explains.[4] In fact, the piano competition he established was an afterthought to the rest of the festival. "I mapped [the schedule] out and decided

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[2] Paul Pollei, interview by author, Salt Lake City, UT, October 26, 2009.

[3] Ibid.

[4] Ibid.

we [could] invite … those artists and I said, 'We have one hour extra.'"[5] Pollei inserted the contest into what little time remained in the schedule. It is unlikely that anyone predicted this late addition to the festival agenda would eventually become a dominant feature on the Utah musical landscape.

1976 – 1980: Annual Competitions at Brigham Young University

1976: First Annual Brigham Young University International Piano Competition

Even though the 1976 inaugural competition attracted only eighteen contestants and took only seven hours of the full five-day festival schedule, its success garnered attention from festival participants and the local community. Distinguished guest artists and faculty from around the nation recognized the event's excellence, and their endorsements strengthened its reputation and encouraged its continuation and growth.

The first Brigham Young University Summer Piano Festival took place from June 28 to July 2, 1976. Its impressive program of events included evening recitals by notable performer Tom Brown, winner of the 1975 Bloch Young Artists Competition; concert pianists and prominent teachers Donna Turner Smith, Reid Nibley and Yoshie Akimoto; and Malcolm Frager, winner of the 1959 Leventritt Competition and 1960 Queen Elisabeth Competition.[6] Daytime activities consisted of master classes by renowned professors and artists Ylda Novik, Joanne Baker,

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[5] Pollei, interview, October 26.

[6] TD [press release], 16 June 1976, Gina Bachauer Archive, Harold B. Lee Library, Brigham Young University, Provo, UT. See pages 54 and 57 of this document.

Karl Ulrich Schnabel, and Malcolm Frager; lectures on keyboard literature by esteemed educators and authors Reginald Gerig, Robert Smith, and Maurice Hinson; sessions on contemporary techniques in group teaching by pedagogue E. L. Lancaster; and classes on chamber music and accompanying singers by celebrated collaborative artists Deon N. Price and William Corbett-Jones. The $105 fee for attending the entire week, with room and board available for an additional $50, made the festival an appealing bargain for piano teachers, students, and patrons of the arts.[7] In addition to these musical and educational offerings, the inaugural competition, which took place during the first three afternoons of the festival, was free and open to the public.[8]

Although open worldwide to pianists ages 16-30, the first Brigham Young University International Piano Competition attracted only participants from the U.S. since it was new and unproven in the contest arena. Eighteen contestants from ten states competed for a $500 first prize and the opportunity to perform an afternoon recital as part of the BYU Summer Piano Festival.[9] KBYU-FM broadcasted each competition round and the winner's recital for use by National Public Radio.[10] A different adjudication panel, selected from the piano festival faculty, judged each stage of the contest. Competitors prepared 55-65 minutes of

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[7] D [International Piano Festival flier], 1976, Gina Bachauer Archive.

[8] Paul C. Pollei to Utah Music Teacher Association Members, TL, 1 June 1976, Gina Bachauer Archive.

[9] "Y. Pianist Gains Honor at Festival," *Salt Lake Tribune*, 18 July 1976.

[10] Brigham Young University Special Courses and Conferences, *1976 Brigham Young University Summer Piano Festival and International Competition* (Provo, UT: Brigham Young University, 1976), 5.

solo repertoire and one complete work for solo piano and orchestra, with the specific pieces chosen by the performers rather than dictated by repertoire requirements. Each contestant played two contrasting selections during the 10-minute preliminary round, two or three pieces for the 15-minute semifinal round, and two solo works and a complete concerto in the 30-minute final round. Although a concerto movement was acceptable in the first stage, no other duplication of repertory was allowed between rounds.[11]

In 1976, preliminary round judges William Cobett-Jones, E. L. Lancaster, and Donna Turner Smith selected nine semifinalists from the eighteen competitors: Reid Alexander, Annette Emerson, Christopher Giles, Ronald Graham, David Hatch, Douglas Humpherys, Del Parkinson, Richard Roberson, and Andrew Willis. Upon completion of the semifinal round, the adjudication panel of Joanne Baker, Reginald Gerig, Ylda Novik, and Deon Nielsen Price chose four performers to compete in the final stage. Following Donna Turner Smith's evening concert, jury members Yoshie Akimoto, Tom Brown, Maurice Hinson, and Karl Ulrich Schnabel announced the winners of the first Brigham Young University International Piano Competition.[12]

Del Parkinson, a graduate of Indiana University from Blackfoot, Idaho, received fourth prize with honorable mention. The judges awarded Andrew Willis, a student at the Curtis Institute of Music, the third prize. KBYU-FM also presented

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[11] TD [1976 Brigham Young University International Piano Competition Application], 1976, Gina Bachauer Archive.

[12] Brigham Young University Special Courses and Conferences, *1976 Brigham Young University Summer Piano Festival and International Competition*, 7, 28; Paul Pollei, [personal notes], 1976, Gina Bachauer Archive.

Willis the award for the best performance of a twentieth century work for his interpretation of Prokofiev's Sonata No. 6, Op. 82. Silver medalist and winner of the concerto division for his performance of Rachmaninoff's *Rhapsody on a Theme of Paganini* was Christopher Giles, a Brigham Young University senior and student of Dr. Reid Nibley. Douglas Humpherys, a BYU senior studying with Professor Robert Smith, won the gold medal, the $500 cash prize, and performed a solo recital the next day as part of the piano festival.[13]

Written letters and media coverage leading up to and following the event attested to the Brigham Young University Festival and Competition's scope and success. The Provo Herald recognized the exceptional faculty, noting that "all of the guest educators have toured the United States and Europe as teachers and performers."[14] Marguerite Miller, nationally recognized piano pedagogue and professor at Wichita State University, wrote to Paul Pollei, "You said you were going to plan a special event, but I had no idea that it would be so spectacular."[15] A Music Teachers National Association officer declared it "the finest of its kind that I have ever attended. … I will be eagerly anticipating the next International Piano Festival."[16] Festival faculty and judges responded positively as well. Maurice Hinson stated, "I thoroughly enjoyed every minute of it and learned so much

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[13] "Y. Pianist Gains Honor at Festival."

[14] "BYU Schedules Piano Festival," *Provo Herald*, 26 June 1976.

[15] Marguerite Miller to Paul Pollei, personal letter, 9 March 1976, Gina Bachauer Archive.

[16] Janet H. Thompson to Brigham Young University President Dallin Oaks, TL, 3 August 1976, Gina Bachauer Archive.

myself," and E. L. Lancaster wrote during his plane ride home, "It was well organized, educationally rewarding, exciting and stimulating ... I'll be interested to see how you follow it up next year."[17]

The success of the first festival and competition surely came as a great relief to Pollei and other organizers. As late as June 14, 1976, only two weeks before the festival began, officials of the university's Special Courses and Conference area, who managed much of the event's business, threatened to cancel the entire festival due to financial concerns. Pollei pled for support in a letter to Music Department Chairman A. Harold Goodman, outlining the substantial investment already devoted to the festival and competition including substantial publicity, prize donors, festival registrations and competition entries.[18] Goodman agreed to the importance of the event, and committed the Music Department's funds to cover whatever costs Special Courses and Conferences would not cover.[19] Additionally, Lael J. Woodbury, Dean of the College of Fine Arts and Communications, wrote a letter requesting donations in support of the international contest suggesting it "could be the beginning of a competition equal in prestige to the Van Cliburn [and] Leventritt."[20] Fortunately, the organizers prevailed, the Brigham Young University

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[17] Maurice Hinson to Paul Pollei, TL, 7 July 1976, Gina Bachauer Archive; E. L. Lancaster to Paul Pollei, personal letter, 3 July 1976, Gina Bachauer Archive.

[18] Paul Pollei to A. Harold Goodman, TL, 14 June 1976, Gina Bachauer Archive.

[19] Harold Goodman to Phil Harris, TL, 17 June 1976, Gina Bachauer Archive.

[20] Lael J. Woodbury to potential donors, TL, 18 June 1976, Gina Bachauer Archive.

International Piano Festival and Competition attracted and served a large number of piano teachers, students, and music patrons, and the necessary funds were raised. Pollei later explained, "[The festival and competition] was just a try. We just did it, and it worked … [and] because it did work we said, 'let's do it again.'"[21]

1977: Second Annual Brigham Young University International Piano Competition

Preparations for the Second Annual Brigham Young University Summer Piano Festival and International Competition began almost immediately following the completion of the first event. By October 1976, organizers had confirmed many of the next festival's adjudicators, artists, and presenters and were making plans for a substantial advertising campaign. Paul Pollei outlined these procedures in a letter to Music Department Chairman Harold Goodman, who indicated his enthusiastic support with the handwritten response, "Terrific! Move Ahead!"[22]

As with the previous year, there were initial concerns regarding programming costs, adequate fundraising, and sufficient attendance to cover expenses. Potential donors received letters of solicitation articulating the competition and festival's promise, comparing it to the Tchaikovsky Competition and the festivals in Maryland and Fort Worth.[23] Seeking an "attraction of first-class status," organizers enlisted the assistance of BYU's director of concert promotion

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[21] Pollei, interview, October 26.

[22] Paul Pollei to A. Harold Goodman, TL, 13 October 1976, Gina Bachauer Archive.

[23] Paul Pollei to Potential Donors, TL, 22 September 1976, Gina Bachauer Archive.

Iain B. McKay and the university's summer Lyceum program to engage performer Lili Kraus, known worldwide as the "Queen of the Pianists."[24] Advertisements appeared in various publications including *Clavier* and *American Music Teacher*, and KBYU-TV broadcasted a commercial announcing the festival's concerts as the date approached.[25]

The festival committee envisioned "a complete week devoted to the art of piano playing in which teachers, advanced students, and all interested persons could immerse themselves in activities devoted to the improvement of their skills."[26] Filling the week of June 25 to July 2, the 1977 BYU Piano Festival included a greater number and variety of lectures, master classes and performances than the 1976 event offered. Distinguished music educators Richard Chronister, June Davison, Margaret Saunders Ott, and Larry Rast lectured on topics in pedagogy and group piano; artist-scholars Joseph Banowetz, Stewart Gordon, Edward Kilenyi, and Leo Podolsky presented sessions on keyboard literature; Mikael Eliasen, respected Danish collaborative pianist, gave instruction on instrumental and vocal chamber music; and Sandra Walberg, Braille Music Director from the Library of Congress' Division of Physically Handicapped,

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[24] Pollei to Goodman, 13 October 1976; "'Queen of Pianists' Invited for Festival," *Provo Herald*, [1977], Gina Bachauer Archive.

[25] Alton E. Sigman to Paul Pollei, TD [BYU Memo], 13 September 1976, Gina Bachauer Archive; Alton E. Sigman to Dorthy Packard, TL, 20 September 1976, Gina Bachauer Archive; Alton E. Sigman to Budd A. Udell, TL, 21 September 1976, Gina Bachauer Archive; Iain McKay to Paul Pollei, AN, [1977], Gina Bachauer Archive.

[26] Harold Lundstrom, "BYU Piano Festival Begins June 25," *Deseret News*, 25 May 1977.

discussed techniques for teaching music to the visually impaired. Master classes by Ott as well as international concert pianists Fernando Laires and Lili Kraus completed the daytime festival schedule. Evening recitals by Banowetz, Kraus, and renowned performers Edward Kilenyi, Elena Leonova, Peter Orth, and Nelita True heightened the excitement of participants.[27]

Organizers focused on expanding the scope of the competition in addition to the increased depth of the festival. While the 1976 competition itself lasted only seven hours, in 1977 coordinators allocated that amount of time to the preliminary round alone. Again open to pianists ages 16-30, the competition was limited to the first forty applicants. Entrants performed two contrasting solo works, not exceeding 10 minutes, in the preliminary stage. For the second round, sixteen semifinalists played 30-minute recitals, with no duplications of previous repertoire allowed. As a grand finish to the competition and the entire festival, four finalists performed concerto movements with the Utah Valley Symphony in a televised gala concert. KBYU-FM radio once again broadcasted the semifinal and final rounds.[28]

Capitalizing on their experience from the previous year, the festival committee implemented changes beyond doubling the time allotted for semifinal performances and instituting a final round with orchestral accompaniment. Instead of multiple small juries, a single adjudication panel comprised of nine festival faculty and artists served for each stage of the competition.[29] During the final

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[27] D [Festival Registration Brochure], 1977, Gina Bachauer Archive.

[28] Ibid.

[29] D [Festival Registration Brochure], 1977.

concerto concert, the audience participated in the judging with the combined audience vote being equivalent to that of one jury member.[30] Due to generous donations, organizers offered a first place award of $1500, triple the amount given in 1976, in addition to several other prizes. The second-place award of $500 honored the memory of Ylda Novik who died earlier that spring. Third and fourth-place prizes of $300 and $200 completed the awards packages for finalists. The twelve remaining semifinalists received $50, and the university housed all contestants as guests.[31]

The festival committee's efforts for growth succeeded in attracting a greater number and diversity of contestants than previously. Thirty-nine competitors from Korea, Russia, Taiwan, and fifteen states performed for judges and enthusiastic audiences.[32] The jury awarded first prize to Christopher Giles, the second place winner of the 1976 competition. Jeffrey Shumway, a master's degree candidate at the Julliard School and former Brigham Young University student, received second prize. Marilyn Collard, a student of Dr. Robert Smith at BYU, and Della Bing Lin, a student at the University of Illinois, earned third and fourth-place awards. Giles and Stephen Drury also garnered special awards for their performances of modern works: Giles for his interpretation of Prokofiev's Sonata No. 4, Op. 29 and Drury

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[30] Lundstrom, "BYU Piano Festival Begins June 25."

[31] D [Festival Registration Brochure], 1977; TD [Awards Ceremony Script], 1977, Gina Bachauer Archive. The semifinalist cash award effectively eliminated the $50 application fee.

[32] Brigham Young University Special Courses and Conferences. *Second Annual Brigham Young University Summer Piano Festival and International Competition* (Provo, UT: Brigham Young University, 1977).

for "Spring Fire" and "Dream Images (Love-Death Music)" from Crumb's *Makrokosmos I.*[33]

At the conclusion of the final round, Paul Pollei announced that the international competition would honor the memory of the respected Greek pianist Gina Bachauer by adopting her name. Bachauer, who died in August 1976, was a beloved favorite of Utah audiences. Her first concerts in Utah occurred at BYU, she performed on several occasions with the Utah Symphony, and the Utah legislature declared her an honorary citizen in 1966.[34] Alec Sherman, celebrated British conductor and Bachauer's husband, was present to support the naming of the Gina Bachauer International Piano Competition.[35]

Although most of the 1977 Brigham Young University Summer Piano Festival and Competition went smoothly, organizers encountered challenges as well. Even with the financial assistance of BYU's summer Lyceum program, the festival committee could not raise the level of funds required to cover the fee that guest artist Lili Kraus requested. After much negotiating and at least two counter offers, Kraus agreed to perform a concert and provide two master classes during the

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[33] "Christopher Giles Awarded Honors in Piano Competition," *Provo Herald* [July 1977], Gina Bachauer Archive; TL [award letters to Christopher Giles and Stephen Drury], 2 July 1977, Gina Bachauer Archive.

[34] Harold Lundstrom, "Bachauer 'Memorial,'" *Deseret News*, 9 July 1977; John G. Kinnear, "Ground Broken for First Meetinghouse in Greece," *Church News: The Church of Jesus Christ of Latter-Day Saints* (Salt Lake City), 4 October 1997.

[35] Lundstrom, "Bachauer 'Memorial.'"

festival.[36] Upon her arrival at the festival, Paul Pollei discovered that the moniker "Queen of the Pianists" referred to more than her exceptional keyboard technique. It also referred to how she expected to be treated. "Her tea had to be served on a silver platter during the intermission," he explained, adding, "She was a handful."[37] While Kraus' concert-beverage requirements were a forgivable eccentricity, her conduct during a master class the day following her performance caused festival officials and those in attendance embarrassment. A participant in the master class performed Mozart's Variations on a Theme by Gluck, K. 455. "She did it on purpose because she'd heard [Lili Kraus] play it the night before and she thought, 'Well here's the master teacher. I'm going to get a good lesson,'" recalls Pollei.[38] Kraus was offended. "'How dare you play the same piece that I played last night?' She said that in front of everyone and sent the girl off. She went away in tears."[39]

Audience members disappointed with the competition results created an equally serious, albeit less awkward, issue for officials to manage. One patron summarized such complaints in a letter to university administrators. Believing the adjudication process to be suspect, she wrote:

> I was not only disheartened, but extremely upset to hear the result of the judging. Out of 40 contestants, 16 were chosen to go on to play in the semi-finals, and by far the majority of these were the local students taught there

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[36] Iain B. McKay to Lili Kraus, TL, 30 September 1976, Gina Bachauer Archive; Iain B. McKay to Paul Pollei, TD [two undated BYU memos], [October – December 1976], Gina Bachauer Archive.

[37] Pollei, interview, October 27.

[38] Ibid.

[39] Ibid.

> in your music department. This would have been fine if Dr. Pollei had not been the one tabulating the results and announcing the winners. … In as much as many of his own students seemed to have succeeded, where others who had come long distances, played more superbly, I thought, were left with nothing to do but pack their bags and go home with a distinct feeling that "the provincial Mormons certainly don't know how to judge a music contest fairly."[40]

In response to this complaint, organizers described their efforts in creating impartial judging procedures.

> Nine distinguished celebrity judges (all non-LDS) from the United States and abroad, each with considerable judging experience … were selected to handle this responsibility this year. They sat in various parts of the hall and had no opportunity to discuss their ratings with any other judge. No information (names, background, teachers, etc.) concerning the contestants was given to the judges. They were known only by number and, at the conclusion of each performance, were given a rating on a point system from 10 down to 1.
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> A separate tabulating committee collected the results from the judges before they left on each break. At the conclusion of the program, this committee tabulated the points received by each contestant. This tabulation was then rechecked by others to endure accuracy. It was at this point that Dr. Pollei, as coordinator of the Piano Festival, announced the names of the 16 performers who received the highest point totals. Many of the judges had remained for the reception and were on hand when the announcement was made.
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> Each contestant was then given the nine judging sheets that covered his or her performance. Besides listing the point awarded, the sheet contains an individual critique and the signature of the judge. Therefore, all information regarding the scoring has been disseminated to all concerned.[41]

This detailed reply reveals that in the competition's earliest years, coordinators were aware of the necessity for honesty, fairness, and transparency in an adjudication system.

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[40] Ms. Horman to J. Robert Driggs, TL, 26 June 1977, Gina Bachauer Archive.

[41] J. Robert Driggs to Ms. Horman, TL, 28 June 1977, Gina Bachauer Archive.

The predominant opinion was that the 1977 event was a tremendous achievement. Harold Goodman wrote to Paul Pollei, "The development of the Summer Piano Festival and International Competition to such heights within such a short period of time is nothing but astounding."[42] Encouraged by two years of success and the contest's new name, organizers immediately began making plans for the 1978 event, establishing the Gina Bachauer Endowment Fund toward further development of the competition and with the expectation that the grand prize would ultimately reach $10,000.[43]

1978: Third Gina Bachauer International Piano Competition

Less than one week following the 1977 festival and competition, Paul Pollei and the event's other supporters began preparing for the next year. In a letter to Harold Goodman, Pollei wrote, "I think we have made an impact on the piano world that is non-stop now. It is time to move full forward ahead."[44] Pollei proposed utilizing the Utah Symphony Orchestra during the concerto round and expressed his desire that the festival become a BYU Music Department budget item rather than being connected to the university's Special Courses and Conferences offices without initial funds.[45] Although his request concerning the event's greater

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[42] A. Harold Goodman to Paul Pollei, TD [BYU memo], 1 July 1977, Gina Bachauer Archive.

[43] Lundstrom, "Bachauer 'Memorial.'"

[44] Paul C. Pollei to A. Harold Goodman, TL, 6 July 2977, Gina Bachauer Archive.

independence was not realized, competition finalists performed the concerto round with the prestigious Utah Symphony as Pollei had hoped.[46]

The Brigham Young University Third Annual Summer Piano Festival and Gina Bachauer International Piano Competition occurred during the week of June 24 to July 1, 1978. Governor Scott Matheson declared this period as "Piano Week" in a tribute to the festival, competition, Gina Bachauer, and in support of young Utah artists.[47] As in previous years, the festival included classes in literature, chamber music, pedagogy and group piano, while the competition continued to grow, attracting more applicants than before.[48] In addition to sessions on standard literature presented by scholars Kenneth Drake and Willard Palmer, celebrated duo-pianists Richard and John Contiguglia addressed two-piano works and international artists Eduardo Delgado, Elza Marques Guard and Glacy Antunes de Oliveira instructed festival participants in Argentine and Brazilian repertoire. Nationally recognized collaborative pianist Samuel Sanders lectured on chamber music, and distinguished professors Amanda Vick-Lethco, Marguerite Miller, and Fred Kern gave classes in pedagogy and group piano. World-renowned performers Martin

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[45] Paul C. Pollei to A. Harold Goodman, TL, 6 July 2977, Gina Bachauer Archive.

[46] Brigham Young University Special Courses and Conferences, *Brigham Young University Third Annual Summer Piano Festival and Gina Bachauer International Competition* (Provo, UT: Brigham Young University, 1978), 3.

[47] Scott Matheson, TD [Declaration], 20 June1978, Gina Bachauer Archive.

[48] "Summer's the Time for Music Workshops," *Salt Lake Tribune*, 4 June 1978; Brigham Young University Special Courses and Conferences, *Third Annual Brigham Young University Summer Piano Festival and Gina Bachauer International Competition*, 14.

Jones, Adele Marcus, Daniel Pollack and Mark Westcott conducted the festival master classes. Jones, Pollack, Westcott, and Richard and John Contiguglia performed evening concerts.[49] Prominent concert artist Mischa Dichter also presented an evening concert, replacing the French virtuoso Jean-Philippe Collard, who became ill and withdrew from the festival.[50]

Organizers introduced more than a new name with the Gina Bachauer International Piano Competition, but also instituted a screening round and employed the Utah Symphony for the final concerto portion of the event. Seventy applicants submitted tapes for the preliminary screening phase of the contest.[51] Recording requirements included a prelude and fugue from either volume of Bach's *Well-Tempered Clavier*; any last movement from a sonata by Haydn, Mozart, Beethoven, or Schubert; and a nocturne by Chopin.[52] William Corbett-Jones and Thomas Laratta, professors at San Francisco State University and Notre Dame de Namur University, listened to the submissions and selected thirty-five contestants to compete in the quarterfinals held at the beginning of the festival week.[53] Thirty-two of the chosen performers participated in the event, presenting 10-15 minute

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[49] Brigham Young University Special Courses and Conferences, *Third Annual Brigham Young University Summer Piano Festival and Gina Bachauer International Competition*, 3.

[50] "BYU Recitalist Replaced," *Deseret News*, 27 June 1978.

[51] Brigham Young University Special Courses and Conferences, *Brigham Young University Third Annual Summer Piano Festival and Gina Bachauer International Competition*, 15.

[52] Paul Pollei to interested applicants, TL, [1978], Gina Bachauer Archive.

[53] "35 Quarterfinalists Selected for 'Y' Fest," *Provo Herald*, 25 May 1978.

solo programs for the quarterfinal round.[54] Community members provided accommodation for these competitors for the duration of the festival.[55] From the 32 quarterfinalists, an international panel of 12 jurists chose 10 contestants to play 30-35 minute recitals for the semifinal round. Due to scheduling and financial constraints, the concluding round with the Utah Symphony Orchestra was limited to one evening. That coupled with the new requirement for the performance of a complete concerto instead of a single movement necessitated an adjustment in the number of contestants selected by the jury.[56] Rather than selecting four finalists as in previous years, the panel identified three competitors for the final round, which concluded the festival in a gala concert with the Utah Symphony conducted by Ardean Watts, giving the entire event, according to Deseret News music critic William Goodfellow, "a big step forward."[57]

The top three awards went to Julliard graduates. Arthur Greene won the Gina Bachauer Grand Prize: a $13,900 grand piano provided by the Daynes Music Company in cooperation with the Kawai Company.[58] The Ylda Novik second prize,

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[54] Brigham Young University Special Courses and Conferences, *Third Annual Brigham Young University Summer Piano Festival and Gina Bachauer International Competition*, 15.

[55] Paul Pollei to Al Sigman, TD [BYU Memo], [1978], Gina Bachauer Archive.

[56] Brigham Young University Special Courses and Conferences, *Third Annual Brigham Young University Summer Piano Festival and Gina Bachauer International Competition*, 15.

[57] William S. Goodfellow, "Piano Competition Winner's Trophy is Too Big for a Shelf," *Deseret News*, 13 July 1978.

substantially increased to $2000, went to Edward Newman. Steven Mayer received the third place award of $1000, named in memory of Joseph Kliass who served as guest professor-in-residency at Brigham Young University on several occasions.[59]

In addition to the sizeable awards given to the three finalists, the remaining semifinalists received $100 each. The directors of KBYU-FM contributed a silver tray inscribed "To the Best Semi-finalist of the Gina Bachauer International Piano Competition," an honor bestowed upon Jeffrey Campbell, effectively awarding him fourth place. The judges themselves contributed a prize for the finest performance of a contemporary work by any of the thirty-two quarterfinalists, received by Betty Woo for her interpretation of Schoenberg's *Klavierstücke*, Op. 11.[60]

To the outside observer, the enlightening festival, grand piano prize, increases in cash awards and the inclusion of the Utah Symphony marked another great achievement. Within the university's administration, however, there were conflicting opinions as to the event's success. The funds generated from the 1978 Brigham Young University Summer Piano Festival and Gina Bachauer International Piano Competition fell short of expenditures by more than $30,000, causing significant budgetary concerns and tension between the Special Courses and Conferences offices and the festival's supporters in the College of Fine Arts

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[58] "35 Contestants to Join Competition for Third Summer Piano Festival," *Provo Herald*, 11 June 1978.

[59] Goodfellow, "Piano Competition Winner's Trophy is Too Big for a Shelf;" Brigham Young University Special Courses and Conferences, *Third Annual Brigham Young University Summer Piano Festival and Gina Bachauer International Competition*, 14.

[60] TD [awards ceremony script], [1978], Gina Bachauer Archive.

and Communications.[61] In a letter to Gerald 'Skip' Daynes, who donated the grand piano prize, Paul Pollei wrote, "The facts are here[. T]he administration will cancel any future festivals based on what they see by the books – it doesn't pay for itself."[62] More than a month before the 1978 festival began, its tenuous financial position prompted an agreement that there would not be "any commitments to faculty members who attend this year, or to other individuals, for a 1979 Summer Piano Festival. All these commitments will be made after the first committee meeting of the 1979 program and when donor funds are available to guarantee the feasibility of the 1979 program."[63] Ignoring this agreement, the organizers printed the 1978 festival book with an advertisement for the 1979 Summer Piano Festival and Gina Bachauer International Competition, including a list of seventeen faculty and guest artists planning attendance.[64]

Many participants were pleased to learn that the festival would continue for another year. William Goodfellow praised the quality of the recitals, lectures and workshops.[65] Patrons wrote numerous letters thanking organizers of the festival for

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[61] Alton E. Sigman to Scott Boyter, TD [BYU Memo], 19 July 1978, Gina Bachauer Archive.

[62] Paul Pollei to Gerald 'Skip' Daynes, TL, 26 July 1978, Gina Bachauer Archive.

[63] Phillip D. Harris to A. Harold Goodman, TL, 3 May 1978, Gina Bachauer Archive.

[64] Brigham Young University Special Courses and Conferences, *Third Annual Brigham Young University Summer Piano Festival and Gina Bachauer International Competition*, 9.

[65] Goodfellow, "Piano Competition Winner's Trophy is Too Big for a Shelf."

its superior caliber. Mrs. Lydia Kliass, widow of the late Joseph Kliass honored during the competition, wrote to the president of the university:

> Because of the international reputation of my husband in the piano world, we have attended festivals in every major capitol of the world, including Paris, Rio de Janeiro, New York and Buenos Aires as well as many other cities. But to my delight and exceptional surprise, I must tell you that the festival at Brigham Young University that was presented this year was one of the most brilliant and successful music festivals I have ever had the privilege of attending.[66]

Goodman once again commended Pollei. "The Music Department extends its sincere appreciation for one of our finest weeks at Brigham Young University."[67]

1979: Fourth Gina Bachauer International Piano Competition

Although the initial planning for the 1979 festival and competition involved distress regarding financial matters due primarily to the significant monetary shortfall of the 1978 event, by April 1979 directors from the Music Department and supporting university organizations agreed upon a budget that diminished the fears of a deficit. Expenses were covered from a variety of sources including the Music Department, Brigham Young University's Lyceum program, participant fees, and general donations.[68] The festival committee anticipated that private contributions

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[66] Mrs. Lydia Kliass to Dallin H. Oaks, TL, 18 July 1978, Gina Bachauer Archive.

[67] A. Harold Goodman to Paul Pollei, TD [BYU Memo], 3 July 1978, Gina Bachauer Archive.

[68] Eran A. Call to Lael Woodbury, TL, 20 April 1979, Gina Bachauer Archive.

would provide the bulk of the operating costs.[69] The 1979 program book included a call for such donations, noting that "the enormous costs to maintain and establish a permanent festival of such scope will require the generous support of private donors who will continue their untiring efforts to see the festival become a tradition of the Fine Arts in Utah."[70]

By October 1978, the BYU's marketing department sent advertisements for the Fourth Annual Brigham Young University Summer Piano Festival and Gina Bachauer International Piano Competition to numerous professional journals including *American Music Teacher*, *Clavier*, *Contemporary Keyboard*, *Musical America*, and *Piano Quarterly*.[71] Organizers at BYU, in order to perpetuate participants' enthusiasm for the festival and competition throughout the year, joined with the Daynes Music Company in sponsoring the Gina Bachauer Keyboard Recital Series. Scheduled from late October through April, the series presented recitals at the Daynes Music Company stage in Salt Lake City and on the BYU campus at a rate of nearly one each week. Performers included favorite contestants, faculty, adjudicators, and artists from previous festivals. The series also offered six master classes, actively continuing the educational component of

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[69]William S. Goodfellow, "Festival Brings Together Prominent Pianists," *Deseret News*, 11 June 1979.

[70] Brigham Young University Special Courses and Conferences, *Brigham Young University Fourth Annual Summer Piano Festival and Gina Bachauer International Competition* (Provo, UT: Brigham Young University, 1979), 9.

[71] Ken Crossley to Paul Pollei, TD [BYU Memo], 18 October 1978, Gina Bachauer Archive; Paul Pollei to A. Harold Goodman, TL, 8 March 1979, Gina Bachauer Archive.

the summer events.[72] To further heighten excitement for the 1979 competition, former finalists, winners, and foreign guests gave recitals at the ZCMI Center Mall in Salt Lake City. Two performances occurred daily from June 11 to June 22, the day before the next festival began at Brigham Young University.[73]

True to expectations, the Fourth Annual Brigham Young University Summer Piano Festival and Gina Bachauer International Piano Competition offered informative sessions and inspiring performances by exceptional faculty and artists. Priced at $50, half that of previous years, the weeklong event scheduled from June 23-30 was an extraordinary bargain and attracted a larger number of participants than before.[74] Leading educators Lynn Freeman Olson and Brenda Rager presented classes on group piano and pedagogy. Maurice Hinson returned to the festival and addressed topics in literature with scholars Donald Isaak, Walter Robert, and duo-pianists Melvin Stecher and Norman Horowitz. Prominent artists Joanne Baker, Grant Johannesen, Fernando Laires, Virginia Lum, Stecher and Horowitz, Nelita True, and Rosalyn Tureck gave master classes and concerts throughout the week.[75] The extensive offerings of the festival combined with the international competition

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[72] "Gina Bachauer Keyboard Recital Series," TD [flier], [1978], Gina Bachauer Archive; "BYU Music Department and Daynes Music Company Present Gina Bachauer Keyboard Recital Series," D [unknown publication], [1978], Gina Bachauer Archive.

[73] "Pianists Set at Mall," *Deseret News*, 14 June 1979; "ZCMI Mall – Piano Performance Schedule for June 1979," TD, [1979], Gina Bachauer Archive.

[74] Eran A. Call to Lael Woodbury, TL, 20 April 1979, Gina Bachauer Archive.

[75] "Masterclasses, Pedagogy, Literature, Chamber Music, Recitals, Technician Demonstrations, International Competition, International Teachers," TD [flier], [1979], Gina Bachauer Archive.

and recitals preceding the event prompted Governor Scott Matheson to expand upon his previous proclamation, declaring June 1979 "Piano Month" in Utah.[76]

The 1979 Gina Bachauer International Piano Competition continued to build on past successes. Due to the event's increasing status among piano contests, and perhaps in part to the newly raised upper age limit of 32, organizers received more than 200 inquiries from pianists around the world regarding the competition resulting in nearly 100 preliminary audition tape submissions.[77] Repertoire requirements for preliminary round submissions included four elements: J. S. Bach's *Chromatic Fantasy and Fugue*, *Goldberg Variations*, *Italian Concerto*, or any toccata; a slow movement from any sonata by Haydn, Mozart, Beethoven, or Schubert; a Brahms intermezzo; and any two virtuosic etudes by Chopin, Debussy, Scriabin, Liszt, or Rachmaninoff.[78] From these tapes, a screening panel chose 40 quarterfinalists from 28 states and 13 countries for the live competition during the festival week.[79]

Thirty-seven of the selected pianists competed in the quarterfinal round. All were housed on campus as guests of the university throughout the festival.[80]

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[76] Goodfellow, "Festival Brings Together Prominent Pianists."

[77] "Gina Bachauer International Piano Competition," TD [Application Requirements], [1979], Gina Bachauer Archive; "Quarterfinalists Chosen in Piano Competition," TD [Press release], [April 1979], Gina Bachauer Archive.

[78] "Gina Bachauer International Piano Competition," TD [Application Requirements], [1979].

[79] "Quarterfinalists Chosen in Piano Competition," TD [Press release], [April 1979], Gina Bachauer Archive; Goodfellow, "Festival Brings Together Prominent Pianists."

Requirements for the competition rounds followed those of the previous year, with adjudicators choosing ten semifinalists, from which three were granted the status of finalists in the concerto round with the Utah Symphony.[81] To guarantee equitable voting practices, organizers formulated more specific judging guidelines for jurists from those that were given previously. Judges evaluated each performer numerically, with 10 as the highest possible score. The highest and lowest scores for each entrant were removed from their total. Adjudicators were not to sit near each other or converse during any phase of the competition, and the official program with contestant information was unavailable to judges until after determining semifinalists. Aiming to direct more than the purely procedural elements of the competition, jurist instructions included statements promoting a healthy environment for competitors, such as, "The performers are invited to remain through the entire week of the competition-festival, hence a friendly camaraderie and esprit de corps among faculty and competitors are encouraged to enhance their careers."[82] In the final round, the collective audience vote equaled that of one judge.

As with other years, total prize packages continued to grow. David Northington's performance of the Bartók Sonata earned him the Judges' Prize for

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[80] "Masterclasses, Pedagogy, Literature, Chamber Music, Recitals, Technician Demonstrations, International Competition, International Teachers," TD [flier].

[81] "Gina Bachauer International Piano Competition," TD [Application Requirements], [1979].

[82] "Rules for Jurors of the 1979 Gina Bachauer International Piano Competition – BYU," TD, [1979], Gina Bachauer Archive.

the best performance of a twentieth century composition. All semifinalists not competing in the finals received $100. KBYU-FM awarded Ingrid Jacoby an engraved silver tray as the outstanding semifinalist, to which cause an individual donor added $100. As part of their prizes, the top three winners were invited to participate in the 1979-1980 BYU/Daynes Gina Bachauer Keyboard Recital Series.[83] Gregory Allen, professor of piano at the University of Texas at Austin, won the Professor Jose Kliass Third Prize of $1500. Marc Silverman of New York received the Ylda Novik Second Prize of $2500. The Gina Bachauer Grand Prize, consisting of a Steinway Model L grand piano and concerts in the United States, New Zealand, and Japan went to Panayis Lyras.[84] Though residing in New York at the time of the competition, much was made of the fact that the first foreign-born winner of the Gina Bachauer International Competition was Greek, and had played for Gina Bachauer when he was 12 years old.[85] Each of the finalists had won other important contests and awards before participating in the Bachauer Competition, showing that the Provo event was attracting serious performers.

Positive reports of the 1979 event's scope and quality filled the media. William Goodfellow, writing for the *Deseret News*, remarked that "it was the BYU

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[83] "Finals Awards Ceremony of the 1979 BYU Summer Piano Festival and Gina Bachauer International Competition," TD [script], 30 June 1979, Gina Bachauer Archive.

[84] Juanita M. Hubbard, "The Fourth Annual Gina Bachauer Competition and Summer Piano Festival," *Piano Guild Notes* 29, no. 3 (November-December 1979): 13-14.

[85] Greg Harwood, "Greek Pianist Wins International Contest," TD [unknown publication], [1979], Gina Bachauer Archive.

festival's most distinguished year to date."[86] The public agreed, as illustrated by Donald Windham's editorial letter insisting that, "Having participated in many piano festivals and workshops throughout America and around the world, I can safely say that the BYU Piano Festival is the finest one-week festival in existence."[87] Reporting from Oklahoma for *Piano Guild Notes*, Juanita Hubbard declared the event to have "an enviable tradition of excellence in music … in an atmosphere of caring and sharing."[88] Nearly 50 members of the Japan Music Teachers Association attended the festival, which impressed the group so greatly that they established further exchanges between Bachauer organizers and association members.[89] Maestro Alec Sherman commented on the contest's growth. "Next year, … if the quality continues to go up at the present rate, the name will have to be changed from the Gina Bachauer International Competition to the Gina Bachauer Interplanetary Competition."[90] The 1979 program announced plans for the 1980 festival and competition, during which it would host the National Piano Foundation's workshop on "The World of Piano." It also revealed an expansion of the competition format, allowing more performance time for contestants.[91]

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[86] William S. Goodfellow, "Pan's Pianism Takes Top Honors," *Deseret News*, 2 July 1979.

[87] Donald H. Windham to editor, *Provo Herald*, TL, [1979], Gina Bachauer Archive.

[88] Hubbard, "The Fourth Annual Gina Bachauer Competition and Summer Piano Festival."

[89] William S. Goodfellow, "Festival Brings Together Prominent Pianists."

[90] Harwood, "Greek Pianist Wins International Contest."

1980: Fifth Gina Bachauer International Piano Competition

Despite the great successes of 1979, discussions regarding hosting another festival were again charged with financial concerns as the event was not included in the university's budget. In November 1979, Brigham Young University's President Dallin Oaks wrote to Lael Woodbury, Dean of the College of Fine Arts and Communications and to Harold Goodman, Chair of the Music Department, "We cannot hold the Festival unless the financing is assured.... If there is any conceivable doubt about the financial feasibility of the Summer 1980 Festival, we need to send out notices in ample time to prevent our decision from being coerced by public relations considerations."[92] Goodman confirmed to Woodbury, "We are all in agreement that the Festival must pay for itself.... No permission has been given in any way that the 1980 Festival will be held, unless proper funding is arranged."[93]

Plans for the Fifth Brigham Young University Summer Piano Festival and Gina Bachauer International Piano Competition progressed although its continuation was far from certain. As late as March 1980, Paul Pollei endeavored to convince the Music Department's new Chairman, James Mason, to continue promotion of the event. In a five-page memo to Mason, Pollei outlined prizes and

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[91] Brigham Young University Special Courses and Conferences, *Brigham Young University Fourth Annual Summer Piano Festival and Gina Bachauer International Competition*, 78.

[92] Dallin H. Oaks to Lael J. Woodbury and A. Harold Goodman, TD [BYU Memo], 1 November 1979, Gina Bachauer Archive.

[93] A. H. Goodman to Lael J. Woodbury, TD [BYU Memo], 7 November 1979, Gina Bachauer Archive.

donations acquired, commitments to the National Piano Foundation involving the "World of Piano" workshop, application requests received, the possibility of being initiated into the World Federation of International Music Competitions, and extensive exposure resulting in part from free advertising from publications such as *Clavier*, *Contemporary Keyboard*, *Musical America*, and *Piano Quarterly*.[94] Alec Sherman also wrote to Mason in support of the maintaining the festival. Mason replied, "Certainly the Gina Bachauer International Competition has added much stature to the Department and made a significant contribution to the music world, [but] we continue to suffer the same problem that we have experienced in the past and that is in financing such a worthwhile event."[95] A solicitation letter of April 1980 states, "The proceeds of the competition/festival never are enough to completely pay for the enormous expenses of inviting the highest level of artistic talents to the campus. We depend entirely upon the generosity of individual donors to support this festival and competition."[96]

Fortunately, organizers received adequate donations to allow the continuation of the festival. In the week before the festival and competition, artists again presented recitals at the Salt Lake City ZCMI Center Mall.[97] As the festival began, Brigham Young University hosted ninety-two pianists and teachers in the

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[94] Paul Pollei to James Mason, TL, 1 March 1980, Gina Bachauer Archive.

[95] James A. Mason to Alec Sherman, TL, 17 March 1980, Gina Bachauer Archive.

[96] TD [solicitation letter template], 1 April 1980, Gina Bachauer Archive.

[97] William S. Goodfellow, "BYU Festival Beckons a Load of Pianists," *Deseret News*, 13-14 June 1980.

three-day intensive symposium, "The World of Piano," sponsored by the National Piano Foundation. The program, occurring from June 19-21, explored new approaches to teaching keyboard skills in group piano classes through workshops, lectures, and performances.[98] The BYU piano festival continued through June 28 with pedagogy and group piano sessions by educational specialists Martha Hilley and Lynn Freeman Olson; literature sessions with musical authorities Joseph Bloch and Ralph Pierce; and master classes and concerts by artists Jorge Bolet, Martin Canin, Richard Cass, Stewart Gordon, Reiko Matsuzaki, John Perry, Ilana Vered, and duo-pianists Anthony and Joseph Paratore.[99] Winners of the Japan Music Teachers Association national piano competition also presented an afternoon recital.[100]

Forty-eight contestants competed in the quarterfinals of the competition, which took place each evening following the "World of Piano" symposium. Departing from the practice of the previous two years, organizers provided two ways for applicants to fulfill the preliminary entrance requirements. As before, a pianist could submit a recording with the repertoire somewhat expanded from the 1979 requisite: a major work of Bach; four etudes of virtuosity; and a complete

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[98] Patricia Taylor Lee, "The Piano is Alive and Well and Much in Demand in Utah," TD [unpublished paper], Gina Bachauer Archive; Paul Wetzel, "The Most Famous Utah Competition in New York," *Salt Lake Tribune*, 15 June 1980.

[99] Brigham Young University Special Courses and Conferences, *Brigham Young University Fifth Annual Summer Piano Festival and Gina Bachauer International Competition* (Provo, UT: Brigham Young University, 1980), 2.

[100] Charles Cranny, "World-famous Pianists Compete at Y in June," *Daily Universe*, [1980].

sonata by Beethoven, Haydn, Mozart, or Schubert. A second option allowed winners or finalists of other national or international competitions to enter by providing details regarding repertoire performed at these events, but without submitting a tape.[101] "What that did was really bring out the Who's Who of past competitions. It's like an Olympics of the piano playing world," explained Pollei.[102] Paul Wetzel of the *Salt Lake Tribune* agreed, noting that the quarterfinalists selected from the seventy initial applicants had extremely impressive credentials.[103] During the competition, contestants chose to play on one of five concert grand pianos: Baldwin, Bösendorfer, Mason and Hamlin, Steinway, or Yamaha.[104] For the quarterfinal round, performers also had their choice to play on a single day for 20 minutes or on two separate days for 10 minutes each.[105] Ties in jury voting following the quarterfinal round resulted in the inclusion of fifteen semifinalists, rather than the anticipated twelve.[106]

The competition semifinals required 30-minute recitals including a compulsory work, *Masks*, commissioned by the American composer Robert Muczynski. Contestants received the score before the beginning of the quarterfinal

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[101] TD [Announcement of 1980 Competition], [1980], Gina Bachauer Archive.

[102] Wetzel, "The Most Famous Utah Competition in New York."

[103] Ibid.

[104] "Information for Competitors," TD, 1980, Gina Bachauer Archive.

[105] TD [Announcement of 1980 Competition], [1980], Gina Bachauer Archive.

[106] Lee, "The Piano is Alive and Well and Much in Demand in Utah."

round, giving chosen semifinalists six days to prepare the piece. Muczynski served on the jury during this phase of competition.[107] At the conclusion of the three-day semifinals, jurists selected three performers to compete in the concerto round. Dr. Ralph Laycock assembled BYU faculty, students, and union musicians in a festival orchestra, which accompanied the finalists' concerti.[108] While the use of the Utah Symphony had attracted significant attention in previous years, it cost twice as much as using a festival orchestra. Therefore, forming a special ensemble for the event proved more practical.[109] The *Provo Herald* reported that the audience responded enthusiastically to the ensemble, and predicted a return of the festival orchestra for the following year.[110] Again, the combined vote of the audience was equivalent to one judge's vote.

The adjudication panel members for the competition were considerably more international than in previous years, with eight of the fourteen judges from outside the United States. The composition of the jury was deliberate, as organizers of the Gina Bachauer International Piano Competition sought membership to the World Federation of International Music Competitions, which stipulated that the majority of a competition's judges represent countries different from that of the

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[107] "Information for Competitors," TD, 1980, Gina Bachauer Archive.

[108] TD [Final Ceremony script], 28 June 1980, Gina Bachauer Archive; Paul Wetzel, "Duane Hulbert, 23, Captures Bachauer Prize," *Salt Lake Tribune*, 30 June 1980.

[109] William S. Goodfellow, "Grand Finish for BYU Fest?" *Deseret News*, 30 June – 1 July 1980.

[110] Donald H. Windham, "Piano Review: Three Finalists Perform with Perfection," *Provo Herald*, 1 July 1980.

host. Wiktor Weinbaum of Poland and André-François Marescotti of Switzerland, officials of the WFIMC, served as jurists to observe the competition and determine its suitability for membership.[111]

In 1980, the twelve semifinalists not chosen as finalists each received $100, and Myung-Hee Chung of Korea won the $200 KBYU-FM prize for the best semifinalist not admitted to the finals. The judges awarded $1000 to Juilliard pianist James Barbagallo for the winning performance of Muczynski's *Masks*, and an additional $100 for the best performance among all competitors of a work by Johann Sebastian Bach, playing the French Suite No. 3 in B minor. The Sherman-Clay Company and Kimball International presented $300 to Julian Martin of the United States for the best performance on the Bösendorfer Imperial Grand Piano. The judges awarded a special prize of $150 to Tibor Szasz of Hungary for highest excellence and scores close to that of the finalists. Brazilian pianist Marco Antonio de Almeida won the $1500 third prize while Barbagallo added $2500 to his winnings by placing second. Both awards packages included performance engagements in addition to the cash prize. Jurists awarded first place to Duane Hulbert, another Juilliard student. The grand prize again consisted of a Model L Steinway grand piano and performance invitations throughout the United States and abroad.[112]

As with the other festivals, the reaction to the 1980 event was extremely positive. In contrast to previous years, however, media reports conveyed concern

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[111] Wetzel, "The Most Famous Utah Competition in New York."

[112] TD [Final Ceremony script], 28 June 1980, Gina Bachauer Archive.

regarding the Bachauer's future, as the financial burden to the university was evident. Goodfellow wrote that "the most impressive thing about the BYU festival this year is that it [happened] at all," and noted that attendance was perceptibly diminished from the previous year.[113] Total contributions fell short of projections, and did not match rising artist fees and expenses.[114] At the conclusion of the final concert, Pollei announced that Marescotti's composition *Chéréa* would be the requisite work for the following competition, but did not state when the event would occur.[115] James Mason suggested postponing the event rather than canceling it altogether. "The Van Cliburn Competition … is held every four years. Maybe we can have ours every two years."[116] By the end of the year, university officials determined that the summer piano festival and competition would move to a biennial format in order to provide adequate time for fundraising, publicity, and preparation, and thus was not held again until 1982.

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[113] Goodfellow, "BYU Festival Beckons a Load of Pianists;" Goodfellow, "Grand Finish for BYU Fest?"

[114] Lee, "The Piano is Alive and Well and Much in Demand in Utah."

[115] TD [Final Ceremony script], 28 June 1980, Gina Bachauer Archive

[116] William S. Goodfellow, "A Changing of the Guard in Music Schools," *Deseret News*, 22-23 May 1980.

1981 – 1986: Biennial Competitions under Utah Symphony Sponsorship

1981-1982: The Utah Symphony Sixth Gina Bachauer

International Piano Competition

Many people expressed regret over the cancellation of the 1981 festival and competition due to the lack of funding, but conveyed their support and anticipation for the 1982 event. Piano Teachers National Association of Japan member Yasuko Fukuda wrote to Paul Pollei, "I am disappointed to know that there will be no BYU Piano Festival next year, [but] I believe that you will have a 1982 BYU Piano Festival and am looking forward to visiting Provo with our young pianists then."[117] Juanita Hubbard remarked, "[I] will miss coming to Provo, and am sure you have mixed emotions about the Festival."[118] Hubbard's conjecture was correct, as Pollei expressed this sentiment in a letter to Fernando Laires. He remained optimistic however, noting the "administration feels very good and supportive about it."[119] In December 1980, the Brigham Young University Music Department publicized June 20-30, 1982 as the date for the Sixth Biennial Gina Bachauer International Piano Competition and Summer Piano Festival.[120] Despite this announcement, the university did little to prepare for the event. When Pollei sent a proposed festival

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[117] Yasuko Fukuda to Paul Pollei, TL, 14 November 1980, Gina Bachauer Archive.

[118] Juanita Hubbard to Paul Pollei, TL, 22 March 1981, Gina Bachauer Archive.

[119] Paul Pollei to Fernando Laires, TL, 8 February 1981, Gina Bachauer Archive.

[120] Paul Pollei to "Colleague," TL, 12 December 1980, Gina Bachauer Archive.

schedule to Music Department Chair James Mason in July 1981, he added, "It would be nice to get some decisions firmed up on this."[121] In November 1981, when officials finally solidified the university's role in the summer program, their decision was to cancel all future festivals and competitions. University administrators stated that the Music Department budget was not equipped to manage an event of such proportions, and since the festival was not a part of the curriculum, the expense was unnecessary.[122]

Realizing that the festival portion was lost, since moving such a substantial undertaking to another venue was impractical, Pollei sought to save the international competition. He contacted the administration of the Utah Symphony, which had participated in the 1978 and 1979 competitions, and invited them to consider managing the Gina Bachauer International Piano Competition.[123] He noted this could easily connect with the symphony's recently established Gina Bachauer Endowment, which supported the orchestral engagements of promising young artists.[124] The Board of Directors of the Utah Symphony investigated the possibility and consequences of such an agreement, and decided to undertake sponsorship of

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[121] Paul Pollei to James Mason, TD [BYU Memo], 5 July 1981, Gina Bachauer Archive.

[122] "'Y' Gives Bachauer to Symphony," *Provo Herald*, 6 January 1982; Paul Wetzel, "Bachauer Contest Will Bring 54 Pianists to S.L." *Salt Lake Tribune*, 13 June 1982.

[123] William S. Goodfellow, "Symphony Will Sponsor Piano Competition," *Deseret News*, 31 December 1981 – 1 January 1982.

[124] Utah Symphony, *The Utah Symphony Presents The Sixth Gina Bachauer International Piano Competition* (Salt Lake City: Utah Symphony, 1982), 6.

the 1982 contest as well as future competitions.[125] On December 30, 1981, Wendell J. Ashton, the president of the Utah Symphony Board, announced that the Sixth Gina Bachauer International Piano Competition would take place from June 21-30, 1982 at Symphony Hall in Salt Lake City.[126]

With little time to plan and implement the numerous details for the new venture, significant forces were necessary to accomplish the task. Symphony Guild members, private businesses, and community supporters volunteered their time and resources, including opening their homes to house the competitors.[127] Fifty young piano students participated in a local piano fair in order to raise money for the cause.[128] The George S. and Dolores Dore Eccles Foundation generously donated primary funding for the competition.[129] Led by Symphony Board President Wendell Ashton, Administrative Committee Chair Barabara Tanner and Competition Director Paul Pollei, the Gina Bachauer became the first international piano competition sponsored by a major orchestra.[130]

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[125] Utah Symphony, "A Brief History of the Brigham Young University Summer Piano Festival and Gina Bachauer International Piano Competition," in *The Utah Symphony Presents The Sixth Gina Bachauer International Piano Competition*, 27.

[126] TD [press release], 30 December 1981, Gina Bachauer Archive.

[127] Utah Symphony, "A Brief History of the Brigham Young University Summer Piano Festival and Gina Bachauer International Piano Competition;" William S. Goodfellow, "Preliminary Rounds Monday: New Era for Bachauer?" *Deseret News*, 19 June 1982.

[128] "Jordan Piano Fest Aids Bachauer Competition," TD [press release], 15 June 1982.

[129] Barbara Tanner to Mrs. George S. Eccles, TL, 13 May 1982.

Although the loss of the summer piano festival saddened Pollei, the practice of surrounding the contest with other local performances continued.[131] Recitals occurred at the ZCMI Center Mall, as well as the Crossroads Mall, Utah First Bank, Rotary Club, and the Utah Arts Festival.[132] The week of the 1982 competition also included two Utah Symphony pop concerts and performances by the Mormon Tabernacle Choir and young competition winners from the Japan Music Teachers Association.[133]

The contest's record of excellence combined with its expansion under the Utah Symphony attracted 122 applicants, more than any previous year.[134] As with the 1980 competition, there were two modes for submitting preliminary applications. The first method required winners and finalists of major competitions to send documentation of their participation in the contest and the repertoire performed. The application for admission stressed, "*This mode of application does not guarantee automatic acceptance to the Bachauer Competition.*" The second option of submitting an audition recording followed the repertoire guidelines present for the 1980 contest. Applications required all pianists to provide information regarding past teachers, education, performance and competition

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[130] Goodfellow, "Symphony Will Sponsor Piano Competition."

[131] Goodfellow, "Preliminary Rounds Monday: New Era for Bachauer?"

[132] D [list of performances], [1982], Gina Bachauer Archive.

[133] "Purse Tripled, More Awards as Bachauer Faces New Format," *Music Competition Circuit Newsletter* (January – June 1982): 12.

[134] Wetzel, "Bachauer Contest Will Bring 54 Pianists to S.L."

experience, and references.[135] Organizers added a new stipulation that no finalist from previous Bachauer competitions was eligible to compete.[136]

A screening jury comprised of local music professors Gary Amano, Susan Duehlmeier, Reid Nibley and Glenn R. Williams examined the applications and selected sixty contestants for a two-phase preliminary round.[137] In each stage, competitors performed for 15 minutes. Within these preliminary portions, entrants presented one work by J. S. Bach, one etude of virtuosity, and any sonata movement by Beethoven, Haydn, Mozart, or Schubert. All other repertoire was at the pianist's discretion. Preliminary repertoire could be drawn from audition recordings. The Competition Committee arranged housing with host families for all performers accepted to the preliminary round.[138] Fifty-four pianists accepted the invitation to compete in Salt Lake City. Unlike past years, there were no local musicians among the candidates after the initial screening.[139] The contestants'

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[135] Utah Symphony, "The Utah Symphony Varujan Kojian: Music Director Proudly Presents the Sixth Gina Bachauer International Piano Competition," TD [announcement of competition and application requirements], [1982], Gina Bachauer Archive.

[136] Utah Symphony, *The Utah Symphony Presents The Sixth Gina Bachauer International Piano Competition*, 21.

[137] Utah Symphony, *The Utah Symphony Presents The Sixth Gina Bachauer International Piano Competition*, 31; Wetzel, "Bachauer Contest Will Bring 54 Pianists to S.L."

[138] Utah Symphony, "The Utah Symphony Varujan Kojian: Music Director Proudly Presents the Sixth Gina Bachauer International Piano Competition;" "Sixth Gina Bachauer Competition Opens June 21," TD [press release], 15 June 1982, Gina Bachauer Archive.

[139] Wetzel, "Bachauer Contest Will Bring 54 Pianists to S.L."

performance order, maintained throughout all phases of the competition, was determined by drawing numbers.[140]

Following the preliminary rounds, which occurred from June 21-24, 1982, the jury panel deliberated to identify fifteen performers as semifinalists. The task was difficult, as the playing level was extremely high, and it was well after midnight when the judges announced their decision.[141] The semifinal stage of the competition occurred on June 25, 26 and 28, during which contestants performed 50-minute recitals.[142] Repertoire rules prohibited duplication of materials from preliminaries or auditions tapes, and required the performance of André-François Marescotti's *Chéréa*. Unlike the previous competition with a requisite work, the application encouraged entrants to purchase the piece, available through Jobert and Theodore Presser, before arriving in Salt Lake City.[143] Following the semifinals, judges voted on the best performance of Mozart thus far in the competition, the most convincing interpretation of *Chéréa*, and the six competitors continuing to the final round.[144] The six finalists presented, over the course of two evenings,

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[140] Utah Symphony, *The Utah Symphony Presents The Sixth Gina Bachauer International Piano Competition*, 21.

[141] William S. Goodfellow, "15 Semifinalists Picked for Bachauer," *Deseret News*, 22-23 June 1982.

[142] No competition performances took place on Sunday, June 27.

[143] Utah Symphony, "The Utah Symphony Varujan Kojian: Music Director Proudly Presents the Sixth Gina Bachauer International Piano Competition."

[144] Paul C. Pollei, "1982 Judging Procedures – Gina Bachauer International Piano Competition," TD, 1982, Gina Bachauer Archive.

complete concerti with the Utah Symphony. Contestants chose their concluding performance repertoire from a list of nineteen works for piano and orchestra.[145]

The Competition Committee provided jury members with an official booklet of extensive judging procedures, which included policies of conduct, confidentiality, and the process for adjudicating each competition round. Rather than utilizing numerical scores as they had in the past, judges marked "yes" on ballots indicating the performers they believed were most qualified for the next round, and "maybe" for a select number of contestants as a tie-breaking measure. Jury members were not aware of competitors' composite rankings as they proceeded to consecutive rounds. In final voting, jurists voted by ballot for their choice of first prize. The winner's name was removed from the ballot and the process continued for each place award.[146] With this method, a strong-willed adjudicator was less likely to influence the vote in his or her favor, and the results were more indicative of the opinions of the entire panel.

At the conclusion of the 1982 competition, organizers presented a greater number of prizes than in past events. All semifinalists not admitted to the finals received $100, and KBYU-FM awarded an additional $200 to Robert Taub as the most outstanding semifinalist. Kevin Kenner won the $500 Kay Sherman Memorial Prize for a Musician of Promise, an award intended to encourage a return to future

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[145] Utah Symphony, "The Utah Symphony Varujan Kojian: Music Director Proudly Presents the Sixth Gina Bachauer International Piano Competition."

[146] Pollei, "1982 Judging Procedures – Gina Bachauer International Piano Competition."

Bachauer competitions.[147] Diana Kacso and Alexander Kuzmin split the $250 prize for the best performance of a work by Mozart, while the $1000 award for the finest interpretation of *Chéréa* went to Michael Gurt. Kacso also won the Audience Prize for the finalist receiving the most votes by those attending both nights of concerti performances. The judges awarded Russian competitor Boris Slutsky with the $1000 sixth prize. Fifth place and $1500 went to Sayuri Iida of Japan. American Timothy Smith won $2000 as the fourth place finalist.[148]

The top three pianists divided nearly forty concert engagements as part of their prize packages, including performances in New York City, Athens, and Tokyo. They also received commemorative medals designed by artist Gregory Saint-Thomas depicting Franz Liszt's hands bestowing a laurel crown to the victors.[149] Russian born pianist Alexander Kuzmin finished with the bronze medal and $3000. In addition to winning the Mozart performance award and the Audience Prize, Brazilian Diana Kacso became the silver medalist. Michael Gurt, a Juilliard student from Michigan, won the gold medal, a Model L Steinway grand piano donated by Daynes Music Company, a New York recital debut in Alice Tully Hall, and numerous other concert engagements.[150]

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[147] TD [1982 awards ceremony script], [1982], Gina Bachauer Archive. Kenner returned to the Bachauer in 1988, at which time he placed fifth.

[148] TD [1982 awards ceremony script].

[149] Utah Symphony, *The Utah Symphony Presents The Sixth Gina Bachauer International Piano Competition*, 23-24.

[150] TD [1982 awards ceremony script]; Utah Symphony, *The Utah Symphony Presents The Sixth Gina Bachauer International Piano Competition*, 9.

Despite the lack of a corresponding festival, the competition under the Utah Symphony surpassed the scope of earlier years. The opening pages of the official program contained a welcome to both national and international guests from United States President Ronald Reagan, Utah Governor Scott M. Matheson, and Salt Lake City Mayor Ted L. Wilson.[151] KUED-TV, Utah's primary public television station, produced a two-hour documentary hosted by Marvin Hamlisch. The program featured highlights from the career of Gina Bachauer and comments from competitors as they prepared for the final round.[152] The television special aired nationally on July 6, 1982 and was so well received that PBS rebroadcast it nationwide again that season.[153] Although audience attendance during the preliminary and semifinal rounds was less than anticipated, the concerto finals with the Utah Symphony sold out.[154]

Perhaps the highest testaments to the 1982 competition's distinction were comments from the judges. Tamas Ungar, intimately familiar with the management of major contests through his work with the Van Cliburn International Piano Competition, praised the Bachauer for its efficiency and professionalism.[155] Dean

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[151] Utah Symphony, *The Utah Symphony Presents The Sixth Gina Bachauer International Piano Competition*, 3.

[152] Susan Sudbury, "PBS: Gina Bachauer International Piano Competition – Airdate Wed, July 6 at 8 PM," TD [KUED-TV press release], May 1983, Gina Bachauer Archive.

[153] Barbara Tanner to possible donors, TL, 28 October 1983, Gina Bachauer Archive.

[154] Shirl H. Swenson to Paul Pollei and Jay L. Beck, TL, 7 July 1982, Gina Bachauer Archive.

Elder remarked that the level of playing was "every bit as high and possibly higher than at the Van Cliburn last year."[156] Even Fanny Waterman, founder and director of the Leeds International Piano Competition in England and often frank critic of other contests, said that the Bachauer would quickly surpass the Cliburn in status should it continue this rate of development.[157] After the completion of the competition, Pollei wrote a letter to the Utah Symphony Board of Directors, thanking them for their substantial role in the event's success. "I suspected [the competition] would be in fine hands under the direction of the Utah Symphony," he said. "Little did I know how excellent the result would be."[158]

The Board of Directors and officials of the Utah Symphony agreed that the 1982 competition was a triumph, although they restrained their enthusiasm when considering budget concerns. "We have to step back and ask ourselves if we made any money," wrote finance administrator W.B. Christensen. "The answer to the question is no. … The bottom line is currently a breakeven, … [so] we will have to do our future planning with more realism."[159] Stephen W. Swaner, Executive Vice President of the Utah Symphony, also reminded Pollei that as planning for the

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[155] Tamas Ungar to Paul Pollei, TL, 8 July 1982.

[156] Doug Rollins, "A Long Shot at Success at Stake in Bachauer Piano Competition," *Ogden Standard-Examiner*, 25 June 1982.

[157] Shirl Swenson to Jay L. Beck, TL, 24 June 1982, Gina Bachauer Archive.

[158] Paul Pollei to Wendell J. Ashton, TL, 5 July 1982, Gina Bachauer Archive.

[159] W.B. Christensen to Paul Pollei, TL, 26 July 1982, Gina Bachauer Archive.

future commenced a balanced budget was mandatory.[160] Nevertheless, organizers remained optimistic that the Seventh Gina Bachauer International Piano Competition, scheduled for June 20-30, 1984, would outshine that of 1982.[161]

1983-1984: The Utah Symphony Seventh Gina Bachauer International Piano Competition

When advertising and soliciting potential sponsors for the 1984 contest, Utah Symphony President Wendell Ashton, Competition Chairman Barbara Tanner, and Competition Director Paul Pollei highlighted the recent successes of the Gina Bachauer International Piano Competition. As a result of winning the 1982 event, Michael Gurt concertized in New York, Los Angeles and numerous other cities, garnering admiration for the performer and the competition that discovered him.[162] The KUED-TV documentary televising the final concerts of the 1982 contest aired nationally on multiple occasions and received an excellent review in the *New York Times*.[163] Perhaps the most exciting news following the 1982 event was the May 1983 announcement that the World Federation of International Music Competitions accepted the Gina Bachauer International Piano

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[160] Stephen W. Swaner to Paul Pollei, TL, 23 November 1982, Gina Bachauer Archive.

[161] Paul Pollei to Wendell J. Ashton, TL, 5 July 1982, Gina Bachauer Archive.

[162] Wendell J. Ashton to Friend of Piano Music, TL, June 1983, Gina Bachauer Archive; Michael Winter to Herold L. Gregory, TL, 1 August 1983, Gina Bachauer Archive.

[163] Wendell J. Ashton to Friend of Piano Music, TL, June 1983; John J. O'Connor, "TV: Bachauer Piano Competition," *New York Times*, 6 July 1983.

Competition's application for membership.[164] The Federation, headquartered in Geneva, Switzerland, coordinates the cooperation of the world's major music competitions regarding scheduling, entrance regulations, and international jury composition.[165] Entrance into this distinguished organization immediately heightened the prestige of the Bachauer competition nationally and abroad.[166]

Public enthusiasm for the competition grew with its increased prominence, resulting in many businesses and individuals donating time and resources toward the success of the 1984 contest. Western Airlines provided air travel for the jury from any of its United States ports of entry, significantly reducing transportation costs.[167] The Hotel Utah contributed accommodations for the judges and members of the Salt Lake community hosted the contestants in their homes. The adjudicators volunteered their services for the entire competition, and Daynes Music again donated a Steinway grand piano as part of the first prize package.[168] As with the 1982 event, the George S. and Dolores Dore Eccles Foundation became the 1984 competition's primary sponsor, giving $75,000 toward the cause.[169]

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[164] Paul Pollei to Wendell J. Ashton, TL, 3 May 1983, Gina Bachauer Archive.

[165] Utah Symphony, "International Federation of Music Competitions," in *The Utah Symphony Seventh Gina Bachauer International Piano Competition* (Salt Lake City: Utah Symphony, 1984), 27.

[166] Wendell J. Ashton to Friend of Piano Music, TL, June 1983.

[167] Paul C. Pollei to Members of the Jury, TL, 13 February 1984, Gina Bachauer Archive.

[168] Paul Pollei to [potential sponsors], TL [draft], 10 November 1983, Gina Bachauer Archive.

As the date of the Seventh Utah Symphony Gina Bachauer International Piano Competition approached, organizers increased public anticipation for the event by sponsoring a Past Bachauer Piano Competition Winners Recital in Symphony Hall. The concert on May 15, 1984 featuring the previous grand-prize winners served as a prelude to the contest.[170] Although Panayis Lyras canceled his appearance just a week before the concert due to tendonitis, the event received glowing reviews that hailed the performers' high level of artistry.[171] Numerous other piano recitals occurred during the month of June in celebration of Utah's "Piano Month" and to promote the coming competition. Salt Lake pianists, winners of the Japan Music Teachers Association national piano competition, and current and former Gina Bachauer competitors performed in banks, malls, the Utah Arts Festival, and on the stage of Daynes Music Company.[172]

More than 700 pianists requested application materials for the 1984 Seventh Gina Bachauer International Piano Competition.[173] As with the 1980 and 1982 competitions, applicants chose from two modes of entry, either submitting

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[169] Wendell J. Ashton to Barbara Tanner, TL, 12 September 1983, Gina Bachauer Archive.

[170] Utah Symphony, "Utah Symphony Hosts Past Bachauer Competition Winners in May 15 Recital," *Encore* (May/June 1984), 3.

[171] Ronald J. H. Napal to Paul Pollei, TL, 12 May 1984, Gina Bachauer Archive; William S. Goodfellow, "Bachauer Winners in Brilliant Array," [*Deseret News*], [May 1984], Gina Bachauer Archive.

[172] Utah Symphony, *The Utah Symphony Seventh Gina Bachauer International Piano Competition*, 16.

[173] William S. Goodfellow, "Bachauer No. 7 Brings in the Brightest," *Deseret News*, 17 June 1984.

recordings or documenting success in other major competitions.[174] A five-member screening jury selected sixty-seven preliminary contestants for the 1984 event.[175] Bachauer organizers implemented new repertoire requirements, encouraging each competitor to display a broader musical compass.[176] In the course of two 15-minute preliminary rounds, contestants performed a work by J. S. Bach; an etude by Bartók, Chopin, Debussy, Liszt, Prokofiev, Rachmaninoff, or Scriabin; a sonata movement by Haydn, Mozart, or Schubert or one by Beethoven preceding opus 81a; and any work composed after 1930.[177] The inclusion of a piece written after 1930 replaced the commissioned compulsory works required in the previous two competitions.[178] Semifinalists presented a 50-minute solo recital consisting of a complete Beethoven sonata, opus 81a or later, and one work from an extensive list of compositions by twenty-two composers. In addition to this concert, semifinalists performed a Beethoven sonata for violin with Andres Cardens, concertmaster of the Utah Symphony, or a Beethoven sonata for cello with Gayle Smith, cello finalist in

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[174] Utah Symphony, "Rules" in *The Utah Symphony Seventh Gina Bachauer International Piano Competition*, 28.

[175] Utah Symphony, *The Utah Symphony Seventh Gina Bachauer International Piano Competition*, 40.

[176] Paul Wetzel, "Gina Bachauer International Piano Competition," *Salt Lake Tribune*, 17 June 1984.

[177] Utah Symphony, "Rules" in *The Utah Symphony Seventh Gina Bachauer International Piano Competition*, 28-29.

[178] Wetzel, "Gina Bachauer International Piano Competition."

the 1970 Tchaikovsky International Competition. Finalists chose complete concerti from a specified list for their performances with the Utah Symphony.[179]

Following the preliminary round, a five-way tie resulted in eighteen pianists proceeding to the semifinals rather than fifteen. William Goodfellow, writing for the *Deseret News*, suggested that this was a mistake, claiming that the majority of the performances were not as exceptional as in previous years and the number of semifinalists should have been cut rather than expanded in order to resolve the tie.[180] The jury acknowledged this clear division between the outstanding pianists and those less brilliant by selecting six finalists promptly following the semifinal round.[181]

At the awards ceremony, each semifinalist not chosen as a finalist received a $100 cash prize.[182] Chamber Music Awards went to Jaime C. Bolipata of the Philippines, American David Buechner, and Israeli-Canadian Yuval Fichman. Liora Ziv-Li of Israel won the $1000 sixth prize as well as the Audience Prize of $400. Fichman, also a Chamber Music Award recipient, won fifth place and $1500. Canadian Angela Cheng captured the $2000 fourth prize.[183]

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[179] Utah Symphony, "Rules" in *The Utah Symphony Seventh Gina Bachauer International Piano Competition*, 28-29.

[180] William S. Goodfellow, "Gina Bachauer Finalists Ready Weekend Concerto Rounds," *Deseret News*, 29 June 1984.

[181] Ibid.

[182] Utah Symphony, *The Utah Symphony Seventh Gina Bachauer International Piano Competition*, 71.

[183] William S. Goodfellow, "Buechner plays Gershwin to Win the Bachauer," *Deseret News*, 1 July 1984.

As part of their awards packages, the top three prizewinners were granted performance opportunities in the United States, Japan, and Spain.[184] German pianist Rolf Plagge earned the bronze medal and $3000. Although strict judging rules gave the competition a reputation for fairness, many felt Plagge should have placed first.[185] American Jon Klibonoff won the silver medal and $5000. Juilliard student David Buechner made headlines not only for winning the Gina Bachauer Grand Prize including a Steinway grand piano and significant concert engagements, but for doing so playing Gershwin's Concerto in F, a nontraditional competition selection.[186]

Capitalizing on the success of the 1982 documentary, which received First Prize for Cultural Arts Programming in the Intermountain West and aired to an estimated 30 million people, KUED-TV produced a one-hour televised special on the 1984 competition, hosted by renowned broadcaster Martin Bookspan.[187] KBYU-FM aired live coverage of the semifinal and final rounds for those unable to

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[184] Utah Symphony, *The Utah Symphony Seventh Gina Bachauer International Piano Competition*, 71.

[185] Goodfellow, "Bachauer Winners in Brilliant Array;" Iain B. McKay to David Dalton, TL, 5 July 1984, Gina Bachauer Archive.

[186] Goodfellow, "Buechner plays Gershwin to Win the Bachauer." David Buechner underwent gender reassignment surgery in 1998 and is now Sara Davis Buechner. Zoran Minderovic, "Sara Davis Buechner Biography," http://www.musicianguide.com/biographies/1608004421/Sara-Davis-Buechner.html (accessed March 15, 2010).

[187] Barbara Tanner to Morton J. Bernstein, TL, 28 October 1983, Gina Bachauer Archives; Utah Symphony, *The Utah Symphony Seventh Gina Bachauer International Piano Competition*, 17.

attend the event.[188] Again the local, national, and international response to the competition was predominantly positive, although journalists such as Goodfellow implied the contest may have reached its peak with the 1982 event.[189] Nevertheless, the 1984 competition's success was substantial enough for Utah Symphony administrators to guarantee another contest in 1986.

1985-1986: The Utah Symphony Eighth Gina Bachauer International Piano Competition

Patrons and contest organizers alike expressed excitement in anticipation of the tenth anniversary of the competition. Despite a change in symphony management and reorganization of the board, plans for the Utah Symphony Eighth Gina Bachauer International Piano Competition continued smoothly.[190] The Executive Committee of the competition experienced volunteerism and received contributions at an unprecedented level. Local media provided free advertising via billboards, radio and TV commercials. Volunteers for clerical matters, special dinners, decorating, stage management, ticket sales, ushering, transportation, and as hosts for contestants numbered over 900. Western Airlines again provided transportation for the jurists, the Hotel Utah contributed complimentary housing,

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[188] Utah Symphony, *The Utah Symphony Seventh Gina Bachauer International Piano Competition*, 18.

[189] William S. Goodfellow, "Bachauer '84: Surprises Outweighed Non-surprises," *Deseret News*, 2-3 July 1984.

[190] Anne Mathews, "Applauded for Job Well-Done: Utah Symphony President Bows Out," *Salt Lake Tribune*, 10 October 1985; Paul Pollei to Dorotha Sharp Smart, TL, 10 July 1986, Gina Bachauer Archive.

and downtown restaurants furnished lunches and dinners for the panel. The jury offered their services without honorarium. Daynes Music repeated its donation of a grand piano for first prize, and the Eccles Foundation remained the competition's major sponsor.[191]

Contest organizers designed additional promotional material and events leading up to the competition scheduled for June 18-28, 1986. A *Bachauer Newsletter* regularly announced preparations, fund-raising campaigns and recitals, advancing the public's awareness and involvement. Beginning in January 1986, a Gina Bachauer International Piano Competition Boutique sold limited edition posters, clothing, tote bags, and other souvenirs to heighten interest and raise funds.[192] Through the month of June, KBYU-FM aired several programs of past Gina Bachauer International Piano Competition performances, and the Temple Square Concert Series featured nightly piano recitals by national and international musicians.[193] An estimated 1000 people attended these recitals.[194] The Executive Committee announced the extraordinary honor it had in hosting Princess Irene of

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[191] Paul C. Pollei to Robert Darling, TL, 16 December 1985, Gina Bachauer Archive.

[192] Paul C. Pollei to Robert Darling, TL, 16 December 1985, Gina Bachauer Archive.

[193] Utah Symphony, *Utah Symphony Eighth Gina Bachauer International Piano Competition* (Salt Lake City: Utah Symphony, 1986), 34-35; Dorothy Stowe, "Temple Square's Musical Bonus: Over 200 Concerts a Year – Free," *Deseret News*, 6 April 1986.

[194] "Report of the Executive Committee for the 1986 Utah Symphony Gina Bachauer International Piano Competition, June 18-28, 1986," TD, [1986], Gina Bachauer Archive.

Greece, friend and student of Gina Bachauer, as a special guest for the duration of the competition as well as half of the Shanghai Conservatory faculty.[195]

Glacy Antunes de Oliveira, Director of the School of Music and Arts of Goianas, Brazil and judge in the 1978 competition, organized an audition contest in Rio de Janeiro toward the purpose of offering assistance to competitors from South America.[196] Three Brazilian contestants, Douglas Iuri, Jairo Grossi, and Anna Cristinia Fonséca, participated in the 1986 Eighth Gina Bachauer International Piano Competition as a result of this event. Similar contests in the Shanghai and Beijing conservatories resulted in the entries of Ming Yang and Paner Ying.[197] Organizers received more than 1000 inquiries for applications and nearly 150 pianists applied for admittance into the competition.[198] Departing from the practice of previous years, applications required audio recording submissions from all entrants, with repertoire including a major work by J. S. Bach; four etudes of virtuosity; and a complete sonata by Beethoven, Haydn, Mozart or Schubert. Following a rigorous screening process, fifty-eight competitors arrived in Salt Lake

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[195] Utah Symphony, *Utah Symphony Eighth Gina Bachauer International Piano Competition*, 21; Anne Mathews, "Utah Symphony Eighth Gina Bachauer International Piano Competition," *Salt Lake Tribune*, 15 June 1986.

[196] Utah Symphony, *Utah Symphony Eighth Gina Bachauer International Piano Competition*, 24, 94.

[197] TD [preparation for press conference], [May 1986], Gina Bachauer Archive.

[198] Paul C. Pollei to Robert Darling, TL, 16 December 1985, Gina Bachauer Archive; Utah Symphony, *Utah Symphony Eighth Gina Bachauer International Piano Competition*, 38.

City for the preliminary round.[199] Fourteen of the contestants were participants in previous Bachauer competitions.[200]

During the course of two 15-minute preliminary rounds, competitors performed a piece by J. S. Bach; a slow movement of any classical sonata; two virtuosic etudes; and a nocturne by Chopin, a *Song without Words* by Mendelssohn, or a small work by Fauré.[201] Extremely close voting resulted in the jury selecting twenty-two quarterfinalists instead of the anticipated twenty.[202] Each pianist chosen for this round presented a 20-minute recital including an early Beethoven sonata or a sonata by Clementi, Haydn, or Mozart and a work composed after 1930. Ten semifinalists played 45-minute solo recitals of open repertory as well as a trio sonata for piano, violin, and cello selected from a list of eight works and accompanied by Endre Balogh and John Waltz, members of Pacific Soloists. For each contestant, the solo portion of the semifinal round occurred on a different day than the chamber music segment. The jury then selected six finalists to perform complete concerti with the Utah Symphony.[203]

Jurist Peter Averi of New Zealand later reported his satisfaction with the Bachauer adjudication process, noting its fairness and courtesy to each participant.

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[199] Utah Symphony, *Utah Symphony Eighth Gina Bachauer International Piano Competition*, 38-39.

[200] Ibid., 48.

[201] Ibid., 38-39.

[202] "22 Pianists Survive First Cut in Bachauer Competition," *Salt Lake Tribune*, 22 June 1986.

[203] Utah Symphony, *Utah Symphony Eighth Gina Bachauer International Piano Competition*, 38-39.

He especially enjoyed the opportunity given eliminated contestants to discuss their playing with individual judges.[204] American adjudicator Seymour Bernstein concurred, citing one pianist's remark, "I have never heard of a competition that makes a competitor feel more encouraged and welcome after he is eliminated than before."[205] Even if each participant's experience was generally positive, those awarded prizes received the greatest confirmation of their worth.

All semifinalists not chosen as finalists received $200, twice that of the previous competition.[206] Italian Benedetto Lupo and American David Wehr split the $1000 Chamber Music Prize for their performances of trio sonatas during the semifinal round. The jury awarded sixth place and $1000 to Evelyn Brancart of Belgium, the fifth prize of $1500 to American Frederick Weldy, and fourth place and $2000 to José Ramos-Santana of Puerto Rico.[207] Concert engagements for the top three prizewinners included performances in Australia, Brazil, Canada, France, Japan, New Zealand, Spain, and the United States.[208] In addition to his Chamber

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[204] Peter Averi, "Report on the Eighth Utah Symphony Gina Bachauer International Piano Competition at Salt Lake City, Utah, 17-28 June 1986," TD [submitted to New Zealand Broadcasting], 14 July 1986, Gina Bachauer Archive.

[205] Seymour Bernstein, "The Golden Trumpet: Reflections on the Utah Symphony Eighth Gina Bachauer International Piano Competition," TD, [1986], Gina Bachauer Archive.

[206] Utah Symphony, *Utah Symphony Eighth Gina Bachauer International Piano Competition*, 23.

[207] Lance Gurwell, TD [press release], 28 June 1986, Gina Bachauer Archive.

[208] Utah Symphony, *Utah Symphony Eighth Gina Bachauer International Piano Competition*, 23; Lance Gurwell, "Competition Committee Selects 61

Music Prize, Benedetto Lupo won the bronze medal and $3000. Thomas Duis earned the silver medal and a cash award of $5000. Alec Chien, a native of Hong Kong, won the gold medal, a Steinway grand piano, and cash awards totaling $3250.[209] Chien also won the Audience Prize of $400 by a 7-to-1 margin, affirming that the public agreed with the adjudicators' choice of victors.[210]

Building on the success of its previous endeavors, KUED-TV again produced a documentary of the competition in 1986. The 90-minute television special, with Martin Bookspan returning as host, aired nationally as well as in Canada, New Zealand, and Brazil.[211] William Goodfellow, although once again restrained in his praise of the performances, stated that the 1986 Bachauer Competition was a model other organizations should follow, as none of the typical controversies ever reached public notice.[212] Preparations for the 1988 Utah Symphony Gina Bachauer International Piano Competition began immediately, stimulated by such affirmations and the enthusiastic public's response.

Pianists to Compete in Utah Symphony Gina Bachauer International Piano Competition," TD [press release], 13 May 1986, Gina Bachauer Archive.

[209] Utah Symphony, *Utah Symphony Eighth Gina Bachauer International Piano Competition*, 23; Lance Gurwell, TD [press release], 28 June 1986, Gina Bachauer Archive.

[210] Anne Mathews, "Hong Kong Native Wins Bachauer Competition," *Salt Lake Tribune*, 29 June 1986.

[211] Utah Symphony, *Utah Symphony Eighth Gina Bachauer International Piano Competition*, 24; Barbara Tanner to Executive Board Members, TL, 18 August 1986, Gina Bachauer Archive.

[212] William S. Goodfellow, "Bachauer '86: Should There Even Have Been a 1st Prize?" *Deseret News*, 30 June – 1 July 1986.

The competition model admired by Goodfellow changed in December 1986, when Jon Huntsman, Chair of the Utah Symphony Board, and the Bachauer Competition's Executive Committee Chair, Barbara Tanner, announced that the Utah Symphony would no longer govern the contest. Instead, a separately incorporated Gina Bachauer International Piano Competition would manage its own affairs.[213] Paul R. Chummers, the Utah Symphony's Executive Director, later explained multiple reasons for the departure, citing limited space, budgetary resources, and lack of expertise managing an international competition. Although the affiliation with the organization was no longer official, Symphony Hall would remain the contest venue with the Utah Symphony accompanying the concerto round.[214]

1987 – 1994: Triennial Artist Competitions under the Gina Bachauer International Piano Foundation

1987-1988: Gina Bachauer/Young Chang Piano Competition for Young Artists and the Ninth Gina Bachauer International Piano Competition

By February 1987, the Gina Bachauer International Piano Competition had its own professional management, board of directors, and international advisory board. Paul Pollei remained Director of the now independent non-profit organization, with Jay L. Beck as Associate Director, Barbara Tanner as Chair, and

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[213] Robin Purvin, "Bachauer Competition Becomes Separately Incorporated," TD [press release], 1 December 1986, Gina Bachauer Archive.

[214] William S. Goodfellow, "Bachauer Competition Outlook: Now That the Bird's on Its Own, Can It Still Fly?" *Deseret News*, 8 February 1987.

Rebecca Felton as Associate Chair. The board continued its assertion that the split from the Utah Symphony was amicable and that sustained growth was more feasible as a separate entity. Organizers quickly demonstrated the Bachauer's purposeful development with the announcement of seventeen preliminary competitions to be held worldwide as qualifying auditions for the 1988 competition.[215] Additionally, the administration announced recitals in Temple Square, a newly established Junior Bachauer Competition, and master classes and workshops at Promised Valley Playhouse, all scheduled during June 1987, which Governor Norman H. Bangerter declared "Bachauer Piano Month" in Utah.[216]

The Temple Square Concert Series filled "Bachauer Piano Month" with numerous piano recitals by former judges and favorite contestants of past Bachauer competitions, including gold medalists David Buechner and Alec Chien.[217] Young artists and local piano students participated in solo recitals and concerts in malls, businesses, hotels, and outdoor plazas in an initiative named "Recitals Throughout the Town."[218] Promised Valley Playhouse hosted a 16-day piano festival sponsored by Young Chang America, with master classes and workshops by leading artists and pedagogues including Seymour Bernstein, Dean Elder, Edna Golandsky, E. L.

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[215] "Bachauer Names Board, Announces New Plans," *Salt Lake Tribune*, 8 February 1987.

[216] Goodfellow, "Bachauer Competition Outlook: Now That the Bird's on Its Own, Can It Still Fly?"

[217] D [piano month schedule], [1987], Gina Bachauer Archive.

[218] "Piano Recitals Throughout the Town Help Celebrate June is Bachauer Piano Month," TD [press release], [June 1987], Gina Bachauer Archive.

Lancaster, and Jane Magrath.[219] The festival restored a focused educational component to the Bachauer organization.

Promised Valley Playhouse also hosted the preliminary round of the Gina Bachauer/Young Chang Piano Competition for Young Artists. Young Chang America, Barrus Piano Company of Salt Lake, and Bert Murdock Music of Orem sponsored this junior edition of the competition, directed by the office of the Gina Bachauer International Piano Competition.[220] The contest attracted competitors from California, New York, Texas, Utah, and Hong Kong. Twenty-three contestants entered the junior division for ages 8-12, while forty-five pianists competed in the senior division for ages 13-18.[221] Junior-division competitors presented 15-minute solo programs while senior-level contestants performed for 30 minutes. For the final round held in Temple Square's Assembly Hall, pianists chose selections from their previous performances.[222] The major sponsors of the 1987 competition donated a Young Chang grand piano as the first prize award for the senior division. Other winners and finalists divided cash prizes totaling $1500.

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[219] D [piano month schedule], [1987], Gina Bachauer Archive.

[220] "Recitals, Workshops Aplenty Scheduled for 1987 Piano Month," *Deseret News*, 12 April 1987.

[221] Gina Bachauer International Piano Competition, *The Gina Bachauer International Piano Competition and Program* (Salt Lake City: Gina Bachauer International Piano Competition, 1988), 92.

[222] "Recitals, Workshops Aplenty Scheduled for 1987 Piano Month."

Eugene Watanabe won the senior division and Kathryn Ede took top honors in the junior category.[223]

Inspired by the success of the audition contests of Brazil and China prior to the 1986 Gina Bachauer International Piano Competition, Bachauer organizers and representatives from seventeen international locations initiated Pre-Bachauer Competitions from April through June 1987. Winners of these competitions obtained admission into the 1988 competition in Salt Lake City as well as round trip airfare to the event. The Pre-Bachauer Competitions did not preclude other pianists from applying to the 1988 contest, but encouraged participation from international musicians who otherwise might not enter. Auditions occurred in Australia, Brazil, Canada, China, England, France, Hong Kong, Israel, Italy, Japan, New Zealand, Norway, Poland, Spain, West Germany, and six United States locations. Although adjudication panels varied in each country, Paul Pollei served as a jury member at each site. As a result of these contests, the Bachauer Competition awarded twenty-three pianists admittance into the 1988 Gina Bachauer International Piano Competition.[224]

Organizers celebrated "Bachauer Piano Month" in June 1988 by sponsoring recitals, master classes and workshops leading up to the international competition. Free concerts included former winners David Buechner, Alec Chien, Michael Gurt, and Duane Hulbert, reminding the public of the level of artistry displayed by

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[223] Gina Bachauer International Piano Competition, *The Gina Bachauer International Piano Competition and Program*, 92.

[224] Jay L. Beck, "Bachauer Competition Completes Worldwide Search: Winning Pianists Announced," TD [press release], 23 July 1987, Gina Bachauer Archive.

Bachauer competitors. Additional concerts, master classes, and workshops by Bachauer jurists displayed the excellence of the international panel.[225] Three hundred local pianists participated in the "Recitals in the Towne" in shopping malls and various other locations throughout Salt Lake City.[226]

Individuals and businesses contributed their time and resources toward the success of the 1988 competition with donations providing more than half of the Bachauer's budget.[227] Hundreds of local volunteers again offered their services as office personnel, ushers, and hosts for the competitors.[228] Pan American provided transportation for jury members and winners of the Pre-Bachauer Competitions and Little America Hotel housed the jurists in rooms large enough to accommodate grand pianos provided by the Baldwin Piano Company.[229] KBYU-FM broadcasted the entire competition live.[230] Mrs. Dolores Dore Eccles and the Eccles Foundation continued to grant substantial financial support to the competition.[231]

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[225] Gina Bachauer International Piano Competition, *The 1988 Gina Bachauer International Piano Competition and Festival Guide* (Salt Lake City: Gina Bachauer International Piano Competition, 1988), 6-7.

[226] TD [funding proposal], 15 November 1988, Gina Bachauer Archive.

[227] Anne Mathews, "Bachauer Begins," *Salt Lake Tribune*, 12 June 1988.

[228] Gina Bachauer International Piano Competition, *The 1988 Gina Bachauer International Piano Competition and Festival Guide*, 3.

[229] Jay L. Beck, TD [press release], 24 December 1987, Gina Bachauer Archive.

[230] Gina Bachauer International Piano Competition, *The 1988 Gina Bachauer International Piano Competition and Festival Guide*, 3.

[231] Mathews, "Bachauer Begins."

In addition to the twenty-three contestants selected in the Pre-Bachauer Competitions, nearly 300 pianists applied for admission to the 1988 event.[232] Applicants submitted recordings including a major work by Bach, four virtuosic etudes, and a complete classical sonata.[233] A screening panel chose thirty-seven pianists, resulting in sixty competitors for the Ninth Gina Bachauer International Piano Competition. During two 15-minute preliminary rounds, these contestants performed representative works from the Baroque, Classic, Romantic, and Twentieth Century periods, including two etudes of virtuosity.[234] Adjudicators selected twenty quarterfinalists who then performed 30-minute recitals, which included a complete sonata by Beethoven, Clementi, Haydn, Mozart or Schubert and a work composed after 1950.[235] Of the ten semifinalists chosen to continue, seven were Pre-Bachauer Competition winners, confirming the caliber of contestants these auditions attracted as well as the quality of the adjudication panels.[236] Semifinalists performed a 40-minute solo recital of self-chosen repertory

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[232] TD [funding proposal], 15 November 1988, Gina Bachauer Archive.

[233] "General Rules and Repertory for the 1988 Gina Bachauer International Piano Competition," TD [1988], Gina Bachauer Archive.

[234] "General Rules and Repertory for the 1988 Gina Bachauer International Piano Competition."

[235] William S. Goodfellow, "Bachauer Jury Speaks, 20 Move to Quarterfinals," *Deseret News*, 19 June 1988; "General Rules and Repertory for the 1988 Gina Bachauer International Piano Competition," TD [1988], Gina Bachauer Archive.

[236] William S. Goodfellow, "10 Semifinalists Named in Gina Bachauer Piano Competition," *Deseret News*, 22-23 June 1988.

as well as a piano quartet with three members of the Deseret String Quartet. The Utah Symphony accompanied the six finalists in the concerto round.[237]

Total awards for the 1988 Gina Bachauer International Piano Competition were valued over $100,000, including $20,000 in cash prizes, more than fifty concert engagements in the United States, Europe, and the Far East, and a Baldwin grand piano.[238] Canadian Jason Li won a crystal sculpture as the Young Pianist of Most Promise, and Liu Yi-fan of the People's Republic of China received an honorable mention.[239] The four semifinalists not chosen as finalists were given $200 cash prizes.[240] The jury awarded sixth place and $1000 to Canadian James Parker. American Kevin Kenner won $1500 for fifth place, the $1000 Chamber Music Prize, and $1000 for the best performance of a work by Mozart as played by an American competitor. Joachim Arnold of West Germany received $2000 for fourth prize as well as the $1000 Contemporary Music Prize. Eckart Heligers, also from West Germany, won the bronze medal, $3000, and associated concert engagements. American Alan Chow earned the silver medal, $5000, and concert engagements as well as the $1000 Audience Prize. Kong Xiang-dong of the Peoples Republic of China won the gold medal, a $3000 cash award, a Baldwin

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[237] "General Rules and Repertory for the 1988 Gina Bachauer International Piano Competition," TD [1988], Gina Bachauer Archive.

[238] Gina Bachauer International Piano Competition, *The 1988 Gina Bachauer International Piano Competition and Festival Guide*, 3.

[239] Anne Mathews, "Chinese Contestant Takes Bachauer's Gold Medal," *Salt Lake Tribune*, 27 June 1988.

[240] Gina Bachauer International Piano Competition, *The 1988 Gina Bachauer International Piano Competition and Festival Guide*, 18.

grand piano awarded by the Beesley Music Company of Salt Lake City, and numerous performing engagements.[241]

Many reviews described the performances in the 1988 Ninth Gina Bachauer International Piano Competition as extremely impressive. William Goodfellow, music writer for the *Deseret News* and often outspoken critic of the performances since the 1982 event, declared the level as higher than in any other Bachauer competition.[242] The results of the final round, however, led to significant controversy regarding the integrity of the Bachauer. Several newspapers noted that Kong was an early favorite, with much coverage given to the 19-year-old from China who learned to play on a cardboard piano before coming to the United States to study at Brigham Young University. Many felt that this attention along with the fact that he studied with Paul Pollei in the months preceding the competition made his win inevitable.[243] In an effort to circumvent any possible controversy and prevent the appearance of impropriety, Pollei invited members of the press to the final jury deliberations. While Goodfellow believed the jury made a mistake, he assured *Deseret News* readers that all proceedings were fair.[244] Anne Mathews, writing for the *Salt Lake Tribune*, outlined the judging system designed to ensure impartiality, although she admitted that "an unfortunate set of circumstances

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[241] Mathews, "Chinese Contestant Takes Bachauer's Gold Medal."

[242] William S. Goodfellow, "Supercharged Prelims Get Bachauer Off to a High-Level Start," *Deseret News*, 16-17 June 1988.

[243] Anne Mathews, "Controversy Clouds Basic Facts of Bachauer Competition," *Salt Lake Tribune*, 3 July 1988.

[244] William S. Goodfellow, "The Kong Victory: A Blow to the Bachauer?" *Deseret News*, 27-28 June 1988.

conspired to create a murky appearance this year."[245] These reports did little to assuage the Bachauer patrons who felt that Chow, who received twice as many audience votes as Kong, was more deserving. Many wrote letters to the Bachauer office suggesting that for future competitions no adjudicator or official should have a student entered. Despite the controversial aspects of the 1988 competition, which temporarily diminished local confidence, the Gina Bachauer International Piano Competition continued to garner respect throughout the international community.

The organization, which changed its name to the Gina Bachauer International Piano Foundation in 1988 to reflect its multifaceted projects beyond that of the competition alone, faced several internal difficulties during the second half of that year. In November, Barbara Tanner stepped down from her position as Chair of the organization's Executive Committee, a post she held since the competition left Brigham Young University. Additionally, the Eccles Foundation discontinued its support of the competition, leaving the Bachauer Foundation without a major sponsor. In an effort to defer costs and allow time to find sufficient backing, Pollei suggested moving the next contest to June 1991 and adopting a three-year competition cycle. The board approved this decision and began working to secure the future of the 1991 Tenth Gina Bachauer International Piano Competition.[246]

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[245] Mathews, "Controversy Clouds Basic Facts of Bachauer Competition."

[246] Gina Bachauer International Piano Foundation, TD [board minutes, 12 November 1988, Gina Bachauer Archive.

1989-1991: Second Junior Gina Bachauer International Piano Competition and the Tenth Gina Bachauer International Piano Competition

In 1989, the Gina Bachauer International Piano Foundation worked to strengthen its governing body and solve its financial problems. Battling the public perception of an artistically strong but economically weak organization, the foundation sought a primary sponsor to support the significant funds necessary for the new three-year cycle.[247] Under the new plan, piano festivals would occur annually with Junior Competitions and Artist Competitions presented triennially. Although organizers did not identify a principal benefactor, they compiled sufficient sponsorship to facilitate the 1989 Gina Bachauer International Piano Festival.[248] In October 1989, when the foundation elected Bonnie H. Stephens as Managing Director, Roberta A. Belanger as Chairman of the Board, and Diana S. Ellis as Vice Chairman, an anonymous donor pledged $75,000 in matching funds toward 1990 projects and general operations.[249]

Sponsored by the Temple Square Concert Series, Promised Valley Playhouse, Daynes Music Company, the Church of Jesus Christ of Latter-day Saints Foundation, and a variety of demonstrating music publishers, the 1989 Gina

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[247] Gina Bachauer International Piano Foundation, TD [board meeting minutes], 28 November 1989, Gina Bachauer Archive; Gina Bachauer International Piano Foundation, TD [Executive Committee Meeting Minutes], 3 November 1989, Gina Bachauer Archive.

[248] "The Gina Bachauer International Piano Festival," *Utah Music Teacher* (June 1989): 4-5.

[249] "Bachauer Names Managing Director/Board Members," TD [press release], 30 October 1989, Gina Bachauer Archive; "Donor Pledges $75,000 in Matching Funds to Bachauer," TD [press release]; 30 October 1989, Gina Bachauer Archive.

Bachauer International Piano Festival featured eleven free Temple Square concerts, eight educational workshops and eight master classes.[250] Scheduled from June 20-30, the festival hosted gifted performers and specialists in piano instruction. Evening recitals and master classes included Bachauer favorites Joseph Banowetz, Alan Chow, Kong Xiang-dong and other notable artists, while workshop clinicians represented leading publishers of educational materials.[251] During the entire month of June, more than 150 local pianists participated in the "Recitals in the Towne," scheduled during the noon hour every weekday at seven Salt Lake City locations.[252]

The success of the 1989 festival year bolstered confidence within the Gina Bachauer International Piano Foundation, and the organization entered 1990 focused on the demanding calendar year ahead, which included the Second Junior Bachauer International Piano Competition as part of the annual Bachauer Piano Festival as well as live international Pre-Bachauer Auditions. Although the anonymous donor's pledge of $75,000 in matching funds inspired optimism regarding a balanced budget, board members continued their concentration on acquiring a primary sponsor.[253]

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[250] "The Gina Bachauer International Piano Festival," 4-5; "Bachauer Month Long Piano Festival Begins Saturday in Salt Lake," *Deseret News*, 28 May 1989.

[251] D [Gina Bachauer International Piano Festival flier], [1989], Gina Bachauer Archive.

[252] "Bachauer Month Long Piano Festival Begins Saturday in Salt Lake."

[253] TD [Board of Directors Meeting Minutes], 30 January 1990, Gina Bachauer Archive.

Concerts by Korean pianist Ick-Choo Moon and the American Piano Quartet opened the celebration of "Bachauer Piano Month" in June 1990.[254] The Temple Square Concert Series presented twelve recitals by guest artists including former Gina Bachauer International Piano Competition participants Jeffrey Shumway and Robert Taub, and Promised Valley Playhouse hosted five days of master classes and workshops with noted educators and performers such as Suzanne Guy, Walter Hautzig, and N. Jane Tan.[255] "Recitals in the Towne" resulted in 160 performances by local pianists and students in area banks, hotels, shopping malls, and outdoor plazas.[256] Encouraging further awareness of the festival, KBYU-FM broadcasted concerts from the 1989 event in a special Sunday evening radio series.[257]

A dominant feature of the 1990 festival was the Second Junior Gina Bachauer International Piano Competition for pianists ages 8-18, scheduled from June 11-14. Divided into two categories, a junior division for ages 8-12 and a senior division for ages 13-18, the contest attracted thirty-four competitors from six countries.[258] Junior division participants prepared 10-minutes of solo repertoire for

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[254] D [Bachauer Piano Month Calendar], [1990], Gina Bachauer Archive.

[255] Jay L. Beck to Ken Knight, TL, 1 November 1989, Gina Bachauer Archive; D [Bachauer Piano Month Calendar], [1990], Gina Bachauer Archive.

[256] "Bachauer Piano Festival to Dominate Classical Music Scene," *Salt Lake Tribune* 3 June 1990.

[257] Gina Bachauer International Piano Foundation, *1990 Gina Bachauer International Piano Festival*, (Salt Lake City: Gina Bachauer International Piano Foundation, 1990), 15.

the preliminary stage and an additional 5-minutes of literature for the final round, representing a variety of style periods. Contestants in the senior division presented 15 minutes of solo material as well as the first movement of Grieg's Concerto in A Minor during preliminaries, and another 15-minute solo recital for the final round. Judges chose six pianists from each division to compete in the final round.[259] Jennifer Aikele of Idaho earned the junior division's $500 first prize while Tamami Honma from Japan took top honors in the senior division, winning a Baldwin Hamilton piano, $1000 cash, and a performance of the Grieg concerto movement with the Mormon Youth Symphony in the June 30 finale to "Bachauer Piano Month."[260]

Pre-Bachauer Auditions for the Tenth Gina Bachauer International Piano Competition began in July 1990 and continued through December.[261] Live auditions took place in Brazil, Hong Kong, Hungary, and The Netherlands as well as Chicago, New York, Salt Lake City, and San Francisco. Required repertoire included a major work by J. S. Bach, four etudes, a classical period sonata, and a

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[258] Gina Bachauer International Piano Foundation, *1990 Junior Gina Bachauer International Piano Competition*, (Salt Lake City: Gina Bachauer International Piano Foundation, 1990), 1-7.

[259] Gina Bachauer International Piano Foundation, *1990 Gina Bachauer International Piano Festival*, 9-10.

[260] Tom McCarthey. "Logan Teen Wins Top Award in Junior Bachauer Contest," *Salt Lake Tribune*, 17 June 1990; Gina Bachauer International Piano Foundation, *1990 Gina Bachauer International Piano Festival*, 7.

[261] TD [Board of Directors Meeting Minutes], 24 April 1990, Gina Bachauer Archive.

work from the nineteenth or twentieth century.[262] More than 200 pianists performed at the live auditions, and 73 additional interested candidates sent application materials with recordings to the Bachauer office in Salt Lake City.[263]

As the 1991 Gina Bachauer International Piano Competition approached, the foundation earnestly solicited donations and volunteers in order to moderate the substantial operating costs. An estimated 350 volunteers assisted in nearly every aspect of preparation and management of the contest, not including the host families needed for the 12-day event. Daynes Music again donated the grand piano given as part of the first prize package and Riverton Music of Salt Lake City provided pianos for the judges' rooms at the Marriot Hotel, which donated the accommodations.[264] Breaking with past tradition, the foundation decided to pay the jury for its services, necessitating additional funds.[265] To help curb costs, the organization included advertisements in the program and continued to sell posters, t-shirts, and other items through the Bachauer Boutique.[266] To the great delight of the Bachauer Foundation, Dolores Eccles and the Eccles Foundation again

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[262] "Bachauer Slates Eight Auditions Around World," TD [press release], [1990], Gina Bachauer Archive.

[263] Paul Pollei to Richard D. Hatfield, TL, 7 February 1991, Gina Bachauer Archive.

[264] Catherine Reese, "Behind the Scenes at the Bachauer," *Salt Lake Tribune*, 25 June 1991.

[265] Paul Pollei to Iain McKay, TL, 19 June 1990, Gina Bachauer Archive. The initial idea to obtain volunteer judges was inspired by the same procedure at the Leeds, which discontinued the practice in 1990.

[266] TD [Board of Directors Meeting Minutes], 29 November 1990, Gina Bachauer Archive.

subsidized the competition.[267] Hoping to add younger individuals to the audience to foster education, the foundation initiated a program titled "Adopt-a-Competitor," in which schools and piano studios became pen pals with the competitors, learning about their countries, cultures, and art. Students participating in the program received admission to the preliminary round of the competition.[268]

Leading up to the opening ceremony on June 17, the 1991 Bachauer Piano Festival presented piano recitals, master classes and lectures by renowned educators and concert artists, including Gustav Alink, Joanne Baker, Richard Cass, Jerome Lowenthal, and Kong Xiang-dong.[269] "Recitals in the Towne" provided piano performances at multiple locations throughout the city during the entire month of June.[270] KBYU-FM broadcasted many recitals from previous Bachauer competitions as well as the final rounds from 1988, promoting the event to an extensive audience.[271]

During the opening ceremony of the Tenth Gina Bachauer International Piano Competition, entrants drew numbers signifying their order for the duration of the contest. Organizers relaxed the repertoire requirements from previous years, allowing competitors to choose the programs performed for the two 15-minute

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[267] Gina Bachauer International Piano Foundation, *The Gina Bachauer International Piano Competition* (Salt Lake City: Gina Bachauer International Piano Foundation, 1991), 91

[268] Ibid., 76.

[269] Ibid., 9.

[270] Gina Bachauer International Piano Foundation, *The Gina Bachauer International Piano Competition*, 17.

[271] Ibid., 19.

preliminary rounds, with the stipulation that they include a variety of styles and two virtuosic etudes. To honor the anniversary year of Mozart and Prokofiev, the twenty selected quarterfinalists performed one work by each composer, chosen from a prescribed list. Quarterfinal performances were limited to 30 minutes and these two selections. Judges advanced ten contestants to the semifinal round, which consisted of two parts, a 45-minute solo recital of self-chosen literature and a piano quintet by Brahms, Dvorak, Schumann, or Shostakovich performed with the Lark String Quartet. Six finalists competed in the concerto round accompanied by the Utah Symphony.[272]

Prize packages were again valued at more than $100,000, with concert engagements including a New York recital debut, national television and radio exposure, and a grand piano. Distinguished Semifinalist prizes of $200 were presented to those not continuing to the final round. Judges awarded Mehmet Okonsar of Turkey with the $1500 sixth prize. Taiwanese Ruei-Bin Chen earned fifth place and $2000 while Violetta Egorova of the USSR won $2500 and fourth prize. Soviet Ilia Itin captured the $1000 Prokofiev prize, the $1000 Mozart prize, and the $3000 third prize. Armen Babakhanian, also of the USSR, won the silver medal and $5000. American Gail Niwa earned the $1000 Chamber Music Prize, the $1000 Audience Prize, and became the first woman in the competition's 15-year history to win the Gina Bachauer Grand Prize. The award included $3000, associated concert opportunities, and a Steinway grand piano.[273]

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[272] Gina Bachauer International Piano Foundation, *The Gina Bachauer International Piano Competition*, 79-80.

Unlike reports following the 1988 competition, the media and audience alike praised the jury's choice of winners, calling Niwa "technically above reproach."[274] If public perception of the Bachauer's integrity needed bolstering before the 1991 event, Niwa's win accomplished this task. There was considerable unrest within the Bachauer Foundation, however. Differences of opinion on how the organization should be structured and managed resulted in numerous resignations from the Board of Directors and changes of duties within the establishment. Although by public measure the Bachauer Competition had reached new heights, the future configuration of the foundation and the events it supported was unclear.[275]

1992-1994: Third Junior Gina Bachauer International Piano Competition and the Eleventh Gina Bachauer International Piano Competition

Andrea L. H. Barnes became the new General Manager of the Gina Bachauer International Piano Foundation at the beginning of 1992. The Board of Trustees gave her the task of increasing fundraising support, organizing the volunteer force, and regulating financial operating procedures.[276] Barnes also

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[273] TD [Final Awards Ceremony Script], 29 June 1991, Gina Bachauer Archive.

[274] William S. Goodfellow, "Niwa's Bachauer Victory," *Deseret News*, 1-2 July 1991.

[275] "Minutes of the Meeting of the Special Ad Hoc Committee of Investigating and Recommending Managerial Structure of the Gina Bachauer International Piano Foundation," TD, 14 August 1991, Gina Bachauer Archive.

worked with foundation members to increase the Bachauer's community outreach, building on the success of the "Recitals in the Towne" with two new programs, "Recitals in the Schools" and "Recitals in the Home." These programs provided performances by local musicians and Bachauer laureates to schools as part of educational programs as well as into the homes of generous patrons as a fundraising endeavor.[277]

Public confidence remained high, indicated by the large array of donations in time, services, and funds. In support of the upcoming 1992 Gina Bachauer International Piano Festival, hundreds of people again volunteered their time, and several individual members of the community contributed more than $20,000 in support of the event.[278] KTVX, Salt Lake City's ABC affiliate, provided nearly $20,000 of broadcast time toward advertising and live coverage of the festival.[279] In June 1992, the Temple Square Concert Series sponsored a month of piano recitals in honor of "Bachauer Piano Month," and noon hour concerts by local pianists occurred in various businesses through "Recitals in the Towne."[280]

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[276] TD [Executive Board Meeting Minutes], 6 January 1992, Gina Bachauer Archive; "Bachauer Board Names New General Manager," [unknown publication from Utah Press Association Clipping Service], 1 April 1992, Gina Bachauer Archive.

[277] D [undated publicity material], [1991-1992], Gina Bachauer Archive.

[278] Andrea L. H. Barnes to Barbara Patterson, TL, 30 June 1992, Gina Bachauer Archive.

[279] TD [Executive Committee Meeting Minutes], 22 February 1992, Gina Bachauer Archive.

The 1992 Gina Bachauer Piano Festival, scheduled from June 13-20, included daily teacher education workshops and evening recitals. Keyboard music composers, publishers, and editors including Kathleen Bauer, Beverly McGahey, and Catherine Rollin presented seminars on teaching literature. Former Bachauer competitors Kyung Un Rhee and Robert Taub performed in the nightly concerts along with other internationally recognized artists.[281] More than 6000 people attended the recitals and workshops, allowing the foundation to complete the festival under budget. Andrea Barnes accepted the congratulations of Pollei and the Board of Trustees, but reiterated the goal of creating a permanent endowment.[282]

The foundation retained its momentum as the 1993 Festival and Junior Competition approached. Individuals and businesses in the community continued to lend their support through the volunteering of time and services. KTVX renewed its media sponsorship through advertising and coverage of the Junior Competition, and the "Recitals in the Home" initiative attracted additional patrons to the organization.[283] June 1993, again declared "Piano Month," featured "Recitals in the Towne" and concerts in Temple Square's Assembly Hall.[284] The 1993 Gina Bachauer Piano Festival took place from June 18-26. Six evening concerts

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[280] D [Temple Square Concert Series Schedule], 1992, Gina Bachauer Archive; Lori Laney, "SLC Piano Festival Draws International Performers," *Universe*, 11 June 1992.

[281] D [1992 Festival Brochure], 1992, Gina Bachauer Archive.

[282] TD [Board of Trustees Minutes], 1 July 1992, Gina Bachauer Archive.

[283] TD [Meeting Minutes], 22 February 1993.

[284] Arlene Darger to Gina Bachauer Board of Trustees, TL, 1 June 1993, Gina Bachauer Archive.

presented a variety of established and rising artists, including former Bachauer competitor Christina Kiss of Hungary; Norma Fisher, a student of Gina Bachauer; and the yet to be named winner of the 1993 Sarrebourg, France International Piano Competition. The concert artists also gave master classes and lectures on piano literature.[285]

Central to the 1993 festival, the Third Junior Gina Bachauer International Piano Competition held preliminary rounds from June 21-24 at Westminster College and final rounds on June 25 at Temple Square's Assembly Hall.[286] Organized in two levels, for pianists ages 8-12 and pianists ages 13-18, the 1993 competition placed greater demands on the young performers than had the first two installments of the contest. Level I, for the younger age group, required contestants to submit a 20-minute program representing multiple composers. Level II stipulated a 30-minute program. In both categories, competitors included one work from a list of 1992 National Conference on Piano Pedagogy composition contest winners. Performers in Level I presented the requisite piece during the 10-minute preliminary round and reserved the remaining literature for the final stage of the competition. Preliminary and final rounds for Level II contestants lasted 15 minutes each.[287]

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[285] D [1993 Festival Schedule of Events], 1993, Gina Bachauer Archive.

[286] D [1993 Festival Schedule of Events], 1993, Gina Bachauer Archive.

[287] D [1993 Junior Gina Bachauer International Piano Competition Application], 1993, Gina Bachauer Archive.

Fifty-one young pianists competed in the 1993 contest, representing fourteen states as well as Belgium, China, Hong Kong, Israel, and Peru.[288] The Bachauer Foundation accepted all applicants to the competition, although they acknowledged that at its rate of growth that likely would not be possible in the future. Dorothy Stowe of the *Deseret News* reported that the performers "displayed formidable skills, far beyond the expectations of their age."[289] Colleen Lee, 12, of Hong Kong won the $1000 first prize in Level I, and Pang Bo, 18, of Beijing placed first in Level II, winning a piano donated by the Riverton Music Company and the opportunity to perform in concert with the Mormon Youth Symphony Orchestra as a finale to the June festival.[290]

Pre-Bachauer Auditions began immediately following the 1993 festival. Beginning in Lima, Peru on July 6 and concluding in Paris France on December 17, screening juries selected by the Competition Executive Committee heard more than 240 pianists, in fourteen international cities, vying for entrance to the Eleventh Gina Bachauer International Piano Competition.[291] The committee also accepted taped auditions. The level of performance was extremely high and ninety-one candidates remained after initial eliminations, necessitating the committee to

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[288] William S. Goodfellow, "Junior Pianists Ready to Show Bachauer Skills," *Deseret News*, 13 June 1993.

[289] Dorothy Stowe, "Chinese Teen Wins '93 Junior Bachauer," *Deseret News*, 27 June 1993.

[290] Christi Conover, "Local Pianists Honored in Bachauer Competition," *Provo Herald*, [26 June 1993].

[291] Gina Bachauer International Piano Foundation, *The Eleventh Gina Bachauer International Piano Competition* (Salt Lake City, Gina Bachauer International Piano Foundation, 1994), 115.

reexamine the ballots and applications. After much deliberation, the foundation invited sixty-five contestants to the 1994 competition, of which sixty-three accepted.[292]

The Gina Bachauer International Piano Foundation did not remain dormant between the 1993 and 1994 festivals. In a new venture, the organization initiated the Bachauer Jazz Series. Co-sponsored by the Salt Lake Hilton Hotel and KUER-FM, the series brought nationally acclaimed jazz pianists to audiences in monthly concerts from September through May.[293] Through the series, the Bachauer Foundation reached several hundred audience members.[294]

The 1994 Gina Bachauer International Piano Festival, scheduled from June 6-25, again featured "Recitals in the Towne" as well as numerous master classes and concerts. In lieu of workshops focused on teacher education, the foundation sponsored a "Symposium on the Life and Career of Gina Bachauer," which consisted of lectures, panel discussions, and video presentations of Gina Bachauer in master classes and interviews.[295] Recitals and master classes during the festival featured renowned artists and educators, including Bachauer audience favorites Joanne Baker, Douglas Humpherys, Gail Niwa, and the Young Competition

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[292] William S. Goodfellow, "65 to Compete in '94 Bachauer," *Deseret News*, 16 January 1994.

[293] "Gina's Joint is Jumpin'," TD [press release], [January 1994], Gina Bachauer Archive.

[294] "Bachauer Presents Classical Series – Solo Jazz Concerts to Begin Second Season," *Bachauer Notes* 1, no. 2 (June 20, 1994), 1.

[295] Gina Bachauer International Piano Foundation, *The Eleventh Gina Bachauer International Piano Competition*, 20.

Winners of Japan.[296] Over the course of June, KBYU-FM aired several former Bachauer concerts as well as live broadcasts of the 1994 semifinal and final rounds.[297]

The festival activities led to the primary focus of the June 1994 "Piano Month," the Eleventh Gina Bachauer International Piano Competition, which took place from June 13-26. Because of the removal of political boundaries and government visa restrictions, due largely to the dissolution of the Soviet Union, a more diverse group of pianists competed than in any previous contest. For the first time in Bachauer history, the competitors from outside the USA outnumbered the Americans.[298] Despite the relaxation of many global restrictions, the U.S. State Department detained Alexis Feo Fernandez's arrival, maintaining the artist "did not present convincing documentation that he would return to Cuba."[299] A substitute drew his order number for him at the opening ceremony.[300]

During the two 15-minute preliminary rounds, contestants performed self-chosen repertory representing a variety of style periods.[301] Following these

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[296] Gina Bachauer International Piano Foundation, *The Eleventh Gina Bachauer International Piano Competition*, 15, 23.

[297] Ibid., 27

[298] William S. Goodfellow, "59 Competitors Due for Bachauer No. 11," *Deseret News*, 12 June 1994.

[299] "Unless the U.S. Changes Tune, Cuban Pianist Can't Play in S.L." *Salt Lake Tribune*, 10 June 1994.

[300] Lance S. Gudmundsen, "Cuban Gets OK to Play in S.L. Piano Contest," *Salt Lake Tribune*, 14 June 1994.

performances, the jury deliberated at length before reducing the competition pool to twenty quarterfinalists.[302] In a significant departure from recent competition years, the Bachauer Competition Committee eliminated the chamber music portion from the contest. Instead, they initiated an additional concerto round as the quarterfinal stage, feeling that a repertoire of concerti was more relevant than chamber music for the type of performer competitions promote.[303] Contestants chose from a list of thirty-nine concerti and were accompanied by collaborative pianist Colette Valentine.[304] Ten semifinalists played 50-minute solo recitals of unrestricted repertoire before judges selected six finalists to play concerti with the Utah Symphony.[305] In an unusual turn of events, four of the six finalists chose Rachmaninoff's second concerto for the concluding round.[306]

Semifinalist awards for those not advancing to the final round increased to $500. Italian Giampaolo Stuani earned the $2000 sixth prize, while his compatriot Pasquale Iannone won $3000 and fifth place. George Vatchnadze of the Republic of Georgia received the fourth place award of $4000. The jury awarded Italian

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[301] Gina Bachauer International Piano Foundation, *The Eleventh Gina Bachauer International Piano Competition*, 113.

[302] William S. Goodfellow, "20 Young Pianists Advance to Bachauer Quarterfinals," *Deseret News*, 19 June 1994.

[303] Goodfellow, "Junior Pianists Ready to Show Bachauer Skills."

[304] Gina Bachauer International Piano Foundation, *The Eleventh Gina Bachauer International Piano Competition*, 104, 113-114.

[305] Gina Bachauer International Piano Foundation, *The Eleventh Gina Bachauer International Piano Competition*, 114.

[306] Lance S. Gudmundsen, "5 Bachauer Finalists Favor Rachmaninoff," *Salt Lake Tribune*, 24 June 1994.

Filippo Gamba the bronze medal and $5000. Russian contestant Dmitrij Teterin placed second, receiving the silver medal and $7000. Nicholas Angelich of France won the gold medal, an $8000 cash award, a New York recital debut, a recording contract, a professional photography session, and a Steinway grand piano donated by Daynes Music Company. Bachauer patrons also selected Angelich for the $1000 Audience Prize. The awards packages for the top three prizewinners included numerous concert engagements in the United States and abroad.[307]

National and international reviews acknowledged the increasing significance of the Bachauer Competition. Stewart Gordon, Professor of Keyboard Studies at the University of Southern California, declared the Bachauer "easily is in the top 10" of international piano competitions.[308] Stimulated by its success, the Bachauer Foundation sought ways to further promote the musical arts to Utah audiences. The organization announced a 1994-1995 concert series, "Bachauer In-Betweens," alternating classical, pop, and jazz artists and its continuing co-sponsoring of the Temple Square Concert Series.[309] The foundation also made plans to enlarge the "Recitals in the Schools" program, making it a year-round opportunity for students to interact with young international artists.[310] Nevertheless,

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[307] William S. Goodfellow, "American-born Parisian Wins Bachauer Competition in S.L." *Deseret News*, 26 June 1994.

[308] D [untitled *Salt Lake Tribune* newspaper clipping], [1994], Gina Bachauer Archive.

[309] Gina Bachauer International Piano Foundation, *The Eleventh Gina Bachauer International Piano Competition*, 122; Paul Pollei to Isaac Stern, TL, 2 December 1993.

internally the Bachauer organization was troubled and plagued with resignations, including that of General Manager Andrea Barnes, who left for other professional pursuits.[311] Although viewed by Gordon and others as an exemplary competition, the Bachauer Foundation had yet to achieve stability.

1995 – present: Quadrennial Artist Competitions under the Gina Bachauer International Piano Foundation

1995-1998: The Fourth and Fifth Junior Gina Bachauer International Piano Competitions, Piano Teams® Competitions, and the Twelfth Gina Bachauer International Piano Competition

Andrea Barnes' resignation at the end of 1994 disrupted the Bachauer's momentum toward successful fundraising and management. Paul Pollei stated that during her tenure, Barnes, along with Chairs Bob Mendenhall and Arlene Darger, had "translate[d] artistic vision into businesslike procedures."[312] Kristine Widner accepted the position of General Manager at the beginning of 1995 and began helping the foundation prepare for the next June festival.[313] The organization maintained valuable public exposure by promoting local recitals and artists. As part of the new "Bachauer In-Between Series," the foundation presented a special

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[310] Kirk Schaumann, "Committed to the Cause: An Interview with Board Chair Arlene Darger," *Bachauer Notes* 1, no. 2 (June 20, 1994), 2.

[311] TD [Executive Committee Meeting Minutes], 26 August 1994; TD [Executive Committee Meeting Minutes], 4 October 1994.

[312] Paul Pollei, "Present Concerns," TD, [July 1996], Gina Bachauer Archive.

[313] Ibid.

Valentine's concert of favorite Bachauer laureates, including Alexis Feo Fernandez, Angela Cheng, Alan Chow, and Douglas Humpherys. The finale featured fifteen former competitors and Paul Pollei performing together on eight pianos.[314]

Believing that music education in the United States was faltering, the Bachauer Foundation designed the June 1995 Gina Bachauer Piano Festival specifically for the enrichment and motivation of piano teachers.[315] The six-day event, occurring from June 12-17, presented sessions on the philosophies and educational techniques of Emile Jacques Dalcroze and Zoltán Kodály. Evening concerts honored other contests by featuring laureates from the William Kapell, New Orleans, Dublin, Casadesus, Joanna Hodges, and Sydney International Piano Competitions.[316] In September, the foundation sponsored a National Symposium on the State of the Piano at Steinway Hall in New York.[317]

Although the 1995 projects of the Bachauer Foundation were well received, fundraising efforts did not produce resources equal to expenditures. The board elected to release Kristine Widner as General Manager and suspend additional

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[314] Arlene Darger and Kristine Widner to "Friend," TL, 6 February 1995, Gina Bachauer Archive.

[315] Gina Bachauer International Piano Foundation, *1995 Gina Bachauer International Piano Festival*, (Salt Lake City: Gina Bachauer International Piano Foundation, 1995), 4; Geri A. Cheney to UMTA members, TL, 30 March 1995, Gina Bachauer Archive.

[316] Gina Bachauer International Piano Foundation, *1995 Gina Bachauer International Piano Festival*, 5.

[317] Jeffrey Chappell, "The Piano: Its Present and Future," *Piano & Keyboard* no. 179 (March/April 1996), 26-27.

artistic endeavors until major policy concerns could be resolved.[318] Nancy Halverson assumed the post of Chair in October 1995, and the organization strove to fill open positions and develop a strategy to regain financial order. At the beginning of 1996, the Bachauer Foundation announced that the international competition for artists would not occur in 1997 as initially planned but would take place in 1998, beginning a four-year cycle similar to that of the Cliburn and other major competitions. The organization also deferred the Pre-Bachauer Auditions by one year to 1997. This schedule provided the additional benefit of placing a competition in 2002, when Salt Lake City would host the International Winter Olympic Games.[319]

In June 1996, despite still lacking a General Manager and Fundraising Director, the foundation produced its largest Junior Competition to date and celebrated the twentieth anniversary of the Bachauer Piano Festival.[320] Inspired by the success of the "In-Betweens" and Jazz Concert Series, organizers developed the festival's theme, "How Classical Music Affects Jazz and How Jazz Influences Classical Music."[321] Jazz pianists Monty Alexander, Steven Mayer and others

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[318] D [Board of Trustees Meeting Minutes], 25 August 1995, Gina Bachauer Archives.

[319] Paul Pollei to "Liaison Coordinator," TL, 2 April 1996, Gina Bachauer Archive; Nancy Halverson and Paul Pollei to "Friend and Supporter," TL, 4 February 1997, Gina Bachauer Archive.

[320] Paul Pollei, "Present Concerns," TD, [July 1996], Gina Bachauer Archive; Paul Pollei to "Bachauer Family," TL, 19 April 1996, Gina Bachauer Archive.

[321] Nancy Halverson and Paul Pollei to "Friend and Supporter," TL, 4 February 1997, Gina Bachauer Archive.

taught seminars on jazz performance and improvisational techniques while classical artists Massimiliano Frani, Arianna Goldina, Remy Loumbrozo, and N. Jane Tan presented sessions on solfeggio, theory, and collaborative performance. The festival artists also performed free recitals at Assembly Hall in conjunction with the Temple Square Concert Series and "Recitals in the Towne" occurred during noon hours at the Little America and Mariott hotels and at the Crossroads Plaza Mall.[322]

The Fourth Junior Gina Bachauer International Piano Competition ran concurrent to the June 17-22 festival. The foundation adjusted the age divisions from previous years, with Level I open to pianists ages 11-14 and Level II for those ages 15-18.[323] Paul Pollei explained that during the 1993 Junior Competition "we had an eight-year-old from Peru … and her mother wanted us to put her on stage, so to speak. And I thought to myself, 'I can't take care of eight-year-olds…. That's too big of a responsibility and too difficult.'… So we lifted [the age requirement] up to eleven."[324] Contestants in both age categories performed a winning piece from the 1994 National Conference on Piano Pedagogy composition contest during the preliminary round. Level I competitors performed 10-12 minute preliminary recitals and for 8-10 minutes in the final round. In addition to the requisite work from the composition list, Level II pianists presented the first movement from Beethoven's third piano concerto as part of their 12-15 minute preliminary

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[322] D [1996 Competition and Festival Schedule], [1996], Gina Bachauer Archive.

[323] D [1996 Fourth Junior Gina Bachauer International Piano Competition Application and Rules], [1996], Gina Bachauer Archive.

[324] Pollei, interview, October 26.

program. Finalists in Level II played another 12-15 minute solo recital as a concluding round.[325]

Representing 23 states and 10 other nations, 51 pianists competed in Level I while 62 performed in Level II, considerably surpassing the number of entries from prior Junior Competitions.[326] The six finalists in Level I competed for cash prizes ranging from $100 to $1000. Level II competitors who placed second through sixth received $300 - $1000. The grand prize in Level II included a Schimmel Professional Upright Piano and a festival finale performance with the Mormon Youth Symphony Orchestra.[327] Washingtonian Stephen Beus won first place in Level I and Wing Chong Kam of Hong Kong earned the grand prize in Level II.

In addition to the festival sessions, concerts and Junior Competition, the Bachauer introduce the PianoTeams® International Competition. The concept of PianoTeams®, which featured five pianists of any age on five instruments, was developed by N. Jane Tan to "transform piano practice from a lonely pursuit to a social one with benefits such as teammate encouragement and inspiration."[328] Thirteen teams competed in the first PianoTeams® Competition. Disney World

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[325] D [1996 Fourth Junior Gina Bachauer International Piano Competition Application and Rules], [1996], Gina Bachauer Archive.

[326] "Gina Bachauer 1996 Junior Piano Competition Breaks Entry Record," D [press release], [1996], Gina Bachauer Archive.

[327] Gina Bachauer International Piano Foundation, *Fourth Junior Gina Bachauer International Piano Competition & Festival* (Salt Lake City: Gina Bachauer International Piano Foundation, 1996), 10.

[328] "Gina Bachauer 1996 Junior Piano Competition Breaks Entry Record."

invited the first-prize winners to perform two concerts in the month of December as part of the Disney Institute.[329]

By October 1996, instability within the organization reached its peak and was no longer invisible to the outside world. Lance Gudmundsen, in articles for the *Salt Lake Tribune*, reported that division between board members regarding matters of spending was so severe that six individuals resigned during the October 17 meeting, including Chair Nancy Halverson.[330] Several responses to the *Tribune*, representing those who resigned as well as those who remained on the board, challenged Gudmundsen's account of events.[331] Nevertheless, the public's image of the foundation was damaged, and the organization faced the challenge of recouping the community's confidence. As a part of this undertaking, the foundation submitted to a three-year audit by Tanner and Company, specialists in non-profit institutions.[332] The Bachauer Foundation announced completion of the examination in March 1997, and that the organization was carefully considering Tanner and Company's suggestions for strengthening the financial systems.[333]

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[329] Nancy Halverson and Paul Pollei to "Friend and Supporter," TL, 4 February 1997, Gina Bachauer Archive.

[330] Lance S. Gudmundsen, "Fiscal Fight Taking Toll on Bachauer Board," *Salt Lake Tribune*, 16 October 1996; Lance S. Gudmundsen, "6 Bachauer Board Members Quit," *Salt Lake Tribune*, 18 October 1996.

[331] Judi G. Sorensen, "Member Disputes Tribune Account of Bachauer Board Meeting," *Salt Lake Tribune*, 29 October 1996; Jack A. Mark, "Supports Bachauer Founder," *Salt Lake Tribune*, 29 October 1996.

[332] TD [Board of Trustees Meeting Minutes], 15 January 1997, Gina Bachauer Archive.

The change to a quadrennial schedule for the artist-level competition left a void in the 1997 calendar. The success of the 1996 Junior Gina Bachauer International Piano Competition and introduction of the PianoTeams® International Competition, along with the foundation's desire to capitalize on its positive accomplishments, prompted the organization to present the Junior and PianoTeams® Competitions with the June festival for a second consecutive year.[334] The Fifth Junior Gina Bachauer International Piano Competition and 1997 PianoTeams® International Competition occurred from June 16-21, with the Bachauer Piano Festival of concerts, master classes, and lectures following from June 23-28.[335]

Competition organizers made several modifications to the 1997 Junior Bachauer Competition from previous years. Involving only one category for pianists ages 14-18, the thirty-three contestants, representing ten countries, were selected from taped auditions.[336] In the preliminary round, competitors performed 20 minutes of self-selected repertoire. Those chosen for the final round played an additional 20-minute solo program as well as a piece for piano and orchestra

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[333] TD [Board of Trustees Meeting Minutes], 19 March 1997, Gina Bachauer Archive.

[334] William S. Goodfellow, "Siblings to Share the Limelight at Junior Bachauer Competition," *Deseret News*, 15 June 1997.

[335] "Schedule Announced for The 1997 Junior Gina Bachauer International Piano Festival and Competitions," TD [press release], [1997], Gina Bachauer Archive.

[336] Jeff Mannokian, "Bachauer Junior Piano Festival Coming to Temple Square in June," *Salt Lake Tribune*, 20 April 1997.

accompanied by pianist Carol Bradshaw.[337] Due to increased donor contributions, the prize packages for the young competitors grew substantially. American Dustin Gledhill won first prize, receiving a Schimmel Professional Upright piano, a CD recording contract, and an appearance with the Mormon Youth Symphony. Gledhill and Uzbekistani Fazliddin Husanov, who earned the $1000 second prize, shared concert engagements at music festivals in Germany, Hungary, Italy, the United States and the Czech Republic. A PianoTeam® from Dunakeszi, Hungary won $1000 and an invitation to perform at the Disney World Institute in Florida.[338]

Following the competition, the 1997 Gina Bachauer International Piano Festival centered on the theme "The Pianist as Composer and the Composer as Pianist." International guest artists included Seymour Bernstein, Stéphane Blet, Faina Lushtak and Alexander Peskanov, who presented lectures on famous pianist-composers and performed concerts of established masterworks as well as original compositions.[339] Since the accompanying festival occurred after the contest, junior competitors were able to participate in master classes conducted by the festival artists.[340] The Eccles Foundation, The Church of Jesus Christ of Latter-day Saints,

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[337] Gina Bachauer International Piano Foundation, *The Annual Gina Bachauer International Piano Festival* (Salt Lake City: Gina Bachauer International Piano Foundation, 1997), 12.

[338] "The Winners of the 1997 Junior Gina Bachauer International Piano Competitions," D [press release], 18 August 1997, Gina Bachauer Archive.

[339] "Schedule Announced for The 1997 Junior Gina Bachauer International Piano Festival and Competitions," TD [press release], [1997], Gina Bachauer Archive.

[340] Goodfellow, "Siblings to Share the Limelight at Junior Bachauer Competition."

and the Utah Arts Council were major sponsors for the competition and festival and also provided support for the continuation of "Recitals in the Towne," "Recitals in the Schools," and "Recitals in the Home."[341]

From May through December 1997, 234 pianists auditioned for the 1998 competition in fourteen international locations including the Czech Republic, France, Greece, Israel, Japan, and Poland.[342] Auditions in Hamburg, Germany; Venice, Italy; and Goiânia, Brazil coincided with Bachauer Piano Festivals held in those communities.[343] Competition organizers also accepted taped auditions sent to the Bachauer Foundation office. Required repertoire consisted of a major work by Bach, four etudes of virtuosity, a complete classical sonata, and a piece from the nineteenth or twentieth centuries.[344] Following the auditions, the foundation invited fifty-six pianists to compete in the Twelfth Gina Bachauer International Piano Competition, scheduled for June 15-27, 1998. The success of the Salt Lake City competition and festival as well as the worldwide festivals and auditions helped restore the public's trust in the foundation. International confidence in the

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[341] Gina Bachauer International Piano Foundation, *The Annual Gina Bachauer International Piano Festival* (Salt Lake City: Gina Bachauer International Piano Foundation, 1997), 1-2.

[342] Paul Pollei to Becky Bessinger, TL, 11 February 1998, Gina Bachauer Archive.

[343] Gina Bachauer International Piano Foundation, *The 1998 Gina Bachauer International Piano Competition* (Salt Lake City: Gina Bachauer International Piano Foundation, 1998), 54-55.

[344] D [1998 Competition Application], [1998], Gina Bachauer Archive.

organization remained high, as demonstrated by its election to the governing board of the World Federation of International Music Competitions in 1997.[345]

Multiple sponsors supported the 1998 Gina Bachauer International Piano Competition, with major funding once again provided by the Church of Jesus Christ of Latter Day Saints, Daynes Music Company, the Eccles Foundation, and the Utah Arts Council.[346] KBYU-FM broadcasted portions of the initial contest rounds as well as complete live coverage of the semifinals and finals.[347] Numerous volunteers lent their time and efforts by providing housing for competitors and judges, organizing receptions, contributing office support, and assisting with the many aspects of the competition's operation.[348] The Bachauer Boutique again sold posters, CDs, shirts, and other items to benefit the contest and other programs of the foundation.[349] "Recitals in the Towne" performances celebrated "Bachauer Piano Month" in various locations throughout Salt Lake City.[350] In collaboration with the Temple Square Concert Series, five of the international jurists performed

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[345] TD [draft of Bachauer History], [1998], Gina Bachauer Archive.

[346] Gina Bachauer International Piano Foundation, *The 1998 Gina Bachauer International Piano Competition*, 114.

[347] Ibid., 19.

[348] Ibid., 120.

[349] Ibid., 10.

[350] Gina Bachauer International Piano Foundation, *The 1998 Gina Bachauer International Piano Competition*, 39.

solo recitals on the evenings of June 9-13, leading to the June 15 gala opening of the Twelfth Gina Bachauer International Piano Competition.[351]

The opening ceremony for the 1998 contest began with performances by the 1997 Junior Bachauer winner Dustin Gledhill, the American Piano Quartet, and 1994 gold medalist Nicholas Angelich. Competitors then drew numbers determining their performance order for the duration of the two-week event.[352] For the preliminary round, each contestant performed two 15-minute programs of self-chosen repertoire representing a variety of periods and including one work of an improvisatory, arrangement, or transcription style. The quarterfinal round again departed from previous years, being neither a concerto performance as in 1994 nor a chamber music recital as preceding 1994. Instead, pianists offered one piece by Johannes Brahms and another by Franz Schubert, with one work being a larger form such as a sonata and the other a shorter piece such as an intermezzo or impromptu. Ten semifinalists presented 50-minute solo recitals with no repertoire restrictions, from whom judges selected six finalists were to perform the final concerto round with the Utah Symphony.[353]

After more than an hour of deliberation following the final concerto performance, the jury announced the winners of the 1998 Twelfth Gina Bachauer International Piano Competition. American Sean Botkin won sixth prize and $2000. Judges selected Ju-Ying Song, also of the United States, as the $3000 fifth

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[351] Gina Bachauer International Piano Foundation, *The 1998 Gina Bachauer International Piano Competition*, 33-36.

[352] Ibid., 40.

[353] D [1998 Competition Application], [1998], Gina Bachauer Archive.

prize recipient. Estonian Marko Martin placed fourth, earning a cash award of $4000. Eugene Mursky of Uzbekistan won the bronze medal and $6000, and Romanian Luiza Roxana Borac earned the $8000 second prize. Lori Sims of the United States became the gold medalists, winning a grand piano, a professional camera study, and $10,000. The top three awards also included recording contracts and international concert engagements.[354]

Building on the success of the Twelfth Gina Bachauer International Piano Competition in 1998, the Bachauer Foundation established a plan for the next four years, concluding with the Thirteenth Gina Bachauer International Piano Competition in 2002, when Salt Lake City would also host the Winter Olympics. In the intervening years it would host junior competitions, festivals, and continue supporting concerts and educational programs in Salt Lake and surrounding areas.

1999-2002: The 1999 Gina Bachauer Young Artists International Piano Competition, the 2000 Gina Bachauer International Junior Piano Competition, the 2001 Gina Bachauer International Young Artists Piano Competition, and the Thirteenth Gina Bachauer International Artists Competition

The Gina Bachauer International Piano Foundation, in collaboration with the Temple Square Concert Series and through primary funding by the Eccles

[354] Rick Mortensen, "American Wins Bachauer Contest: Sims Prevails after 2 Weeks of Competition," *Deseret News*, 28 June 1998; Gina Bachauer International Piano Foundation, *The 1998 Gina Bachauer International Piano Competition*, 56.

Foundation, presented the 1999 festival and competition free to the public.[355] Throughout the June observance of "Bachauer Piano Month," international artists performed concerts in Assembly Hall at Temple Square. The foundation again limited the contest held from June 15-19 to one category for pianists ages 14-18, and renamed it the Gina Bachauer Young Artists International Piano Competition, reserving the title of "Junior" for the competition for ages 11-13 to be held the following year. The 1999 Gina Bachauer International Piano Festival, from June 21-26, centered on the theme "Frédéric Chopin: The Reluctant Poet" in tribute to the 150th anniversary of the composer's death.[356]

Contestants auditioned for the Young Artists Competition between January and March 1999 at one of seven international sites or through cassette recordings. Live auditions occurred in China, Germany, Hong Kong, Italy, Japan and the United States. Repertoire for the audition consisted of two contrasting solo piano works.[357] Paul Pollei asserted that adding live auditions to the competition for younger pianists raised the caliber of performance.[358] Through these auditions, competition organizers selected forty-eight competitors from fifteen countries for the 1999 contest.

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[355] Gina Bachauer International Piano Foundation, *Gina Bachauer Piano Competition and Festival* (Salt Lake City: Gina Bachauer International Piano Foundation, 1999), 3, 39.

[356] Ibid., 2-5.

[357] D [1999 Competition Application], [1998], Gina Bachauer Archive.

[358] [Unknown author and title], *Salt Lake Tribune*, 13 June 1999, Gina Bachauer Archive.

During the preliminary round, contestants performed 20-minute solo recitals representing a variety of composers. The eighteen semi-finalists chosen by the jury presented 30-minute programs including one work by either Frédéric Chopin or Francis Poulenc in honor of their anniversaries. Six finalists performed the first movement of a concerto, chosen from a prescribed list and accompanied by Los Angeles pianist Michael Sushel on a second piano.[359] Yugoslavian Marko Pavlovic, Chinese Yuliang Tu, and Akari Okada of Japan won the $1000 fourth prize, $800 fifth prize and $600 sixth prize, respectively. The top three finishers received CD recording contracts and a variety of worldwide performance opportunities. Japanese pianist Yurino Izumi received third place and $1500. Colleen Ka Ling Lee of Hong Kong, who finished first in Level I at the 1993 Junior Competition, captured the $2000 second prize. Chinese contestant Yundi Li won first place and a Schimmel Grand Piano.[360]

The weeklong festival following the competition took place at the Jewett Center of Westminster College and featured members of the international jury, laureates of the competition, and other guest artists in lectures, master classes, and performances of Chopin's music. Edna Golandsky of the Taubman Institute of Piano presented sessions on controlled and informed physical approaches to piano

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[359] D [1999 Competition Application], [1998], Gina Bachauer Archive; Rick Mortensen, "6 Finalists Advance in Bachauer Competition," *Deseret News*, 19 June 1999; Gina Bachauer International Piano Foundation, *Gina Bachauer Piano Competition and Festival* (Salt Lake City: Gina Bachauer International Piano Foundation, 1999), 16.

[360] Edward Reichel, "Chinese Pianist Wins at Bachauer," *Deseret News*, 20 June 1999; D [1999 Competition Application], [1998], Gina Bachauer Archive.

technique. The six finalists of the Young Artists International Piano Competition performed in concert as a finale to the event.[361]

Desiring an educational outreach beyond that of the competition and festival and building on the success of the "Recitals in the Schools," the Gina Bachauer International Piano Foundation developed the "Music in the Schools" program for the 1999-2000 academic year. Question-and-answer sessions and hands-on experiences enhanced the concerts by distinguished artists in order to "make accessible the power of piano music to every child in Utah."[362] As the new millennium began, the foundation's continued involvement in the region through this program and the sponsorship of concerts throughout the year kept it at the forefront of the public's artistic consciousness.

In celebration of the 300th birthday of the piano and the 250th anniversary of J. S. Bach's death, the Gina Bachauer International Piano Foundation, the Temple Square Concert Series, the Cathedral of the Madeleine, and the Jewett Center at Westminster College joined forces in hosting international jurists and other guest artists in recitals throughout the month of June 2000.[363] Father Séan Brett Duggan, OSB, an adjudicator for the International Junior Competition, presented Bach's

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[361] D [1999 Festival Flier], [1999], Gina Bachauer Archive; Gina Bachauer International Piano Foundation, "Frédéric Chopin: The Reluctant Poet," *Notes: Official Newsletter of the Gina Bachauer International Piano Foundation* (Spring/Summer 1999): 1.

[362] "Music-in-Our-Schools," *Gina Bachauer International Artists Piano Competition* (Salt Lake City: Gina Bachauer International Piano Foundation, 2006), 90.

[363] Gina Bachauer International Piano Foundation, *Temple Square Concert Series, The 2000 Gina Bachauer International Junior Piano Competition and Festival* (Salt Lake City: Intellectual Reserve, Inc., 2000), 2-3.

complete clavier works chronologically in fifteen recitals from June 1-28.[364] Other concert artists included Ning An, Armen Babakhanian, and Angela Cheng.[365] The Bachauer jurists also presented master classes, lectures and demonstrations during the festival week following the Junior Competition.[366]

Twenty-seven pianists ages 11-13 from nine countries competed in the 2000 Gina Bachauer International Junior Piano Competition from June 13-17. Held at Assembly Hall on Temple Square, the event was free and open to the public.[367] Applications for the contest included a taped audition of two contrasting solo piano works. During the event, the competitors performed 10-minute programs of self-chosen repertoire for the preliminary and quarterfinal rounds, and 15 minutes of solo music for the semifinals, including one work by J. S. Bach.[368] In a significant departure from typical competition procedures, the foundation initiated an adjudication process allowing competitors to perform three rounds before any elimination. Six finalists then proceeded to the final round, which required a

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[364] Gina Bachauer International Piano Foundation, *Temple Square Concert Series, The 2000 Gina Bachauer International Junior Piano Competition and Festival*, 6.

[365] Ibid., 18-19.

[366] D [Junior Competition and International Piano Festival Flier], [2000], Gina Bachauer Archive.

[367] Gina Bachauer International Piano Foundation, *Temple Square Concert Series, The 2000 Gina Bachauer International Junior Piano Competition and Festival*, 3.

[368] D [2000 Junior International Piano Competition Application], [1999], Gina Bachauer Archive.

concerto movement accompanied by Michael Sushel on a second piano.[369] Eleven-year-old Chinese pianists Zuo Zhang won the $3000 first prize, a commemorative plaque, and the opportunity to perform at the European Piano Teachers Association's annual conference in Budapest, Hungary.[370] All six finalists performed at the conclusion of the 2000 Gina Bachauer International Piano Festival in a winners recital on June 24, which also served as a live CD recording session.[371]

The Gina Bachauer International Piano Foundation continued to build upon the success of the competition and festival, and decided to expand the parameters of its "Music in the Schools" program. In addition to the lectures and recitals at area schools by renowned pianists, several of these artists participated in a free concert series at Assembly Hall in November 2000.[372] The foundation also announced its intention to continue its quadrennial schedule for the artist-level competition, with the Junior Competition, Young Artist Competition, and a new amateur event scheduled for 2003.[373]

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[369] Lorin Killian, "Salt Lake Welcomes World's Most Promising Young Piano Talents for Junior Gina Bachauer Competition," TD [press release], 2000, Gina Bachauer Archive.

[370] Lorin Killian, "Winners Announced at the 2000 Gina Bachauer International Junior Piano Competition," TD [press release], 2000, Gina Bachauer Archive.

[371] Gina Bachauer International Piano Foundation, *Temple Square Concert Series, The 2000 Gina Bachauer International Junior Piano Competition and Festival*, 5.

[372] Edward Reichel, "Smith Brings Virtuosity to Chopin, Clementi," *Deseret News*, 2 November 2000.

[373] "Four-year Competition Cycle for Bachauer Foundation," D [unknown publication], [2000], Gina Bachauer Archive.

Marking the 25th anniversary of the Gina Bachauer Piano Competition, the foundation initiated a yearlong celebration in 2001 with a monthly concert series. Arthur Greene, the gold medalist in the 1978 Bachauer competition, began the series in January by performing Scriabin's ten piano sonatas during two concerts. Other artists in the series included Jeffrey Siegel, the American Piano Quartet, and Frederic Chiu.[374] The foundation held live auditions for the upcoming Young Artists Competition from January to March in Canada, China, France, Germany, Japan, Korea, Taiwan, and the United States. Recorded auditions of two contrasting works were also accepted.[375] From 150 applicants, organizers selected thirty-four contestants ages 14-18 representing ten countries.[376]

The 2001 Gina Bachauer International Piano Festival and Young Artists Piano Competition focused on the theme "25 Years of Gold," and highlighted former Bachauer gold medalists Nicholas Anchelich, Alec Chien, Arthur Greene, Michael Gurt, Duane Hulbert, Douglas Humpherys, Xiang-Dong Kong, Gail Niwa and Lori Sims as jurists and in master classes and recitals. Central to the festival scheduled from June 12-29, the International Young Artists Competition occurred

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[374] Lorin Killian, "25th Anniversary of Bachauer Foundation Ushered in with 1st Annual Monthly Concert Series," TD [press release], [2001], Gina Bachauer Archive.

[375] Gina Bachauer International Piano Foundation, *25 Years of Gold: The Gina Bachauer International Young Artists Piano Competition and International Piano Festival* (Salt Lake City: Gina Bachauer International Piano Foundation, 2001), 92.

[376] Tracey A. Harty, "June Brings Bachauer International Young Artists Piano Competition and Festival," TD [press release], 22 May 2001, Gina Bachauer Archive.

from June 18-23.[377] Continuing with the "no elimination" format initiated in the 2000 Junior Competition, all contestants performed in three rounds before jurists chose six finalists, allowing multiple opportunities for the pianists to display their skills.[378] For the preliminary round, competitors performed 15-minute recitals of self-chosen repertory. In another deviation from traditional contest procedure, called "unorthodox" by *Deseret News* critic Rebecca Cline Howard, the quarterfinal round consisted of the performance of one work not exceeding 10 minutes followed by a public master class with a member of the international jury.[379] Performers presented 30-minute recitals during the semifinal round.

Throughout the 2001 competition, organizers attempted to heighten the educational elements of the event. The quarterfinal master class round fostered an attitude of cooperative learning. A teenage peer jury voted for six finalists and winners. Although not the official jury, their votes resulted in the awarding of special prizes. Pollei hoped this addition would encourage the interest of young audience members.[380] A large three-screen video allowed audience members to

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[377] Gina Bachauer International Piano Foundation, *25 Years of Gold: The Gina Bachauer International Young Artists Piano Competition and International Piano Festival*, 41.

[378] Harty, "June Brings Bachauer International Young Artists Piano Competition and Festival."

[379] Rebecca Cline Howard, "Contest's Format Focuses on Growth," *Deseret News*, 20 June 2001.

[380] Ibid.

view competitors at close range from a variety of angles, enhancing their visual understanding of the performances.[381]

The six winning pianists selected by the gold-medal jury received awards ranging from $800-$5000, and the contestants selected by the peer jury won $100 prizes. The Bachauer Foundation produced a CD featuring performances from all finalists, and the top three finishers won medals and recital engagements. Kyu-Yeon Kim of Seoul, Korea took top honors and the $5000 prize.[382]

The Gina Bachauer International Piano Foundation, encouraged by the success of the 25th anniversary festival and competition, continued to focus on improvement and growth, especially in the area of educational outreach. The third year of "Music in the Schools" emphasized the music of Beethoven, and brought 12 pianists to 26 schools in the Jordan School District during 48 assemblies.[383] The foundation also sponsored another series of free evening recitals in conjunction with this program. Edward Reichel of the *Deseret News* credited the "Music in the Schools" program with transforming the Bachauer from a June phenomenon to a year-round vibrant educational presence.[384]

From October through December 2001, auditions for the 2002 Gina Bachauer International Artists Piano Competition took place in Brazil, China,

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[381] D [2001 ticket brochure], [2001], Gina Bachauer Archive.

[382] Tracey A. Turner, "Six International Prodigies Win Prestigious Bachauer Piano Competition," TD [press release], 25 June 2001, Gina Bachauer Archive.

[383] Tracey A Harty, "Ode to Joy – Bachauer Brings Beethoven to Jordan School District," TD [press release], 12 October 2001, Gina Bachauer Archive.

[384] Edward Reichel, "Bachauer Is Helping Kids Discover Music," *Deseret News*, 18 November 2001.

Finland, France, Germany, Hong Kong, Israel, Italy, Japan, Korea, Norway, Taiwan and the United States. Pianists seeking admission to the competition performed 30-minute recitals at one of these locations or through submission of a recording. Adjudication panels chose thirty-two pianists representing twenty-two countries from 520 applicants representing 40 countries.[385] "Never before in the history of the Bachauer competitions have we been so overwhelmed with the numbers and quality of auditions," said Pollei.[386]

The foundation also announced the organization of "Musical Olympians in Concert," a signature event of the cultural festival of the XIX Olympic Winter Games. Approximately sixty-five laureates from seven North American international music competitions performed in concerts on February 14, 2002 in each of the fifty states. The Bachauer Foundation hosted the Utah edition of the event at Abravanel Hall.[387]

Although organizers continued to plan the 2002 International Artists Competition, a substantial financial shortfall nearly forced the cancellation of the event. The aftermath of September 11, 2001, the economic recession, and the Winter Olympics caused many donors to redirect their efforts away from the

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[385] Gina Bachauer International Piano Foundation, *Gina Bachauer International Artists Piano Competition and International Piano Festival* (Salt Lake City: Gina Bachauer International Piano Competition, 2002), iii, 103-104.

[386] Tracey A. Harty, "32 Pianists Selected for Bachauer Piano Competition," TD [press release], 13 March 2002, Gina Bachauer Archive.

[387] Tracey A Hartey, "Bachauer Foundation Presents Musical Olympians in Concert," TD [press release], 15 June 2001, Gina Bachauer Archive.

Bachauer.[388] Fortunately, the George S. and Dolores Dore Eccles Foundation provided the required funds only days before the board was to vote for the cessation of the year's activities.[389]

The 2002 Gina Bachauer International Piano Festival occurred from June 10-15 and featured the International Artists Competition jurists in master classes and recitals. The opening ceremonies for the competition took place on June 17 in the recently completed Jeanne Wagner Auditorium of the Rose Wagner Performing Arts Center, where the three solo rounds of the contest occurred. The final concerto round with the Utah Symphony was held on June 28-29 in Abravanel Hall.[390]

Following the process used in the 2000 Junior Competition and the 2001 Young Artists Competition, no contestant was eliminated until the final stage. With preliminary, quarterfinal, and semifinal rounds consisting of 20, 30, and 45-minute recitals, each pianist performed for a total of 95 minutes before judges selected the six finalists. There were no repertoire requirements or restrictions.[391] According to application essays, the increase in pianists interested in the Bachauer competition was a direct result of these changes.[392] Contestants were given substantial

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[388] Megan C. Wallgren, "Last-minute Donation Saves Bachauer's Memory," *Utah Spirit* (June 2002), 14.

[389] Celia R. Baker, "Gina Bachauer Founder Paul Pollei Will Be Honored Tonight," *Salt Lake Tribune*, 26 May 2002.

[390] Gina Bachauer International Piano Foundation, *Gina Bachauer International Artists Piano Competition and International Piano Festival*, 2-3.

[391] Catherine Reese Newton, "Bachauer's Next Stage," *Salt Lake Tribune*, 9 June 2002.

[392] Harty, "32 Pianists Selected for Bachauer Piano Competition."

performance time without concern over elimination from a single error.[393] The six finalists selected by the jury performed complete concerti with the Utah Symphony Orchestra.

Israeli Albert Mamriev won the $4000 sixth prize and South Korean Hea Jung Cho earned fifth place and $6000. The jury awarded fourth prize and $8500 to Nicolas Stavy of France. Russian-German Lev Vinocour received the bronze medal and $10,000. Vassily Primakov, also from Russia, earned the $15,000 silver medal prize as well as the $1000 audience prize. The foundation eliminated the grand piano customarily given as part of the gold medal package in favor of a substantial increase to the cash award. Cédric Pescia of Switzerland won the gold medal, $30,000, a professional camera study, and the $1000 Peer Jury Prize. The top three finishers shared numerous concert engagements worldwide.[394] The media noted Pescia's win as unique because of his unconventional choice of contest repertoire, consisting of the Bach *Goldberg Variations* for the third round and a Mozart concerto for the finals. Also unusual was the fact that this was the pianist's first entry into an international competition. Nevertheless, there was little disagreement that the jury selected the proper victor.[395]

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[393] Catherine Reese Newton, "Contestants Hope for a Lucky Draw in New Bachauer Ballgame," *Salt Lake Tribune* 16 June 2002.

[394] Catherine Reese Newton, "Swiss Wins Gold Medal for Piano Virtuosity," *Salt Lake Tribune*, 30 June 2002.

[395] Ibid.

2003-2006: The Gina Bachauer International Amateur Piano Competition, 2004 Gina Bachauer International Junior Piano Competition and PianoTeams® Competition, 2005 Gina Bachauer International Young Artists Piano Competition, and the Fourteenth Gina Bachauer International Artists Competition

The success of the 2002 Gina Bachauer International Artists Piano Competition gave the foundation solid financial standing, allowing the continuation of its other activities including the Bachauer Concert Series and the "Music in the Schools" program for the 2002-2003 academic year, which focused on the music of Debussy.[396] Thirty-five schools and 21,000 students experienced classical piano music through this program.[397] The organization also began preparations for the first Gina Bachauer International Amateur Piano Competition, for ages 33 and older, scheduled for June 2003.[398]

With the installment of a competition for amateurs, the Bachauer joined other international contests, including the Van Cliburn, in embracing those passionate about music performance while choosing other careers. Pianists ages 33 and above qualified for the competition if their principal income came from outside

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[396] Edward Reichel, "Symphony Merger with Opera Is Top Utah Music Story," *Deseret News*, 29 December 2002; Tracey A. Harty, "Bachauer Presents 'Debussy: His Music and Our Dreams' to Jordan School District," TD [press release], 10 December 2002, Gina Bachauer Archive.

[397] Edward Reichel, "Music In Our Schools Again Offers Great Music," *Deseret News*, 9 February 2003.

[398] Tracey A. Harty, "Bachauer Makes Amateurs Dreams Come True," TD [press release], 10 December 2002, Gina Bachauer Archive.

the field of music, a common guideline for similar competitions.[399] Unlike other amateur events, however, the Bachauer edition required memorization of all music, raising the level of the applicant pool.[400] Thirty-four contestants from eight countries, in fields ranging from medicine to real estate, competed for a grand prize of $3000. The oldest entrant was 75-year-old psychiatrist Allan Blumenthal of New York.[401]

The 2003 Gina Bachauer International Piano Festival, occurring from June 7-14, included daily master classes at the Rose Wagner Performing Arts Center and evening recitals at Assembly Hall by members of the international jury. The International Amateur Piano Competition followed from June 16-21.[402] All contestants performed two rounds consisting of 20-minute recitals before the jury selected the performers for the final round, which consisted of 30-minute solo programs.[403] The artistic level of the pianists surprised the jury panel, which deliberated for nearly an hour before choosing seven finalists, rather than the

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[399] Edward Reichel, "Bachauer Sponsoring Amateur Event," *Deseret News*, 27 January 2003.

[400] Edward Reichel, "Bachauer Welcomes Amateurs, Joins Growing Trend in Piano Fests," *Deseret News*, 15 June 2003.

[401] Catherine Reese Newton, "Bachauer Opens Door to Adults," *Salt Lake Tribune*, 15 June 2003.

[402] Gina Bachauer International Piano Foundation, *Gina Bachauer International Piano Festival and International Amateur Piano Competition* (Salt Lake City: Gina Bachauer International Piano Foundation, 2003), 3.

[403] D [2003 application], [2002], Gina Bachauer Archive.

anticipated six.[404] Suzanna Perez, a financial advisor from California, won the $3000 first prize, with the other finalists receiving $300-$2000.[405]

The Bachauer Foundation focused on its successful community outreach through festivals, competitions, and Bachauer Concert Series and in July 2003 announced the expansion of the "Music in the Schools" program. For the 2003-2004 academic year it hoped to reach 40,000 children in the Murray School District elementary schools.[406] The foundation's influence on the local and international communities continued to garner significant recognition. Gustav Alink awarded the Gina Bachauer International Piano Competitions a five-star rating, the highest classification possible, in his fourth edition of *Piano Competitions Worldwide*, considering the level of contestants, quality of the jury, repertoire requirements, and prize packages. Only 31 of the 420 piano contests listed received this distinction. "What really matters is that a competition helps young musicians," said Alink.[407]

More than seventy young musicians applied for participation in the 2004 Gina Bachauer International Junior Piano Competition, scheduled for June. A screening panel considered recordings and essays from the applicants before

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[404] Edward Reichel, "Piano Competition Finalists Chosen," *Deseret News*, 21 June 2003.

[405] Rebecca Howard, "Bachauer Picks Amateur Winners," *Deseret News*, 22 June 2003.

[406] Tracey A. Harty, "Bachauer Announces Expanded Music In Our Schools Program," TD [press release], 22 July 2003, Gina Bachauer Archive.

[407] Tracey A. Harty, "Bachauer Receives 5-star Rating in World Piano Competition Guide," TD [press release], 22 July 2003, Gina Bachauer Archive.

choosing thirty-seven pianists from thirteen countries.[408] Recalling the success of the PianoTeams® contests of 1996 and 1997, the Bachauer Foundation announced the return of this event as part of the June 2004 competition and festival.[409] As preparations for the summer's activities continued, the "Music in the Schools" program focused on the music of Prokofiev exceeded initial expectations, reaching nearly 50,000 children in sixty-four public and private elementary schools.[410]

The 2004 Gina Bachauer International Piano Festival took place from June 12-19 and included nightly recitals by individual jurists and the International PianoTeams® Competition for all ages of pianists. Eleven teams of five pianists on five pianos, performing music arranged and composed by N. Jane Tan and others, competed for prizes totaling $9000.[411] Each PianoTeam® performed one selection in the first round and two selections in the second round of the competition. Three selected PianoTeams® performed another work in the final round.[412] The Hansen Piano Team, consisting of five Brigham Young University students, won the $4000 first prize.[413]

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[408] Tracey A. Harty, "International Piano Prodigies to Compete in Utah," TD [press release], 9 March 2004, Gina Bachauer Archive.

[409] Catherine Reese Newton, "Keys to a Team's Success," *Salt Lake Tribune*, 13 June 2004.

[410] Cathy R. Newton, "Bachauer Foundation Tunes In Kids," *Salt Lake Tribune*, 2 February 2004; Paul Pollei to Public School Principals and Teachers, TL, 1 April 2004, Gina Bachauer Archive.

[411] Edward Reichel, "Return of the Bachauer," *Deseret News*, 13 June 2004.

[412] D [2004 PianoTeams® Application], [2004], Gina Bachauer Archive.

The International Junior Piano Competition, for ages 11-13, began on June 22 and continued through June 26. Each of the thirty-seven pianists performed two rounds consisting of 20 and 30-minute solo recitals before adjudicators selected six finalists, who performed a concerto movement with Michael Sushel accompanying.[414] Judges and critics agreed that the contestants demonstrated technical and musical maturity beyond their ages, and handled the pressures of competition as well as adults, even when a damper pedal broke during Qizhen He's final round performance.[415] Rachel Cheung of Hong Kong won the $7000 first prize and the $500 Peer Jury Prize. Impressed by the skill of all of the competitors, anonymous donors contributed funds so that each non-finalist received $100 awards of merit.[416]

Continuing with the quadrennial rotation of contests, the Bachauer Foundation presented another International Young Artists Piano Competition from June 21-25, 2005, dedicated to the memory of Grant Johannesen, distinguished pianist from Utah and founder of the Robert Casadesus International Piano

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[413] Catherine Reese Newton, "BYU Students Win Bachauer Competition," *Salt Lake Tribune*, 20 June 2004.

[414] D [2004 Junior Piano Competition application], [2004], Gina Bachauer Archive.

[415] Edward Reichel, "Young Pianists Should Progress at Their Own Pace," *Deseret News*, 4 July 2004; Rebecca Cline Howard, "Young Pianist Takes Top Prize," *Deseret News*, 27 June 2004.

[416] Tracey A. Harty, "Hong Kong Youth Wins First Prize in Bachauer Junior Piano Competition," TD [press release], 28 June 2004, Gina Bachauer Archive.

Competition.[417] Preceding the contest, the international jurists presented a week of free evening recitals.[418] Thirty-five pianists ages 14-18 representing eleven countries competed for cash prizes totaling more than $22,000.[419] Each entrant performed two solo recitals of 25 and 35 minutes. Six finalists performed concerto movements with Michael Sushel again providing accompaniment.[420]

Audience members and judges once again commented on the performance level, remarking that the young pianists' virtuosity was equal to that of their counterparts in the International Artists Competition. Pollei agreed, stating, "[Their ability] just keeps going up. They play the highest repertoire."[421] Italian Alessandro Deljavan and Hitomi Maeyama of Japan captured the $2000 fifth and $1000 sixth prizes. Zho Zhang of China won fourth place and $3000 as well as the $500 Peer Jury Prize. Christina Naughton of Wisconsin and Russian Lukas Geniušas garnered the $4000 and $5000 third and second-place awards. Kuok-Wai Lio of Hong Kong won the $7000 first prize.[422]

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[417] Gina Bachauer International Piano Foundation, *2005 Gina Bachauer International Young Artists Piano Competition* (Salt Lake City: Gina Bachauer International Piano Competition, 2005), 3.

[418] Catherine Reese Newton, "Bachauer Judges Will Perform Free Recitals This Week," *Salt Lake Tribune*, 12 June 2005.

[419] Gina Bachauer International Piano Foundation, *2005 Gina Bachauer International Young Artists Piano Competition*, 13.

[420] Edward Reichel, "Bachauer Competition Turns Spotlight on Youths," *Deseret News*, 19 June 2005.

[421] Ibid.

[422] Catherine Reese Newton, "Hong Kong Pianist Shines on SLC Stage," *Salt Lake Tribune*, 26 June 2005.

The Bachauer Foundation wasted no time, and immediately began advertising the 2006 International Artists Piano Competition, celebrating the 30th anniversary of the event's beginning at Brigham Young University.[423] Fliers announced it as "The most *intense* piano competition on earth."[424] From December 2005 through February 2006, the organization held live auditions in ten cities worldwide including Beijing, Berlin, Moscow, New York, Paris, and Venice.[425] Adjudication panels selected forty-one pianists representing twenty-four nations from 230 applicants.[426] Of those selected, thirty-nine arrived in Salt Lake City for the competition held June 15-30, 2006.

All competitors played three separate rounds of solo recitals, lasting 20, 30, and 45 minutes. At the conclusion of the third round, the international jury chose six finalists to perform concerti with the Utah Symphony over the course of two consecutive evenings.[427] Although no piano festival occurred surrounding the competition, throughout the contest audience members and competitors enjoyed displays encompassing the Bachauer's 30-year history as well as brief lectures and

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[423] Gina Bachauer International Piano Foundation, *2005 Gina Bachauer International Young Artists Piano Competition*, 12.

[424] D [Competition and Ticket Information Flier], [2006], Gina Bachauer Archive.

[425] Gina Bachauer International Piano Competition, *The Gina Bachauer International Artists Piano Competition* (Salt Lake City: Mills Publishing Inc., 2006), 78.

[426] Kimi Kawashima, "Gina Bachauer International Piano Foundation Announces 41 Contestants from 24 Countries to Take Part in the 30th Anniversary 2006 International Artists Competition – June 15-30, 2006," TD [press release], [2006], Gina Bachauer Archive.

[427] Ibid.

video presentations on the life of Gina Bachauer, presented by Brigham Young University students. KBYU-FM broadcasted the first round recitals and the winner's final performance as well as making them available online.[428]

All finalists received cash awards and CD recordings of selected solo repertory. Ka-Ling Colleen Lee of Hong Kong won the $4000 sixth prize and the $500 Peer Jury Award. Jue Wang of China received fifth place and $6000, and German Hinrich Alpers earned the $8000 fourth prize. In addition to the cash prizes and CD recording, the top three finishers received worldwide performing engagements. Ukrainian Vadym Kholodenko won the bronze medal and $10,000. Takashi Yamamoto of Japan received the silver medal and $15,000. The jury awarded the gold medal, a professional photography session, and $30,000 to Stephen Beus of the United States.[429]

Reflecting on the 30-year history of the Bachauer and its successes encouraged organizers to plan the next quadrennial cycle. Along with the continuation of the Bachauer Concert Series and "Music in the Schools" programs, the foundation began preparations for the 2007 International Amateur Competition, the 2008 International Junior Competition, and the 2009 International Young Artists Competition. The Fifteenth Gina Bachauer International Artists Piano Competition was planned for June 2010.[430]

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[428] D [KBYU-FM Bachauer advertisement], [2006], Gina Bachauer Archive.

[429] Edward Reichel, "Washington Pianist Wins Bachauer," *Deseret News*, 1 July 2006.

2007-2010: Gina Bachauer International Piano Festivals, the 2008 Gina Bachauer International Junior and Young Artists Competitions, and the Fifteenth Gina Bachauer International Artists Competition

During the 2006-2007 academic year, the "Music in the Schools" program continued exposing children to classical piano music through recitals and discussions with local and international artists. Many notable musicians lent their time and talents to this endeavor. Pianists Armen Babakhanian, Stephen Beus, Mirian Conti, Justin Kolb, David Korevaar, Jorge Luis Prats, Reginald Robinson, Bryan Stanley, Jeff Shumway, Willem Van Schalkwyk, and William Wolfram participated in "Music in the Schools" programs, recitals in patrons' homes, and in the Bachauer Concert Series.[431]

When the Van Cliburn Foundation adjusted its calendar, placing their International Piano Competition for Outstanding Amateurs™ in 2007, the Bachauer Foundation canceled its own International Amateur Piano Competition to avoid any conflict. Explaining why a reinstatement of the Amateur Competition in the future is unlikely, Paul Pollei stated,

> I judged the Van Cliburn [Amateur Competition] twice, and I went to the Paris Amateur.... And it dawned on me as I was observing ours ... and I compared the personnel. It was the same people. It occurred to me what they're doing, these same people that keep competing over and over: they're having a class reunion!... They're people who love to play the piano....

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[430] Gina Bachauer International Piano Foundation, *2005 Gina Bachauer International Young Artists Piano Competition*, 56; Gina Bachauer International Piano Competition, *The Gina Bachauer International Artists Piano Competition*, 81.

[431] Gina Bachauer International Piano Foundation, "The Bachauer Music in The Schools Program Brings Fun and Curiosity to the Lives of Children," D [Winter Newsletter], 2007.

> They're happy to see each other, they stay in touch with each other, and it becomes a class reunion. And I thought, "Hey, we fight for our dollars to keep ourselves alive. I don't have time to plan parties for people who have more money than we have. These are doctors, lawyers, and people who are fine. They're just doing it for a summer vacation." So we said, "That's enough. I think we'll let the Cliburn do it!"[432]

Instead of a June competition, the Bachauer Foundation hosted a four-day piano festival in which 30 international artists performed in 22 concerts. Organizers designed the festival 2007 Gina Bachauer International Piano Festival to demonstrate the considerable diversity within the field of piano music. From June 20-23, soloists, duo teams, jazz combos, and ensembles involving up to six pianos presented a variety of concerts that included traditional classical pieces, transcriptions of masterworks, jazz standards, and new compositions.[433] The public response to the festival was positive, confirming that the Bachauer's artistic influence did not rely upon yearly competitions.

Experiencing the effects of the economic recession but not wanting to compromise its outreach through the "Music in the Schools" program or Bachauer Concert Series, the foundation decided to present both the International Junior and Young Artists Piano Competitions in 2008 rather than in successive years. The fiscal savings from combining the competitions, including the use of a single jury for both, allowed each level to continue despite the period of global financial stress.[434] The Gina Bachauer International Junior Competition for ages 11-13

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[432] Paul Pollei, interview, October 26.

[433] Gina Bachauer International Piano Foundation, *2007 Gina Bachauer International Piano Festival* (Salt Lake City: Gina Bachauer International Piano Foundation, 2007), 1-3.

occurred from June 16-21, with the Young Artists Competition for ages 14-18 following on June 23-28.[435]

Adjudicators heard 250 auditions in eight international locations, from which they selected thirty-three junior-level participants and thirty young artists. "We only admitted those who received a 'yes' vote from each judge," said Pollei.[436] The exacting standards of admission once again ensured high caliber performances, even from the youngest of pianists.[437] During the contest, junior competitors performed two rounds of 20 and 30-minute recitals before any elimination. At the young-artists level, these rounds lasted 25 and 35 minutes. In each competition, six finalists performed one movement of a concerto with collaborative pianist Colette Valentine accompanying.[438] Although most of the event proceeded without incident, a power outage during the final round of the International Junior Competition necessitated relocating from the Rose Wagner Performing Arts Center to Libby Gardner Hall at the University of Utah.[439] Ching Toa Aristo Sham of Hong Kong won the $7000 first prize at the junior level, while

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[434] Edward Reichel, "Organizers, Pianists Gear Up for Bachauer Competition," *Deseret News*, 15 June 2008.

[435] Gina Bachauer International Piano Foundation, *Gina Bachauer International Junior & Young Artists Piano Competitions* (Salt Lake City: Gina Bachauer International Piano Foundation, 2008), 6-7.

[436] Reichel, "Organizers, Pianists Gear Up for Bachauer Competition."

[437] Gina Bachauer International Piano Foundation, *Gina Bachauer International Junior & Young Artists Piano Competitions*, 6-7.

[438] Ibid., 23.

[439] Scott Iwasaki, "16-Year-Old Wins Bachauer Piano Competition," *Deseret News*, 29 June 2008.

Si Jing Ye of China garnered top honors and $8000 in the Young Artists Competition.[440]

Throughout the 2008-2009 academic year, the Bachauer Foundation continued to impact regional schools through educational programming, cooperating with Daynes Music to reach more than 25,000 elementary-age children by presenting renowned artists in presentations and recitals. Concerts at the Rose Wagner Performing Arts Center featured pianists Claire Aebersold, Stephen Beus, Luiza Borac, Ralph Neiweem, and Roberto Plano.[441] With the two contests for younger pianists completed in 2008 and the next International Artists Competition scheduled for 2010, organizers prepared a piano festival for June 2009. Held from June 24-27, the 2009 Bachauer Festival differed significantly from the four-day event of 2007. Rather than filling each day with several concerts, the festival focused on four artists. Internationally renowned pianists Marina Lomazov, Albert Mamriev, Spencer Myer, and Ted Rosenthal each gave evening recitals and master classes the following day.[442]

As part of the 2009-2010 Bachauer Concert Series, prominent international pianists Mirian Conti, Serhiy Salov, and Vassily Primakov each performed two evening concerts and participated in the "Music in the Schools" program. The

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[440] Gina Bachauer International Piano Foundation, "Winners of the 2008 Piano Competition," http://www.bachauer.com/2008/2008winners.html (accessed March 20, 2010).

[441] Gina Bachauer International Piano Foundation, D [newsletter 08/09 piano season], [2008].

[442] Gina Bachauer International Piano Foundation, *Gina Bachauer International Piano Festival 2009* (Salt Lake City: Gina Bachauer International Piano Foundation, 2009), 1.

Bachauer Foundation estimates that since its inception more than 250,000 children have experienced music through this educational outreach.[443] As school budgets diminish and funding for the arts recedes, the foundation views this program as a vital component in Utah's cultural landscape.

The Gina Bachauer International Piano Foundation received 250 applications for the upcoming Artists Competition, from which they selected 150 pianists for the preliminary auditions.[444] Between November 2009 and January 2010, these pianists auditioned in Beijing, Tokyo, Hong Kong, Moscow, Hamburg, Venice, London, New York City, and Salt Lake City. Adjudicators chose thirty-eight contestants for the Fifteenth Gina Bachauer International Artists Piano Competition, scheduled from June 16 – July 1, 2010.[445] Edward Reichel, writing for the *Deseret News*, mentioned the excellence of the contestant pool, noting that four competitors formerly won prizes at other Bachauer contests: Uzbekistani Fazliddin Husanov and Japanese Kotaro Fukuma earned second and sixth place, respectively, in the 1997 Junior Competition; Zhang Zho of China garnered third and fourth prizes at the 2000 Junior and 2005 Young Artists Competitions; and Russian Lukas Geniušas won second place at the 2005 Young Artists Competition. The Foundation had invited Husanov to be a jurist at the London auditions, but he

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[443] Gina Bachauer International Piano Foundation, D [Gina Bachauer International Concert Series Brochure], [2009].

[444] Edward Reichel, "Gina Bachauer International Artists Piano Competition Could Be Best Ever This Year," *Deseret News*, 12 June 2010.

[445] Gina Bachauer International Piano Foundation, "2010 Competitors Announced," http://www.facebook.com/notes/gina-bachauer-international-piano-foundation/2010-competitors-announced/285067347585 (accessed January 16, 2010).

elected to compete instead. Another Bachauer favorite competing in the 2010 event was Serhiy Salov, who performed as part of the 2009-2010 Bachauer Concert Series earlier that year.[446]

The structure of the Fifteenth International Artists Competition deviated slightly from that of recent years. Although still following the "no elimination" format, which allowed all contestants to participate in the competition until the final concerto performances, organizers reduced the number of initial rounds to two instead of three. Competitors performed 35 and 50-minute solo recitals of unrestricted repertoire before the jury chose six finalists from the thirty-seven participants. The foundation initiated online streaming of the solo performances, accommodating those unable to attend the competition. Classical 89 Radio broadcasted the finalists' concerto performances with the Utah Symphony in the week following the event.[447]

During her announcement of the finalists and again during the final awards ceremony, Jury Chair Nelita True announced that the extremely high standard set by all the contestants made selecting and ranking the winners tremendously difficult. She also asserted her confidence in the voting procedures established by the organization, stating that many competitions around the world had observed the Bachauer's successful promotion of objectivity and fairness and adopted similar practices. The jury awarded the $6000 sixth prize to Zhang Zuo of China. Japanese

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[446] Reichel, "Gina Bachauer International Artists Piano Competition Could Be Best Ever This Year."

[447] Gina Bachauer International Piano Foundation, http://www.facebook.com/ginabachauer; Classical 89, "Upcoming Specials," http://www.classical89.org/programs/specials/.

Kotaro Fukuma earned the $7000 fifth prize and Chinese Yunjie Chen won the fourth place award and $8000. Ukrainian Dmitri Levkovich received the bronze medal and $3000, and his compatriot Serhiy Salov took the $15,000 second prize. Lukas Geniušas of Russia won the gold medal and $30,000, as well as the $500 Audience Prize. Each of the top three awards also included concert engagements. The foundation announced its plans for International Piano Festivals in June 2011 and June 2013, and for concurrent International Junior and Young Artists Piano Competitions in June 2012.[448]

[448] Gina Bachauer International Piano Foundation, *XV Gina Bachauer International Artists Piano Competition* (Salt Lake City: Mills Publishing, Inc., 2010), 89.

CHAPTER 5

Competition Repertoire

Introduction

The solo repertoire required of Bachauer competitors has varied throughout the years. Initially, the selection of repertoire was the choice of each individual contestant provided it adhered to the prescribed time constraints. In 1980 Paul Pollei said, "I can almost pick the winners by what they're going to play. A person … can almost make or break himself by his choice of repertory."[1] By 1982, however, competition specifications changed to require performers to include certain types of compositions into their programs, such as "any work by J.S. Bach" and "one etude of virtuosity."[2] Bachauer competitions in following years established similar guidelines. Ultimately, when the Bachauer Foundation initiated the "no-elimination rule" in 2000, contestants were once again free to create solo programs of completely self-chosen repertoire.

Compiling the lists of repertoire offered by each participant for each contest year serves two purposes. First, it illustrates which works advanced performers offer the most during a high-level competition. Second, it allows comparison of the finalists' programs to those of others to determine if the winners' competition repertoire is the same as that most often offered by the other outstanding

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[1] Paul Wetzel, "The Most Famous Utah Competition in New York," *Salt Lake Tribune*, 15 June 1980.

[2] D [announcement of 1982 competition and application], Gina Bachauer Archive, Harold B. Lee Library, Brigham Young University, Provo, UT.

performers. Even without such analysis, noting the competitors' repertory provides an important educational component of contests. Pollei asserts, "Just the idea of looking in the program and seeing what they're playing, there's a whole encyclopedia right there. … You know the whole literature."[3]

The repertoire programmed by each contestant for each competition year was entered into a database for this document, allowing each work (and in many cases individual movements of works) to be catalogued and tallied.[4] The tables that follow present the results for each competition year, preceded by a description of the year's repertoire requirements as well as any other information regarding repertoire choices or specific performances.[5] Information regarding entrance auditions is mentioned, since this represents repertoire competitors also learned, although these works are not included in the tables as pianists did not perform them during the competition.

Each table lists the solo repertoire and concerti offered by at least ten percent of the participants as well as each selection offered by the three highest-ranking contestants. For example, if forty contestants participated in a given competition year, the table for that year would include every work presented by four or more of the pianists. The table would only indicate pieces offered fewer

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[3] Paul Pollei, interview by author, Salt Lake City, UT, October 26, 2009.

[4] Occasionally a performer is unable to attend a competition or makes last-minute programming changes. The data reflects these changes whenever possible. However, in absence of information to the contrary, the author considered each year's competition program book correct.

[5] Unless otherwise noted, information regarding repertoire requirements was taken from each year's competition program book.

than four times if they were performed by the first, second, or third-place winner. The works or movements are arranged with those most often offered listed first and then alphabetically by composer. Parenthetical superscripts (2) and (3) follow titles offered by the second and third-place competitor, respectively. Bolded entries mark those pieces performed by the winner, allowing easy visual comparison of the winner's repertoire to that of others. Summary statements follow the final tables for the International Artists Competitions, International Young Artists Competitions, International Junior Piano Competitions, and International Amateur Competition. The author did not include the PianoTeams® repertoire in this study, as music written for the nonstandard ensemble of five pianists at five pianos is predominantly limited to arrangements by N. Jane Tan, developer of PianoTeams®.

International Artists Competitions

1976: Inaugural Brigham Young University International Piano Competition

The repertoire requirement for the first competition consisted of a 55 to 65-minute solo recital and a work for solo piano and orchestra.[6] Organizers left the selection of specific pieces to each individual contestant. For the first round, each competitor played two contrasting works or movements of works within a ten-minute time limit. This could include a movement of a concerto. Semifinalists played two or three additional selections totaling 15 minutes. Concerto movements

[6] D [1976 competition brochure], Gina Bachauer Archive.

were not allowed in the semifinal round. Finalists performed a 30-minute recital consisting of two additional solo movements as well as a complete concerto.

Table 1 lists the solo repertoire and concerti offered by more than one of the eighteen participants as well as each selection the three highest-ranking contestants offered. Second-place winner Christopher Giles performed titles followed by the parenthetical superscript (2), while the third-place competitor, Andrew Willis, presented those followed by (3). Bolded entries mark those pieces winner Douglas Humpherys performed. Although Humpherys took the overall award, finalist Christopher Giles won the Concerto Division, playing Rachmaninoff's *Rhapsody on a Theme of Paganini,* and KBYU-FM presented Andrew Willis the prize for best performance of a work by a twentieth century composer for his interpretation of Prokofiev's Sonata No. 6, Op. 82.[7]

Table 1. 1976 BYU International Piano Competition Repertoire

Solo Repertoire		
Composer	Title of Selection	Number of 18 Total Contestants Offering
Bach, J. S.	*Italian Concerto*, BWV 971	2
Beethoven, L.	**Sonata in D Minor, Op. 31, No. 2**	**2**
Beethoven, L.	Sonata in E-flat Major, Op. 81a	2
Beethoven, L.	Sonata in A-flat Major, Op. 110(3)	2
Chopin, F.	Ballade in G Minor, Op. 23(3)	2
Chopin, F.	Scherzo in B-flat Minor, Op. 31	2
Chopin, F.	Fantasy in F Minor, Op. 49(2)	2
Copland, A.	*Piano Variations* (1930)	2
Liszt, F.	Funérailles, from *Harmonies poétiques et religieuses*, S. 173	2
Liszt, F.	***Mephisto Waltz* No. 1, S. 514**	**2**
Liszt, F.	Sonata in B Minor, S. 178	2

[7] "'Y' Music Student Wins Noted Prize," *Provo Herald*, 4 July 1976.

Table 1 continued

Composer	Title of Selection	Number of 18 Total Contestants Offering
Prokofiev, S.	Sonata No. 3 in A Minor, Op. 28	2
Rachmaninoff, S.	Prelude in D Major, Op. 23, No. 4	2
Rachmaninoff, S.	*Etude-tableau* in E-flat Minor, Op. 39, No. 5	2
Ravel, M.	*Gaspard de la Nuit*: I. Ondine	2
Beethoven, L.	Sonata in C Major, Op. 2, No. 3[(2)]	1
Chopin, F.	Scherzo in B Minor, Op. 20[(2)]	1
Chopin, F.	Nocturne in C-sharp Minor, Op. 27, No. 1[(3)]	1
Liszt, F.	Gnomenreigen, from *Etudes de Concert*, S. 145[(2)]	1
Mozart, W. A.	**Adagio in B Minor, K. 540**	**1**
Prokofiev, S.	Sonata No. 6 in A Major, Op. 82[(3)]	1
Prokofiev, S.	**Sonata No. 7 in B-flat Minor, Op. 83**	**1**
Ravel, M.	**Sonatine**	**1**
Ravel, M.	*Le tombeau de Couperin*[(2)]	1

Concerti

Composer	Title of Selection	Number of 18 Total Contestants Offering
Beethoven, L.	Concerto No. 3 in C Minor, Op. 37	3
Beethoven, L.	Concerto No. 1 in C Major, Op. 15	2
Liszt, F.	**Concerto No. 2 in A Major, S. 125**	**2**
Rachmaninoff, S.	Concerto No. 1 in F-sharp Minor, Op. 1[(3)]	1
Rachmaninoff, S.	*Rhapsody on a Theme of Paganini*, Op. 43[(2)]	1

1977: Second Brigham Young University International Piano Competition

The repertoire requirement for the second competition was similar to that of the first, consisting of "a solo recital of approximately 50-60 minutes in length and

one complete work for solo piano and orchestra."[8] Also similar to the first year, the preliminary round required two contrasting pieces not exceeding a total of ten minutes. The semifinal round involved the performance of thirty minutes of solo music not included in the preliminary performances. Finalists performed one movement from a concerto in a televised concert with the Utah Valley Symphony.

Table 2 lists the solo repertoire and concerti offered by at least four of the thirty-nine competitors as well as each selection the first, second, and third-place winners presented. As no concerto was offered by at least ten percent of the contestants, the table includes those selected three times (the most of any given concerto). Silver medalist Jeffrey Shumway performed titles followed by the parenthetical superscript (2), while Marilyn Collard, who received third-place, offered titles followed by (3). Bolded entries indicate those pieces winner Christopher Giles presented. The jury also gave prizes to Christopher Giles and Stephen Drury for their performances of twentieth century literature in the preliminary round, in which Giles played a movement from Prokofiev's Sonata No. 4 in C Minor and Drury presented "Dream Images (Love-Death Music)" from George Crumb's *Makrokosmos I.*[9]

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[8] D [1977 competition brochure], Gina Bachauer Archive.

[9] Harold Lundstrom, "Christopher Giles Wins BYU Competition," *Deseret News*, July 1977; Award letters to Christopher Giles and Stephen Drury, 2 July 1977, Bachauer archives.

Table 2. 1977 BYU International Piano Competition Repertoire

Solo Repertoire

Composer	Title of Selection	Number of 39 Total Contestants Offering
Chopin, F.	Sonata in B Minor, Op. 58	5
Bach, J. S.	Partita No. 2 in C Minor, BWV 826	4
Beethoven, L.	Sonata in C Major, Op. 53	4
Beethoven, L.	Sonata in A-flat Major, Op. 110	4
Brahms, J.	Intermezzo in C-sharp Minor, Op. 117, No. 3	4
Chopin, F.	Ballade in F Minor, Op. 52[(2), (3)]	4
Mozart, W. A.	**Sonata in D Major, K. 576**	**4**
Chopin, F.	**Polonaise Fantasie in A-flat Major, Op. 61**	**3**
Prokofiev, S.	Sonata No. 7 in B-flat Major, Op. 83[(2)]	3
Bartók, B.	**Sonata (1926), Sz. 80**	**2**
Liszt, F.	***Mephisto Waltz* No. 1, S. 514**	**2**
Schubert, F.	Sonata in C Minor, D. 958[(2)]	2
Schubert, F.	Sonata in B-flat Major, D. 960[(3)]	2
Bach, J. S.	Prelude and Fugue in F Minor, WTC I, BWV 857[(3)]	1
Beethoven, L.	**Sonata in C Major, Op. 2, No. 3**	**1**
Liszt, F.	Sonata quasi Fantasia "Après une lecture de Danté," from *Années de Pèlerinage, Italy*, S. 161[(2)]	1
Martin, F.	Three Preludes[(3)]	1
Prokofiev, S.	**Sonata No. 4 in C Minor, Op. 29**	**1**

Concerti

Composer	Title of Selection	Number of 39 Total Contestants Offering
Beethoven, L.	Concerto No. 1 in C Major, Op. 15	3
Beethoven, L.	Concerto No. 5 in E-flat Major, Op. 73	3
Liszt, F.	Concerto No.1 in E-Flat Major, S. 124	3
Rachmaninoff, S.	Concerto No. 2 in C Minor, Op. 18	3
Beethoven, L.	Concerto No. 4 in G Major, Op. 58[(2)]	2
Chopin, F.	**Concerto No. 1 in E Minor, Op. 11**	**2**
Prokofiev, S.	Concerto No. 2 in G Minor, Op. 16[(3)]	2

1978: Third Gina Bachauer International Piano Competition

Competition organizers initiated application screening for the 1978 Gina Bachauer International Piano Competition. Contestants submitted recordings that included a prelude and fugue from either volume of Bach's *Well-Tempered Clavier*; any last movement from a sonata by Haydn, Mozart, Beethoven, or Schubert; and a nocturne by Chopin.[10] The quarterfinal round consisted of 10-15 minute solo recitals, with competitors presenting 30-35 minute programs during semifinals. The final round required a complete concerto, performed with the Utah Symphony Orchestra.

Table 3 lists the solo repertoire and concerti offered by three or more of the thirty-two contestants and the selections the top three prizewinners performed. Second place Edward Newman presented titles followed by the parenthetical superscript (2) and Stephen Mayer, the third place winner, offered those followed by (3). Bolded entries denote selections performed by gold medalist Arthur Greene. Betty Woo's performance of Schoenberg's *Klavierstüke*, Op. 11 earned her the judges' prize for the finest performance of a contemporary work.[11]

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[10] Paul Pollei to applicants, TL, [1978], Gina Bachauer Archive.

[11] TD [awards ceremony script], [1978], Gina Bachauer Archive.

Table 3. 1978 Gina Bachauer International Piano Competition Repertoire

Solo Repertoire		
Composer	Title of Selection	Number of 32 Total Contestants Offering
Chopin, F.	Nocturne in B Major, Op. 62, No. 1	7
Bach, J. S.	Prelude and Fugue in D Major, WTC II, BWV 874	4
Beethoven, L.	Sonata in E Major, Op. 109: III. Gesangvoll, mit innigster Empfindung	4
Chopin, F.	**Ballade in F Minor, Op. 52**	**4**
Copland, A.	*Piano Variations* (1930)	4
Beethoven, L.	Sonata in F Minor, Op. 57: I. Allegro assai	3
Beethoven, L.	Sonata in A Major, Op. 101: IV. Geschwinde, doch nicht zu sehr, und mit Entschlossenheit	3
Beethoven, L.	Sonata in A-flat Major, Op. 110: III Adagio ma non troppo	3
Chopin, F.	Scherzo in B Minor, Op. 20	3
Chopin, F.	Nocturne in C-sharp Minor, Op. 27, No. 1	3
Chopin, F.	Nocturne in C Minor, Op. 48, No. 1	3
Chopin, F.	Fantasie in F Minor, Op. 49	3
Chopin, F.	Sonata in B Minor, Op. 58: I. Allegro maestoso; IV. Finale: Presto non tanto	3
Chopin, F.	Barcarolle in F-sharp Major, Op. 60	3
Chopin, F.	Nocturne in E Major, Op. 62, No. 2	3
Haydn, J.	Sonata in E-flat Major, Hob. XVI/52: III. Finale	3
Mozart, W. A.	Sonata in C Major, K. 330: III. Allegretto	3
Mozart, W. A.	Sonata in B-flat Major, K. 333: III. Allegro assai[(2), (3)]	3
Mozart, W. A.	Sonata in D Major, K. 576: III. Allegretto	3
Rachmaninoff, S.	*Etude-tableau* in E-flat Minor, Op. 39, No. 5	3
Ravel, M.	*Gaspard de la Nuit*: I. Ondine [(2)]	3
Bach, J. S.	**Partita No. 4 in D Major, BWV 828: I. Overture**	**2**
Bach, J. S.	Prelude and Fugue in F Major, WTC II, BWV 880[(3)]	2
Beethoven, L.	**Sonata in E-flat Major, Op. 7: IV. Rondo: Poco Allegretto e grazioso**	**2**
Chopin, F.	Nocturne in F-sharp Major, Op. 15, No. 2[(2)]	2
Chopin, F.	Nocturne in D-flat Major, Op. 27, No. 2[(3)]	2
Debussy, C.	*Les sons et les parfums tournent dans l'air du soir*, from Preludes Book I[(3)]	2

Table 3 continued

Composer	Title of Selection	Number of 32 Total Contestants Offering
Liszt, F.	Transcendental Etude No. 10 in F Minor, S. 139[3]	2
Ravel, M.	*Gaspard de la Nuit*: II. Le Gibet, III. Scarbo[2]	2
Schumann, R.	*Fashingsschwank aus Wien*, Op. 26[3]	2
Bach, J. S.	Prelude and Fugue in E Minor, WTC I, BWV 855[2]	1
Bach, J. S.	**Fantasy and Fugue in A Minor, BWV 904**	**1**
Bach, J. S.	Toccata in E Minor, BWV 914[2]	1
Beethoven, L.	Sonata in B-flat Major, Op. 22: I. Allegro con brio[3]	1
Brahms, J.	***Variations and Fugue on a Theme by Handel*, Op. 24**	**1**
Brahms, J.	Intermezzo in E Major, Op. 116, No. 4[2]	1
Brahms, J.	Capriccio in D Minor, Op. 116, No. 7[2]	1
Chopin, F.	**Nocturne in F Minor, Op. 55, No. 1**	**1**
Liszt, F.	Hungarian Rhapsody No. 6 in D-flat Major, S. 244[2]	1
Schumann, R.	Toccata in C Major, Op. 7[2]	1
Scriabin, A.	**Etude in C-sharp Minor, Op. 42, No. 5**	**1**
Stravinsky, I.	*Trois Mouvements de Petrouchka*[3]	1

Concerti

Composer	Title of Selection	Number of 32 Total Contestants Offering
Rachmaninoff, S.	Concerto No. 2 in C Minor, Op. 18	6
Beethoven, L.	Concerto No. 4 in G Major, Op. 58	5
Beethoven, L.	**Concerto No. 3 in C Minor, Op. 37**	**3**
Brahms, J.	Concerto No. 1 in D Minor, Op. 15	3
Liszt, F.	Concerto No. 1 in E-flat Major, S. 124[2]	3
Schumann, R.	Concerto in A Minor, Op. 54	3
Rachmaninoff, S.	Concerto No. 3 in D Minor, Op. 30[3]	1

1979: Fourth Gina Bachauer International Piano Competition

Application recordings for the 1979 Gina Bachauer International Piano Competition required four elements: J. S. Bach's *Chromatic Fantasy and Fugue*, *Goldberg Variations*, *Italian Concerto*, or any toccata; a slow movement from any sonata by Haydn, Mozart, Beethoven, or Schubert; a Brahms intermezzo; and any two virtuosic etudes by Chopin, Debussy, Scriabin, Liszt, or Rachmaninoff. Quarterfinal, semifinal, and final rounds followed the structure established in 1979, requiring solo recitals 15 and 35 minutes and a complete concerto.[12]

Table 4 lists the solo repertoire and concerti offered by at least four of the thirty-seven participants as well as the pieces the gold, silver, and bronze medalists presented. Titles followed by the parenthetical superscript (2) designate selections second place Marc Silverman performed and (3) follows those offered by Gregory Allen, who finished third. Bold type indicates works winner Panayis Lyras presented. David Northington's performance of the Bartók Sonata earned him the Judges' Prize for the best performance of a twentieth century composition.[13]

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[12] "Gina Bachauer International Piano Competition," TD [Application Requirements], [1979].

[13] "Finals Awards Ceremony of the 1979 BYU Summer Piano Festival and Gina Bachauer International Competition," TD [script], 30 June 1979, Gina Bachauer Archive.

Table 4. 1979 Gina Bachauer International Piano Competition Repertoire

Solo Repertoire		
Composer	Title of Selection	Number of 37 Total Contestants Offering
Chopin, F.	Ballade in G Minor, Op. 23	7
Ravel, M.	*Gaspard de la Nuit*: I. Ondine	7
Schumann, R.	Fantasy in C Major, Op. 17: I. Durchaus fantastisch und leidenschaftlich vorzutragen	5
Barber, S.	Sonata in E-flat Minor, Op. 26: IV. Fuga: Allegro con spirito[(2)]	4
Brahms, J.	Fugue, from *Variations and Fugue on a Theme by Handel*, Op. 24	4
Chopin, F.	Sonata in B-flat Minor, Op. 35: I. Grave – Doppio movimento[(2)]	4
Chopin, F.	Ballade in F Minor, Op. 52[(3)]	4
Beethoven, L.	Sonata in A Major, Op. 101: III. Langsam und sehnsuchtsvoll; IV. Geschwinde, doch nicht zu sehr, und mit Entschlossenheit[(2)]	3
Ravel, M.	*Jeux d'eau*[(3)]	3
Beethoven, L.	Sonata in A Major, Op. 101: I. Etwas Lebhaft, und mit der innigsten Empfindung; II. Lebhaft. Marchmässig[(2)]	2
Chopin, F.	Etude in C-sharp Minor, Op. 10, No. 4[(3)]	2
Chopin, F.	Sonata in B-flat Minor, Op. 35: II. Scherzo; III. March funèbre; IV. Finale: Presto[(2)]	2
Debussy, C.	*Images I*: Reflet dans l'eau[(2)]	2
Bach, J. S.	Prelude and Fugue in F Major, WTC II, BWV 880[(3)]	1
Balakirev, M.	***Islamey***	**1**
Debussy, C.	Etude *pour les notes répétées*[(3)]	1
Liszt, F.	**Sonata in B Minor, S. 178**	**1**
Liszt, F.	Transcendental Etude No. 12 "Chasse Neige," S. 139[(3)]	1
Mozart, W. A.	**Sonata in C Major, K. 330: I. Allegro moderato**	**1**
Scarlatti, D.	**Sonata in D Minor, K. 32**	**1**
Schumann, R.	Toccata in C Major, Op. 7[(3)]	1
Scriabin, A.	Sonata No. 9, Op. 68[(2)]	1
Scriabin, A.	**Etude in D-sharp Minor, Op. 8, No. 12**	**1**

Table 4 continued

Concerti		
Composer	Title of Selection	Number of 37 Total Contestants Offering
Beethoven, L.	Concerto No. 5 in E-flat Major, Op. 73[3]	8
Beethoven, L.	Concerto No. 4 in G Major, Op. 58	5
Chopin, F.	Concerto No. 2 in F Minor, Op. 21[2]	3
Tchaikovsky, P.	**Concerto in B-flat Minor, Op. 23**	**1**

1980: Fifth Gina Bachauer International Piano Competition

Contest organizers offered applicants two methods of fulfilling the preliminary entrance requirements for the 1980 Gina Bachauer International Piano Competition. Winners or finalists of other national or international competitions could provide details regarding repertoire performed at these events, or a pianist could submit a recording with repertoire including a major work of Bach; four etudes of virtuosity; and a complete sonata by Beethoven, Haydn, Mozart, or Schubert. For the quarterfinal round, performers chose to play on a single day for 20 minutes or on two separate days for 10 minutes each.[14] The competition semifinals required 30-minute recitals including the compulsory work, *Masks*, commissioned by the American composer Robert Muczynski. Contestants chose complete concerti for the final round from the following list:

Beethoven	Concerto No. 3 in C Minor, Op. 37
	Concerto No. 4 in G Major, Op. 58
Brahms	Concerto No. 1 in D Minor, Op. 15
	Concerto No. 2 in B-flat Major, Op. 83
Chopin	Concerto No. 1 in E Minor, Op. 11

[14] TD [Announcement of 1980 Competition], [1980], Gina Bachauer Archive.

Gershwin	Concerto in F Major
Liszt	Concerto No. 1 in E-flat Major, S. 124
	Concerto No. 2 in A Major, S. 125
Mozart	Concerto No. 20 in D Minor, K. 466
Prokofiev	Concerto No. 3 in C Major, Op. 26
Rachmaninoff	Concerto No. 1 in F-sharp Minor, Op. 1
	Concerto No. 2 in C Minor, Op. 18
	Concerto No. 3 in D Minor, Op. 30
Saint-Saëns	Concerto No. 4 in C Minor, Op. 44
Schumann	Concerto in A Minor, Op. 54[15]

Table 5 lists the solo repertoire and concerti offered by five or more of the forty-eight competitors as well as the selections the first, second, and third place winners performed. Silver medalist James Barbagallo presented titles followed by the parenthetical superscript (2) and Marco Antonio de Almeida, the third place winner, performed those denoted by (3). Bolded entries mark the works offered by Duane Hulbert, who won first prize. Barbagallo received special awards for his performances of Muczynski's *Masks* and Bach's French Suite No. 3 in B Minor.[16]

[15] "Information for Competitors," TD, 1980, Gina Bachauer Archive.

[16] TD [Final Ceremony script], 28 June 1980, Gina Bachauer Archive.

Table 5. 1980 Gina Bachauer International Piano Competition Repertoire

Solo Repertoire

Composer	Title of Selection	Number of 48 Total Contestants Offering
Muczynski, R.	***Masks*[(2), (3)]**	**Required Piece: All Contestants Performed**
Chopin, F.	Ballade in F Minor, Op. 52	8
Chopin, F.	Sonata in B Minor, Op. 58: I. Allegro Maestoso	5
Prokofiev, S.	Sonata No. 3 in A Minor, Op. 28	5
Schumann, R.	Toccata in C Major, Op. 7	5
Rachmaninoff, S.	***Etude-tableau* in D Major, Op. 39, No. 9**	**4**
Mussorgsky, M.	*Pictures at an Exhibition*[(2)]	3
Albéniz, I.	***Iberia*, Book II: Triana**	**2**
Bach, J. S.	French Suite No. 3 in B Minor, BWV 814[(2)]	1
Bach, J. S.	**Prelude and Fugue in D Major, WTC II, BWV 874**	**1**
Beethoven, L.	**Sonata in C Minor, Op. 111**	**1**
Carter, E.	**Sonata (1946): I. Maestoso**	**1**
Debussy, C.	**Etude *pour les huit doights***	**1**
Liszt, F.	**Transcendental Etude No. 10 in F Minor, S. 139**	**1**
Mozart, W. A.	**Sonata in F Major, K. 332: II. Adagio; III. Allegro assai**	**1**
Prokofiev, S.	Sonata No. 1 in F Minor, Op. 1[(3)]	1
Ravel, M.	*Miroirs*: IV. Alborado del gracioso [(2)]	1
Schubert, F.	Sonata in A Major, D. 664[(3)]	1
Schumann, R.	*Davidsbündlertänze*, Op. 6[(3)]	1

Concerti

Composer	Title of Selection	Number of 48 Total Contestants Offering
Brahms, J.	**Concerto No. 1 in D Minor, Op. 15**	**8**
Liszt, F.	Concerto No. 1 in E-flat Major, S. 124	7
Rachmaninoff, S.	Concerto No. 3 in D Minor, Op. 30[(2)]	6
Beethoven, L.	Concerto No. 3 in C Minor, Op. 37	5
Beethoven, L.	Concerto No. 4 in G Major, Op. 58[(3)]	5
Rachmaninoff, S.	Concerto No. 2 in C Minor, Op. 18	5

1982: Utah Symphony Sixth Gina Bachauer International Piano Competition

As with the 1980 event, applicants fulfilled the entrance requirements for the 1982 Utah Symphony Sixth Gina Bachauer International Piano Competition by either noting successful placement in other recognized contests or through submission of a recording. Audition recordings required a major work of Bach; four etudes of virtuosity; and a complete sonata by Beethoven, Haydn, Mozart, or Schubert. Contestants performed in two 15-minute preliminary rounds, presenting one work by J. S. Bach, one etude of virtuosity, and any sonata movement by Beethoven, Haydn, Mozart, or Schubert. All other repertoire was at the pianist's discretion. Preliminary repertoire could duplicate that from audition recordings. Semifinalists performed 50-minute recitals including the requisite work, André-François Marescotti's *Chéréa*. Pianists chose final round concerti from the following list:

Beethoven	Concerto No. 3 in C Minor, Op. 37
	Concerto No. 4 in G Major, Op. 58
	Concerto No. 5 in E-flat Major, Op. 73
Brahms	Concerto No. 1 in D Minor, Op. 15
	Concerto No. 2 in B-flat Major, Op. 83
Chopin	Concerto No. 1 in E Minor, Op. 11
	Concerto No. 2 in F Minor, Op. 21
Franck	*Symphonic Variations*, M. 46
Gershwin	Concerto in F Major
Liszt	Concerto No. 1 in E-flat Major, S. 124
Mozart	Concerto No. 20 in D Minor, K. 466
Prokofiev	Concerto No. 2 in G Minor, Op. 16
	Concerto No. 3 in C Major, Op. 26
Rachmaninoff	Concerto No. 1 in F-sharp Minor, Op. 1
	Concerto No. 2 in C Minor, Op. 18
	Concerto No. 3 in D Minor, Op. 30
	Rhapsody on a Theme of Paganini, Op. 43
Saint-Saëns	Concerto No. 4 in C Minor, Op. 44

Schumann Concerto in A Minor, Op. 54[17]

Table 6 lists the solo repertoire and concerti offered by at least five of the fifty-four contestants and the works the top three prizewinners presented. Second place Diana Kacso performed titles followed by the parenthetical superscript (2) and Alexander Kuzmin, the bronze medalist, offered those indicated by (3). Winner Michael Gurt presented the bolded entries. Judges awarded Kacso and Kuzmin the prize for the best performance of a work by Mozart, for their interpretations of his Sonata in B-flat Major, K. 333 and Sonata in F Major, K. 332, respectively. Gurt received the award for the finest interpretation of *Chéréa*.[18]

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[17] Utah Symphony, "The Utah Symphony Varujan Kojian: Music Director Proudly Presents the Sixth Gina Bachauer International Piano Competition," TD [announcement of competition and application requirements], [1982], Gina Bachauer Archive.

[18] TD [1982 awards ceremony script].

Table 6. 1982 Utah Symphony Gina Bachauer International Piano Competition Repertoire

Solo Repertoire		
Composer	Title of Selection	Number of 54 Total Contestants Offering
Marescotti, A.	***Chéréa*[2], [3]**	**Required Piece: All Competitors Performed**
Liszt, F.	Transcendental Etude No. 10 in F Minor, S. 139	8
Beethoven, L.	Sonata in A-flat Major, Op. 110: I. Moderato cantabile	7
Ravel, M.	*Gaspard de la Nuit*: I. Ondine	7
Bach, J. S.	Prelude in E Major, WTC II, BWV 878	6
Beethoven, L.	Sonata in E-flat Major, Op. 81a: I. Adagio-Allegro[2]	6
Chopin, F.	Etude in C-sharp Minor Op. 10, No. 4	6
Chopin, F.	Sonata in B Minor, Op. 58: IV. Finale: Presto non tanto[2]	6
Haydn, J.	**Sonata in E-flat Major, Hob. XVI/52: I. Allegro**	**6**
Liszt, F.	**Sonata in B Minor, S. 178**	**6**
Bach, J. S.	Fugue in E Major, WTC II, BWV 878	5
Beethoven, L.	Sonata in A-flat Major, Op. 110: II. Allegro mobile	5
Beethoven, L.	Sonata in E-flat Major, Op. 81a: II. Andante espressivo; III. Vivacissimamente[2]	5
Chopin, F.	Ballade in G Minor, Op. 23[2]	5
Chopin, F.	Sonata in B-flat Minor, Op. 35: I. Grave-Doppio movimento	5
Chopin, F.	Ballade in F Minor, Op. 52	5
Liszt, F.	La Leggierezza, from *Etudes de Concert*, S. 144	5
Prokofiev, S.	Sonata No. 7 in B-flat Major, Op. 83[3]	5
Ravel, M.	*Gaspard de la Nuit*: III. Scarbo	5
Stravinsky, I.	***Trois Mouvements de Petrouchka*: I. Danse Russe**	**5**
Chopin, F.	Scherzo in B-flat Minor, Op. 31[3]	4
Chopin, F.	Sonata in B Minor, Op. 58: I. Allegro maestoso; II. Scherzo: Molto vivace; III. Largo[2]	4
Mozart, W. A.	Sonata in B-flat Major, K. 333[2]	4

Table 6 continued

Composer	Title of Selection	Number of 54 Total Contestants Offering
Liszt, F.	Hungarian Rhapsody No. 12 in C-sharp Minor, S. 244[3]	3
Liszt, F.	Transcendental Etude No. 12 "Chasse Niege," S. 139[2]	3
Albéniz, I.	***Iberia*, Book II: Triana**	**2**
Bach, J. S.	**English Suite No. 2 in A Minor, BWV 807: I. Prelude[2]**	**2**
Bach, J. S.	Prelude and Fugue in D Major, WTC II, BWV 874[3]	2
Beethoven, L.	Sonata in C Minor, Op. 111: I. Maestoso. Allegro con brio ed appassionato[3]	2
Chopin, F.	**Etude in A Minor, Op. 25, No. 11[2]**	**2**
Liszt, F.	Gnomenreigen, from *Etudes de Concert*, S. 145[3]	2
Prokofiev, S.	**Toccata, Op. 11**	**2**
Bach, J. S.	**English Suite No. 2 in A Minor, BWV 807: II. Allemande; III. Courante; IV. Sarabande; V. Bourée I & II; VI. Gigue**	**1**
Bach, J. S.	**Prelude and Fugue in B-flat Minor, WTC II, BWV 891**	**1**
Mozart, W. A.	Sonata in F Major, K. 332[3]	1
Rachmaninoff, S.	Prelude in G-sharp Minor Op. 32, No. 12[3]	1
Scriabin, A.	Etude in G Major, Op. 65, No. 3[3]	1

Concerti

Composer	Title of Selection	Number of 54 Total Contestants Offering
Brahms, J.	Concerto No. 1 in D Minor, Op. 15	9
Liszt, F.	Concerto No. 1 in E-flat Major, S. 124[3]	7
Prokofiev, S.	Concerto No. 3 in C Major, Op. 26	7
Beethoven, L.	Concerto No. 4 in G Major, Op. 58	5
Rachmaninoff, S.	Concerto No. 2 in C Minor, Op. 18	5
Rachmaninoff, S.	**Concerto No. 3 in D Minor, Op. 30**	**2**
Brahms, J.	Concerto No. 2 in B-flat Major, Op. 83[2]	1

1984: Utah Symphony Seventh Gina Bachauer International Piano Competition

As with the 1980 and 1982 competitions, applicants chose from two modes of entry, either submitting recordings or documenting success in other major competitions. Recordings included a major work by Bach; four etudes of virtuosity from any combination of the following composers: Bartók, Chopin Debussy, Liszt, Prokofiev, Rachmaninoff, or Scriabin; and a complete sonata by Beethoven, Haydn, Mozart, or Schubert. In the course of two 15-minute preliminary rounds, contestants performed a work by J. S. Bach; an etude by Bartók, Chopin, Debussy, Liszt, Prokofiev, Rachmaninoff, or Scriabin; a sonata movement by Haydn, Mozart, or Schubert or one by Beethoven preceding opus 81a; and any work composed after 1930. Semifinalists presented a 50-minute solo recital consisting of a complete Beethoven sonata, opus 81a or later, and one work from the following list:

Albeniz	*Iberia*, Book I
	Iberia, Book II
	Iberia, Book III
	Iberia, Book IV
J. S. Bach	*Goldberg Variations*, BWV 988 (no repeats)
Barber	Sonata, Op. 26
Bartók	Sonata, Sz. 80
	Out of Doors Suite, Sz. 8
Brahms	Any Sonata
	Variations on a Fugue by Handel, Op. 24
	Variations on a Theme by Paganini, Op. 35 (Books I and/or II)
Chopin	Preludes, Op. 28 (complete)
	Sonata No. 2 in B-flat Minor, Op. 35
	Sonata No. 3 in B Minor, Op. 58
Copland	*Piano Variations* (1930)
	Sonata
de Falla	*Fantasia Bética*
Hindemith	Any Sonata

Ives	Piano Sonata No. 1
	Piano Sonata No. 2 "Concord, Mass., 1840-1860"
Liszt	Sonata in B Minor, S. 178
	Sonata quasi Fantasia "Après une lecture de Danté," from *Années de Pèlerinage, Italy*, S. 161
MacDowell	Any Sonata
Mendelssohn	Any Sonata
Mussorgsky	*Pictures at an Exhibition*
Prokofiev	Any Sonata
Ravel	*Gaspard de la Nuit*
	Miroirs
	Le Tombeau de Couperin
Rachmaninoff	Any Sonata
	Variations on a Theme of Corelli, Op. 42
Szymanowski	Any Sonata
	Masques, Op. 34
Schubert	Fantasy in C Major, Op. 15 (D. 760)
Schumann	*Davidsbündlertänze*, Op. 6
	Carnaval, Op. 9
	Sonata in F-sharp Minor, Op. 11
	Fantasiestücke, Op. 12
	Symphonic Etudes, Op. 13
	Kreisleriana, Op. 16
	Fantasy in C Major, Op. 17
	Humoresque, Op. 20
	Sonata in G Minor, Op. 20
	Nachtstücke, Op. 23
	Faschingschwank aus Wien, Op. 26
Scriabin	Any Sonata
Stravinsky	*Trois Mouvements de Petrouchka*

In addition to this concert, semifinalists performed a Beethoven sonata for violin (numbers 1, 3, 5, 7, or 9) or any of the five Beethoven cello sonatas. Finalists chose complete concerti from the following list:

Beethoven	Concerto No. 3 in C Minor, Op. 37
	Concerto No. 4 in G Major, Op. 58
	Concerto No. 5 in E-flat Major, Op. 73
Brahms	Concerto No. 1 in D Minor, Op. 15
	Concerto No. 2 in B-flat Major, Op. 83
Chopin	Concerto No. 1 in E Minor, Op. 11
	Concerto No. 2 in F Minor, Op. 21
Franck	*Symphonic Variations*, M. 46
Gershwin	Concerto in F Major

Liszt	Concerto No. 1 in E-flat Major, S. 124
Mozart	Concerto No. 20 in D Minor, K. 466
Prokofiev	Concerto No. 3 in C Major, Op. 26
Rachmaninoff	Concerto No. 1 in F-sharp Minor, Op. 1
	Concerto No. 2 in C Minor, Op. 18
	Concerto No. 3 in D Minor, Op. 30
Saint-Saëns	Concerto No. 2 in G Minor, Op. 22
	Concerto No. 4 in C Minor, Op. 44
Schumann	Concerto in A Minor, Op. 54
Tchaikovsky	Concerto No. 1 in B-flat Minor, Op. 23

Table 7 lists the solo repertoire, chamber music, and concerti offered by seven or more of the sixty-seven competitors and each selection presented by the gold, silver, and bronze medalists. Jon Klibonoff, who placed second, performed titles followed by the parenthetical superscript (2), while third prize winner Rolf Plagge offered those marked (3). Bolded entries denote works gold medalist David Buechner presented. Judges awarded chamber prizes to Jaime C. Bolipata for his performance of Beethoven's Violin Sonata No. 3 in E-flat Major and to David Buechner, and Yuval Fichman for their performances of Beethoven's Cello Sonata No. 3 in A Major.[19]

[19] William S. Goodfellow, "Buechner Plays Gershwin to Win the Bachauer," *Deseret News*, 1 July 1984.

Table 7. 1984 Utah Symphony Gina Bachauer International Piano Competition Repertoire

Solo Repertoire		
Composer	Title of Selection	Number of 67 Total Contestants Offering
Beethoven, L.	Sonata in E Major, Op. 109[2]	21
Beethoven, L.	Sonata in A-flat Major, Op. 110	15
Beethoven, L.	Sonata in C Minor, Op. 111	11
Beethoven, L.	Sonata in E-flat Major, Op. 81a	10
Chopin, F.	Sonata in B Minor, Op. 58	9
Barber, S.	Sonata in E-flat Minor, Op. 26: IV. Fuga: Allegro con spirito	8
Ravel, M.	*Gaspard de la Nuit*: I. Ondine	8
Ravel, M.	*Gaspard de la Nuit*: III. Scarbo	7
Chopin, F.	Etude in C Major, Op. 10, No. 1[3]	6
Chopin, F.	Etude in A Minor, Op. 25, No. 11[2]	5
Beethoven, L.	Sonata in B-flat Major, Op. 106[3]	4
Brahms, J.	***Variations and Fugue on a Theme by Handel*, Op. 24**	**4**
Liszt, F.	Sonata in B Minor, S. 178[2]	4
Prokofiev, S.	Sonata No. 6, Op. 82: I. Allegro moderato[2], [3]	4
Beethoven, L.	Sonata in F Minor, Op. 57: I. Allegro assai[3]	3
Prokofiev, S.	Sonata No. 6, Op. 82: II. Allegretto; III. Tempo di valzer lentissimo; IV. Vivace[3]	3
Scriabin, A.	Sonata No. 5, Op. 53[3]	3
Bach, J. S.	**Partita No. 1 in B-flat Major, BWV 825: I. Prelude**	**2**
Bach, J. S.	Prelude and Fugue in F-sharp Minor, WTC I, BWV 859[3]	2
Bartók, B.	**Etude Op. 18, No. 1**	**2**
Beethoven, L.	Sonata in F Minor, Op. 57: II. Andante con moto; III. Allegro ma non troppo[3]	2
Beethoven, L.	**Sonata in A Major, Op. 101**	**2**
Bach, J. S.	**Partita No. 1 in B-flat Major, BWV 825: II. Allemande; III. Corrente; IV. Sarabande; V. Minuets I & II; VI. Gigue**	**1**
Bach, J. S.	Partita No. 5 in G Major, BWV 829: III. Corrente[2]	1
Beethoven, L.	Sonata in D Major, Op. 10, No. 3: I. Presto[2]	1

Table 7 continued

Composer	Title of Selection	Number of 67 Total Contestants Offering
Chopin, F.	Nocturne in D-flat Major, Op. 27, No. 2[(2)]	1
Martinů, B.	**Fantasie et Toccata (1940), H. 281**	**1**
Mozart, W. A.	**Sonata in F Major, K. 533/494: I. Allegro**	**1**

Chamber Repertoire

Composer	Title of Selection	Number of 67 Total Contestants Offering
Beethoven, L.	Sonata No. 9 in A Major for Violin and Piano, Op. 47	17
Beethoven, L.	**Sonata No. 3 in A Major for Cello and Piano, Op. 69[(2)]**	**12**
Beethoven, L.	Sonata No. 5 in F Major for Violin and Piano, Op. 24[(3)]	12
Beethoven, L.	Sonata No. 2 in G Minor for Cello and Piano, Op. 5	8

Concerti

Composer	Title of Selection	Number of 67 Total Contestants Offering
Brahms, J.	Concerto No. 1 in D Minor, Op. 15[(2)]	10
Rachmaninoff, S.	Concerto No. 2 in C Minor, Op. 18	10
Rachmaninoff, S.	Concerto No. 3 in D Minor, Op. 30[(3)]	7
Gershwin, G.	**Concerto in F Major**	**1**

1986: Utah Symphony Eighth Gina Bachauer International Piano Competition

Although live auditions in Brazil and China resulted in the admittance of five pianists to the 1986 Gina Bachauer International Piano Competition, all other contestants submitted recordings to the competition headquarters in Salt Lake City, including a major work by Bach; four etudes of virtuosity by a combination of the

following composers: Bartók, Chopin, Debussy, Dohnanyi, Liszt, Moszkowski, Prokofiev, Rachmaninoff, or Scriabin; and a complete sonata by Beethoven, Haydn, Mozart or Schubert.[20] During two 15-minute preliminary rounds, competitors performed a piece by J. S. Bach; a slow movement of any classical sonata; two virtuosic etudes; and a nocturne by Chopin, a *Song without Words* by Mendelssohn, or a small work by Fauré. Each quarterfinalist presented a 20-minute recital including an early Beethoven sonata (through Op. 26) or a sonata by Clementi, Haydn, or Mozart and a work composed after 1930. The semifinal round required a 45-minute solo recital of open repertory as well as a trio sonata for piano, violin, and cello selected from the following list:

Arensky	Trio No. 1 in D Minor, Op. 32
Beethoven	Trio in B-flat Major, Op. 97
Brahms	Trio in B Major, Op. 8
Chopin	Trio in B Minor, Op. 8
Mendelssohn	Trio in D Minor, Op. 49
Mozart	Trio in B-flat Major, K. 502
Ravel	Trio in A Minor
Tchaikovsky	Trio in A Minor, Op. 30

Finalist performed complete concerti chosen from the following list:

Beethoven	Concerto No. 3 in C Minor, Op. 37
	Concerto No. 4 in G Major, Op. 58
	Concerto No. 5 in E-flat Major, Op. 73
Brahms	Concerto No. 1 in D Minor, Op. 15
	Concerto No. 2 in B-flat Major, Op. 83
Chopin	Concerto No. 1 in E Minor, Op. 11
	Concerto No. 2 in F Minor, Op. 21
Franck	*Symphonic Variations*, M. 46
Liszt	Concerto No. 1 in E-flat Major, S. 124
	Concerto No. 2 in A Major, S. 125
Mozart	Concerto No. 20 in D Minor, K. 466
Prokofiev	Concerto No. 3 in C Major, Op. 26

[20] TD [preparation for press conference], [May 1986], Gina Bachauer Archive.

Rachmaninoff	Concerto No. 1 in F-sharp Minor, Op. 1
	Concerto No. 2 in C Minor, Op. 18
	Concerto No. 3 in D Minor, Op. 30
Saint-Saëns	Concerto No. 2 in G Minor, Op. 22
	Concerto No. 4 in C Minor, Op. 44
Schumann	Concerto in A Minor, Op. 54
Tchaikovsky	Concerto No. 1 in B-flat Minor, Op. 23

Table 8 lists the solo repertoire, chamber music, and concerti offered by at least six of the fifty-eight participants and the selections the first, second, and third-place winners performed. Silver medalist Thomas Duis presented titles indicated by the parenthetical superscript (2), while (3) denotes pieces offered by Benedetto Lupo, who finished third. Winner Alec Chien presented works in bold type. The jury awarded Lupo and David Wehr chamber music prizes for their performances of Mendelssohn's Trio in D Minor and Brahms' Trio in B Major, respectively.[21]

[21] Lance Gurwell, TD [press release], 28 June 1986, Gina Bachauer Archive.

Table 8. 1986 Utah Symphony Gina Bachauer International Piano Competition Repertoire

Solo Repertoire		
Composer	Title of Selection	Number of 58 Total Contestants Offering
Beethoven, L.	Sonata in D Major, Op. 10, No. 3: II. Largo e mesto[3]	14
Chopin, F.	**Nocturne in D-flat Major, Op. 27, No. 2[2]**	**11**
Barber, S.	**Sonata in E-flat Minor, Op. 26: IV. Fuga. Allegro con spirito**	**9**
Chopin, F.	Etude in C-sharp Minor, Op. 10, No. 4	9
Chopin, F.	Nocturne in C Minor, Op. 48, No. 1	8
Mozart, W. A.	Sonata in C Major, K. 330: II. Andante cantabile	8
Rachmaninoff, S.	**Etude-tableau in D Major, Op. 39, No. 9[3]**	**8**
Beethoven, L.	Sonata in C Major, Op. 2, No. 3: II. Adagio	7
Beethoven, L.	Sonata in D Major, Op. 10, No. 3: III. Menueto. Allegro[3]	7
Chopin, F.	Etude in G-flat Major, Op. 10, No. 5	7
Chopin, F.	Etude in C Minor, Op. 10, No. 12	7
Chopin, F.	Etude in A Minor, Op. 25, No. 11	7
Haydn, J.	Sonata in C Major, Hob. XVI/50: II. Adagio[2]	7
Liszt, F.	*Mephisto Waltz* No. 1, S. 514[2]	7
Liszt, F.	Sonata in B Minor, S. 178	7
Prokofiev, S.	Sonata No. 7 in B-flat Major, Op. 83: III. Precipitato	7
Ravel, M.	*Gaspard de la Nuit*: I. Ondine; III. Scarbo	7
Scriabin, A.	Etude in D-sharp Minor, Op. 8, No. 12	7
Beethoven, L.	Sonata in D Major, Op. 10, No. 3: I. Presto; IV. Rondo. Allegro[3]	6
Chopin, F.	Etude in C Major, Op. 10, No. 1[2]	6
Chopin, F.	**Etude in F Major, Op. 10, No. 8[3]**	**6**
Haydn, J.	Sonata in C Major, Hob. XVI/50: I. Allegro; III. Allegro molto	6
Mozart, W. A.	Sonata in C Major, K. 330: I. Allegro moderato; III. Allegretto	6
Mozart, W. A.	Sonata in F Major, K. 332: II. Adagio	6
Mozart, W. A.	Sonata in C Minor, K. 457: II. Adagio	6
Scriabin, A.	Etude in C-sharp Minor, Op. 42, No. 5	6

Table 8 continued

Composer	Title of Selection	Number of 58 Total Contestants Offering
Stravinsky, I.	***Trois mouvements de Petrouchka*: I. Danse russe**	**6**
Bach, J. S.	Prelude and Fugue in B-flat Minor, WTC I, BWV 867[3]	5
Liszt, F.	Transcendental Etude No. 10 in F Minor, S. 139[2]	5
Bach, J. S.	**Prelude in D Major, WTC II, BWV 874**	**4**
Beethoven, L.	Sonata in E Major, Op. 109: III. Gesangvoll, mit innigster Empfindung[3]	4
Chopin, F.	Scherzo No. 2 in B-flat Minor, Op. 31[3]	4
Stravinsky, I.	***Trois mouvements de Petrouchka*: II. Chez Petrouchka; III. La semaine grasse**	**4**
Beethoven, L.	Sonata in B-flat Major, Op. 22: II. Adagio con molta espressione[2]	3
Beethoven, L.	Sonata in F Minor, Op. 57: II. Andante con moto[2]	3
Schumann, R.	**Fantasy in C Major, Op. 17**	**3**
Beethoven, L.	Sonata in B-flat Major, Op. 22: I. Allegro con brio; III. Menuetto; IV. Rondo. Allegretto[2]	2
Beethoven, L.	Sonata in F Minor, Op. 57: I. Allegro assai; III. Allegro ma non troppo[2]	2
Beethoven, L.	**Sonata in A-flat Major, Op. 110: III. Adagio ma non troppo**	**2**
Prokofiev, S.	Sonata No. 6 in A Major, Op. 82: I. Allegro moderato[2]	2
Scriabin, A.	Sonata No. 4 in F-sharp Major, Op. 30[3]	2
Bach, J. S.	Prelude and Fugue in F-sharp Minor, WTC I, BWV 859[2]	1
Chopin, F.	Ballade No. 1 in G Minor, Op. 23[2]	1
Fauré, G.	Barcarolle No. 5 in F-sharp Minor, Op. 66[3]	1
Haydn, J.	**Sonata in F Major, Hob. XVI/23**	**1**
Liszt, F.	**Hungarian Rhapsody No. 10 in E Major, S. 244**	**1**
Prokofiev, S.	*Sarcasms*, Op. 17[2]	1
Prokofiev, S.	*Romeo and Juliet*, Op. 75: V. Masks; VIII. Mercutio[3]	1
Rachmaninoff, S.	*Moments musicaux* in E Minor, Op. 16, No. 4[3]	1

Table 8 continued

Composer	Title of Selection	Number of 58 Total Contestants Offering
Schumann, R.	*Fantasiestücke*, Op. 12[3]	1

Chamber Repertoire

Composer	Title of Selection	Number of Contestants Offering
Mendelssohn, F.	**Trio in D Minor, Op. 49[3]**	**19**
Brahms, J.	Trio in B Major, Op. 8	15
Mozart, W. A.	Trio in B-flat Major, K. 502[2]	12

Concerti

Composer	Title of Selection	Number of Contestants Offering
Rachmaninoff, S.	Concerto No. 2 in C Minor, Op. 18[3]	8
Brahms, J.	Concerto No. 1 in D Minor, Op. 15[2]	6
Tchaikovsky, P.	Concerto No. 1 in B-flat Minor, Op. 23	6
Saint-Saëns, C.	**Concerto No. 2 in G Minor, Op. 22**	**2**

1988: Ninth Gina Bachauer International Piano Competition

Similar to the 1986 entrance requirements, applicants either auditioned at international locations or submitted recordings including a major work by Bach; four virtuosic etudes by a combination of Bartók, Chopin, Debussy, Dohnanyi, Liszt, Moskowski, Prokofiev, Rachmaninoff, or Scriabin; and a complete classical sonata by Beethoven, Clementi, Haydn, Mozart, or Schubert.[22] Contestants performed representative works from the Baroque, Classic, Romantic, and

[22] Jay L. Beck, "Bachauer Competition Completes Worldwide Search: Winning Pianists Announced," TD [press release], 23 July 1987, Gina Bachauer Archive; "General Rules and Repertory for the 1988 Gina Bachauer International Piano Competition," TD [1988], Gina Bachauer Archive.

Twentieth Century periods, including two etudes of virtuosity, during two 15-minute preliminary rounds. The quarterfinal round required a complete sonata by Beethoven, Clementi, Haydn, Mozart or Schubert and a work composed after 1950. Semifinalists presented 40-minute solo recitals of self-chosen repertory and a piano quartet selected from the following list:

Brahms	Quartet No. 1 in G Minor, Op. 25
	Quartet No. 2 in A Minor, Op. 26
Dvořák	Quartet in E-flat Major, Op. 87
Fauré	Quartet in C Minor, Op. 15
Mozart	Quartet in G Minor, K. 478
	Quartet in E-flat Major, K. 493
Schumann	Quartet in E-flat Major, Op. 47

Performers chose concerti for the final round from the following list:

Beethoven	Concerto No. 3 in C Minor, Op. 37
	Concerto No. 4 in G Major, Op. 58
	Concerto No. 5 in E-flat Major, Op. 73
Brahms	Concerto No. 1 in D Minor, Op. 15
	Concerto No. 2 in B-flat Major, Op. 83
Chopin	Concerto No. 1 in E Minor, Op. 11
	Concerto No. 2 in F Minor, Op. 21
Franck	*Symphonic Variations*, M. 46
Liszt	Concerto No. 1 in E-flat Major, S. 124
	Concerto No. 2 in A Major, S. 125
Mozart	Concerto No. 20 in D Minor, K. 466
Prokofiev	Concerto No. 2 in G Minor, Op. 16
	Concerto No. 3 in C Major, Op. 26
Rachmaninoff	Concerto No. 1 in F-sharp Minor, Op. 1
	Concerto No. 2 in C Minor, Op. 18
	Concerto No. 3 in D Minor, Op. 30
Saint-Saëns	Concerto No. 2 in G Minor, Op. 22
	Concerto No. 4 in C Minor, Op. 44
Schumann	Concerto in A Minor, Op. 54
Tchaikovsky	Concerto No. 1 in B-flat Minor, Op. 23[23]

[23] "General Rules and Repertory for the 1988 Gina Bachauer International Piano Competition," TD [1988], Gina Bachauer Archive.

Table 9 lists the solo repertoire, chamber music, and concerti offered by six or more of the sixty contestants and the works the top three prizewinners presented. Alan Chow, who won second place, performed titles marked with the parenthetical superscript (2) and bronze medalist Eckart Heligers offered those followed by (3). Kong Xiang-dong performed the bolded entries. Kevin Kenner won the Chamber Music Prize for his interpretation of Brahms' Quartet No. 1 in G Minor as well as an award for the best American performance of a work by Mozart, playing the Sonata in F Major, K. 332. Joachim Arnold received the Contemporary Music Prize with his performance of *The Rainbow Comes and Goes*, by Philip Martin.[24]

Table 9. 1988 Gina Bachauer International Piano Competition Repertoire

Solo Repertoire		
Composer	Title of Selection	Number of 60 Total Contestants Offering
Beethoven, L.	Sonata in F Minor, Op. 57	10
Scriabin, A.	Etude in D-sharp Minor, Op. 8, No. 12	10
Beethoven, L.	Sonata in A-flat Major, Op. 110: I. Moderato cantabile molto espressivo(2)	7
Chopin, F.	Etude in C-sharp Minor, Op. 10, No. 4	7
Chopin, F.	**Etude in A Minor, Op. 25, No. 11**	**7**
Liszt, F.	Paganini Etude No. 3 "La Campanella," S. 140	7
Rachmaninoff, S.	*Etude-tableau* in D Major, Op. 39, No. 9	7
Ravel, M.	*Gaspard de la Nuit*: I. Ondine; III. Scarbo(2), (3)	7
Scriabin, A.	**Etude in C-sharp Minor, Op. 42, No. 5**	**7**
Barber, S.	Sonata in E-flat Minor, Op. 26: IV. Fuga. Allegro con spirito	6
Beethoven, L.	Sonata in E Major, Op. 109	6
Chopin, F.	Etude in G-flat Major, Op. 10, No. 5	6
Chopin, F.	Barcarolle in F-sharp Major, Op. 60	6

[24] Anne Mathews, "Chinese Contestant Takes Bachauer's Gold Medal," *Salt Lake Tribune*, 27 June 1988.

Table 9 continued

Composer	Title of Selection	Number of 60 Total Contestants Offering
Haydn, J.	Sonata in E-flat Major, Hob. XVI/52: I. Allegro[2], [3]	6
Rachmaninoff, S.	*Etude-tableau* in E-flat Minor, Op. 39, No. 5[2]	6
Liszt, F.	Transcendental Etude No. 10 in F Minor, S. 139[2]	5
Bach, J. S.	**Prelude in B-flat Minor, WTC I, BWV 867**	**4**
Beethoven, L.	Sonata in C Major, Op. 2, No. 3: I. Allegro con brio[3]	4
Chopin, F.	**Polonaise-Fantasie in A-flat Major, Op. 61**	**4**
Debussy, C.	*L'isle joyeuse*[3]	4
Liszt, F.	Transcendental Etude No. 5 "Feux follets," S. 139[3]	4
Ravel, M.	***Le tombeau de Couperin*: VI. Toccata**	**4**
Beethoven, L.	**Sonata in D Major, Op. 28: I. Allegro**	**3**
Chopin, F.	Etude in G-sharp Minor, Op. 25, No. 6[3]	3
Haydn, J.	**Sonata in C Major, Hob. XVI/50: I. Allegro**	**3**
Rachmaninoff, S.	Prelude in B-flat Major, Op. 23, No. 2[2]	3
Albéniz, I.	***Iberia*, Book II: Triana**	**2**
Bach, J. S.	Partita No. 6 in E Minor, BWV 830: I. Toccata[3]	2
Beethoven, L.	Sonata in C Major, Op. 2, No. 3: II. Adagio; III. Scherzo. Allegro; IV. Rondo. Grazioso[3]	2
Haydn, J.	Sonata in E-flat Major, Hob. XVI/52: II. Adagio; III. Finale[2]	2
Liszt, F.	**Rhapsodie Espagnole, S. 254**	**2**
Liszt, F.	Sonata quasi Fantasia "Après une lecture de Danté," from *Années de Pèlerinage, Italy*, S. 161[2]	2
Rachmaninoff, S.	**Sonata No. 2 in B-flat Minor, Op. 36**	**2**
Ravel, M.	*Gaspard de la Nuit*: II. Le Gibet[3]	2
Scriabin, A.	Sonata No. 5, Op. 53[3]	2
Bach, J. S.	*Italian Concerto*, BWV 971: I. Allegro[2]	1
Barber, S.	Ballade, Op. 46[2]	1
Haydn, J.	Sonata in G Major, Hob. XVI/39[2]	1

Table 9 continued

Composer	Title of Selection	Number of 60 Total Contestants Offering
Haydn, J.	**Sonata in C Major, Hob. XVI/50: II. Adagio; III. Allegro molto**	**1**
Holliger, H.	*Elis*: Three Nocturnes[3]	1
Liszt, F.	Sposalizio, from *Années de Pèlerinage, Italy*, S. 161[2]	1
Muczynski, R.	**Sonata No. 2, Op. 22**	**1**
Schumann, R.	Sonata in G Minor, Op. 22: I. So rasch wie möglich[3]	1

Chamber Repertoire

Composer	Title of Selection	Number of 60 Total Contestants Offering
Mozart, W. A.	Quartet in G Minor, K. 478[2, 3]	18
Brahms, J.	Quartet No. 1 in G Minor, Op. 25	14
Schumann, R.	Quartet in E-flat Major, Op. 47	9
Fauré, G.	**Quartet in C Minor, Op. 15**	**8**

Concerti

Composer	Title of Selection	Number of 60 Total Contestants Offering
Brahms, J.	**Concerto No. 1 in D Minor, Op. 15**	**9**
Rachmaninoff, S.	Concerto No. 2 in C Minor, Op. 18	8
Tchaikovsky, P.	Concerto in B-flat Minor, Op. 23	8
Chopin, F.	Concerto No. 1 in E Minor, Op. 11	6
Rachmaninoff, S.	Concerto No. 1 in F-sharp Minor, Op. 1[2]	3
Beethoven, L.	Concerto No. 3 in C Minor, Op. 37[3]	2

1991: Tenth Gina Bachauer International Piano Competition

Candidates vied for entrance into the 1991 Bachauer International Piano Competition through live international auditions or recorded submissions.[25] Audition requirements were nearly identical to those in 1988, consisting of a major work by Bach; four etudes of virtuosity by Bartók, Chopin, Debussy, Dohnanyi, Liszt, Moszkowski, Prokofiev, Rachmaninoff, or Scriabin; a complete sonata by Beethoven, Cleminti, Haydn, Mozart, or Schubert; and a work from the nineteenth or twentieth century.[26] Organizers relaxed the repertoire requirements from previous years, allowing competitors to choose the programs performed for the two 15-minute preliminary rounds, with the stipulation that they include a variety of styles and two virtuosic etudes. Quarterfinalists performed two works, one by Mozart and another by Prokofiev, chosen from the following lists:

Mozart	Fantasia in C Minor, K. 396 Fantasia in D Minor, K. 397 Fantasia in C Minor, K. 475 Rondo in D Major, K. 485 Rondo in A Minor, K. 511 Adagio in B Minor, K. 540
Prokofiev	Any Sonata *Visions fugitives*, Op. 22 (complete) *Sarcasms*, Op. 17 (complete)

The semifinal round consisted of a 45-minute solo recital of self-chosen literature and a piano quintet chosen from the following list:

Brahms	Quintet in F Minor, Op. 34

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[25] Paul Pollei to Richard D. Hatfield, TL, 7 February 1991, Gina Bachauer Archive.

[26] "Bachauer Slates Eight Auditions Around World," TD [press release], [1990], Gina Bachauer Archive.

Dvořák	Quintet in A Major, Op. 81A
Schumann	Quintet in E-flat Major, Op. 44
Shostakovich	Quintet in G Minor, Op. 57

Finalists performed concerti from the following list:

Beethoven	Concerto No. 3 in C Minor, Op. 37
	Concerto No. 4 in G Major, Op. 58
	Concerto No. 5 in E-flat Major, Op. 73
Brahms	Concerto No. 1 in D Minor, Op. 15
	Concerto No. 2 in B-flat Major, Op. 83
Chopin	Concerto No. 1 in E Minor, Op. 11
	Concerto No. 2 in F Minor, Op. 21
Franck	*Symphonic Variations*, M. 46
Gershwin	Concerto in F
Liszt	Concerto No. 1 in E-flat Major, S. 124
	Concerto No. 2 in A Major, S. 125
Mozart	Concerto No. 20 in D Minor, K. 466
Prokofiev	Concerto No. 2 in G Minor, Op. 16
	Concerto No. 3 in C Major, Op. 26
Rachmaninoff	Concerto No. 1 in F-sharp Minor, Op. 1
	Concerto No. 2 in C Minor, Op. 18
	Concerto No. 3 in D Minor, Op. 30
	Rhapsody on a Theme of Paganini, Op. 43
Saint-Saëns	Concerto No. 2 in G Minor, Op. 22
	Concerto No. 4 in C Minor, Op. 44
Schumann	Concerto in A Minor, Op. 54
Tchaikovsky	Concerto No. 1 in B-flat Minor, Op. 23

Table 10 lists the solo repertoire, chamber music, and concerti offered by at least six of the sixty participants and each selection the three medalists performed. Second place Armen Babakhanian presented titles marked with the parenthetical superscript (2) and Ilia Itin, who won third prize, offered those indicated by (3). Bolded entries denote works gold medalist Gail Niwa performed. The judges awarded Itin with the Mozart Prize for his interpretation of the Fantasia in C Minor, K. 475 as well as the Prokofiev Prize for Sonata No. 8, Op. 84. Niwa won the

Chamber Music Prize for her performance of Brahms' Quintet in F Minor, Op. 34.[27]

Table 10. 1991 Gina Bachauer International Piano Competition Repertoire

Solo Repertoire		
Composer	Title of Selection	Number of 60 Total Contestants Offering
Prokofiev, S.	**Sonata No. 7 in B-flat Major**	**19**
Mozart, W. A.	Fantasy in C Minor, K. 475(3)	16
Mozart, W. A.	Fantasy in D Minor, K. 397	11
Mozart, W. A.	Rondo in A Minor, K. 511	11
Prokofiev, S.	Sonata No. 2 in D Minor, Op. 14	10
Rachmaninoff, S.	*Etude-tableau* in A Minor, Op. 39, No. 6(2)	10
Beethoven, L.	Sonata in A-flat Major, Op. 110: I. Moderato cantabile molto espressivo	9
Liszt, F.	*Mephisto Waltz* No. 1, S. 514	9
Beethoven, L.	Sonata in A-flat Major, Op. 110: III. Adagio ma non troppo; IV. Fuga. Allegro, ma non troppo(3)	8
Chopin, F.	Etude in C-sharp minor, Op. 10, No. 4	8
Mozart, W. A.	Rondo in D Major, K. 485	8
Prokofiev, S.	Sonata No. 3 in A Minor, Op. 28	8
Beethoven, L.	Sonata in A-flat Major, Op. 110: II. Allegro mobile	7
Liszt, F.	Sonata in B Minor, S. 178	7
Mozart, W. A.	**Fantasy in C Minor, K. 396**	**7**
Mozart, W. A.	Adagio in B Minor, K. 540(2)	7
Prokofiev, S.	Sonata No. 4 in C Minor, Op. 29(2)	7
Prokofiev, S.	Sonata No. 6 in A Major, Op. 82	7
Scriabin, A.	Etude in D-sharp Minor, Op. 8, No. 12	7
Chopin, F.	Etude in C Major, Op. 10, No. 1	6
Chopin, F.	Andante Spianato and Grand Polonaise Brillante, Op. 22	6
Chopin, F.	Ballade in F Minor, Op. 52	6
Chopin, F.	Barcarolle in F-sharp Major, Op. 60(3)	6

[27] TD [Final Awards Ceremony Script], 29 June 1991, Gina Bachauer Archive.

Table 10 continued

Composer	Title of Selection	Number of 60 Total Contestants Offering
Rachmaninoff, S.	Sonata No. 2 in B-flat Minor, Op. 36: I. Allegro agitato; II. Non allegro – Lento – Più mosso[3]	6
Rachmaninoff, S.	*Etude-tableau* in C Minor, Op. 39, No. 1[3]	6
Ravel, M.	*Gaspard de la Nuit*: I. Ondine; III. Scarbo	6
Prokofiev, S.	Sonata No. 8 in B-flat Major, Op. 84[3]	5
Rachmaninoff, S.	Sonata No. 2 in B-flat Minor, Op. 36: III. Allegro molto – Poco meno mosso – Presto[3]	5
Scriabin, A.	**Sonata No. 4 in F-sharp Major, Op. 30**	**5**
Chopin, F.	Etude in C Minor, Op. 25, No. 12[2]	4
Chopin, F.	**Scherzo in C-sharp Minor, Op. 39**	**4**
Mussorgsky, M.	*Pictures at an Exhibition*[2]	4
Rachmaninoff, S.	*Etude-tableau* in E-flat Minor, Op. 39, No. 5[3]	4
Bach/Busoni	**Chaconne in D Minor, BWV 1004**	**3**
Berg, A.	Sonata, Op. 1[2]	3
Chopin, F.	**Etude in G-sharp Minor, Op. 25, No. 6**	**3**
Chopin, F.	**Sonata in B-flat Minor, Op. 35: I. Grave. Doppio movimento**	**3**
Chopin, F.	Scherzo in B Minor, Op. 20[2]	2
Chopin, F.	**Sonata in B-flat Minor, Op. 35: II. Scherzo; III. March funèbre; IV. Finale. Presto**	**2**
Haydn, J.	**Sonata in E-flat Major, Hob. XVI/52**	**2**
Albéniz, I.	***Iberia*, Book II: IV. Rodeña**	**1**
Bach, J. S.	Prelude and Fugue in F-sharp Minor[3]	1
Franck/Bauer	Prélude, Fugue et Variations, Op. 18[3]	1
Liapunov, S.	**Transcendental Etude, Op. 11, No. 10**	**1**
Messiaen, O.	Préludes: V. Les sons impalpables du rève; VIII. Un reflet dans le vent[3]	1
Rachmaninoff, S.	*Polka de W. R.*[3]	1
Strauss/Godowsky	*Symphonic Metamorphosis on the Waltz, "Artist's Life"*[2]	1

Table 10 continued

Chamber Repertoire		
Composer	Title of Selection	Number of 60 Total Contestants Offering
Brahms, J.	**Quintet in F Minor, Op. 34**	**18**
Dvorák, A.	Quintet in A Major, Op. 81[3]	17
Schumann, R.	Quintet in E-flat Major, Op. 44	13
Shostakovich, D.	Quintet in G Minor, Op. 57[2]	12

Concerti		
Composer	Title of Selection	Number of 60 Total Contestants Offering
Brahms, J.	Concerto No. 1 in D Minor, Op. 15	8
Rachmaninoff, S.	Concerto No. 2 in C Minor, Op. 18	8
Prokofiev, S.	Concerto No. 3 in C Major, Op. 26	7
Rachmaninoff, S.	Concerto No. 3 in D Minor, Op. 30[3]	7
Rachmaninoff, S.	***Rhapsody on a Theme of Paganini*, Op. 43**	**4**
Gershwin, G.	Concerto in F[2]	1

1994: Eleventh Gina Bachauer International Piano Competition

Audition requirements for the 1994 Gina Bachauer International Piano Competition were identical to those in 1991. Applicants presented this material during live international auditions or through submitted recordings. During two 15-minute preliminary rounds, contestants performed self-chosen repertory representing a variety of style periods. In a significant departure from recent competition years, the Bachauer Competition Committee eliminated the chamber music portion from the contest, initiating an additional concerto round as the quarterfinal stage. Competitors selected works for this round from the following list:

Barber Concerto, Op. 38

Bartók	Rhapsody, Op. 2
Benjamin	Concerto quasi una Fantasia
Bernstein, L.	Symphony No. 2, "The Age of Anxiety"
Chopin	*Variations on Mozart's "La ci darem,"* Op. 2
Copland	Concerto
Corigliano	Concerto for piano
Debussy	Fantasia in G Major
Dohnanyi	*Variations on a Nursery Song*, Op. 25
de Falla	*Nights in the Gardens of Spain*
Fauré	Fantaisie in G Major, Op. 111
Franck	*Symphonic Variations*, M. 46
Gershwin	*Rhapsody in Blue*
Ginastera	Concerto No. 1, Op. 28
Honneger	Concertino
D'Indy	*Symphony on a French Mountain Song*, Op. 25
Janacek	Concertino
Kabalevsky	Concerto No. 2 in G Minor, Op. 23
La Montaine	Concerto, Op. 9
Liszt	*Totentanz*, S. 126
Liszt/Schubert	*Wanderer-Fantasia* in C Major, Op. 15
Martin	Concerto No. 2
Martinů	Concerto No. 5, "Fantasia Concertante"
Mendelssohn	Concerto in G Minor, Op. 25
Milhaud	*Le Carnaval d'Aix*, Op. 83b
Poulenc	*Aubade*
Prokofiev	Concerto No. 1 in D-flat Major, Op. 10
Ravel	Concerto for the Left Hand in D Major
Saint-Saëns	Allegro Appassionato, Op. 70
	Rhapsodie d'Auvergne, Op. 73
	Fantasia "Africa," Op. 89
Schumann	Introduction and Allegro in D Minor, Op. 134
Scriabin	Concerto in F-sharp Minor, Op. 20
Shchedrin	Concerto No. 2
Shostakovich	Concerto No. 1 in C Major, Op. 35
	Concerto No. 2 in F Major, Op. 102
Strauss, R.	Burleske in D Minor
Villa-Lobos	*Bachianas Brasileiras III*
von Weber	*Konzertstück* in F Minor, Op. 79

Semifinalists played 50-minute solo recitals of unrestricted repertoire, and finalists chose concerti from the following list:

Beethoven	Concerto No. 3 in C Minor, Op. 37
	Concerto No. 4 in G Major, Op. 58
	Concerto No. 5 in E-flat Major, Op. 73

Brahms	Concerto No. 1 in D Minor, Op. 15
	Concerto No. 2 in B-flat Major, Op. 83
Chopin	Concerto No. 1 in E Minor, Op. 11
	Concerto No. 2 in F Minor, Op. 21
Gershwin	Concerto in F
Liszt	Concerto No. 1 in E-flat Major, S. 124
	Concerto No. 2 in A Major, S. 125
Mozart	Concerto No. 20 in D Minor, K. 466
Prokofiev	Concerto No. 2 in G Minor, Op. 16
	Concerto No. 3 in C Major, Op. 26
Rachmaninoff	Concerto No. 1 in F-sharp Minor, Op. 1
	Concerto No. 2 in C Minor, Op. 18
	Concerto No. 3 in D Minor, Op. 30
	Rhapsody on a Theme of Paganini, Op. 43
Saint-Saëns	Concerto No. 2 in G Minor, Op. 22
	Concerto No. 4 in C Minor, Op. 44
Schumann	Concerto in A Minor, Op. 54
Tchaikovsky	Concerto No. 1 in B-flat Minor, Op. 23

Table 11 lists the solo repertoire and concerti offered by six or more of the sixty-three competitors and the selections the first, second, and third place winners presented. Silver medalist Dmitrij Teterin performed works indicated by the parenthetical superscript (2), while (3) denotes the titles third prizewinner Filippo Gamba offered. Gold medalist Nicholas Angelich performed the bolded entries.[28]

[28] William S. Goodfellow, "American-born Parisian Wins Bachauer Competition in S.L." *Deseret News*, 26 June 1994.

Table 11. 1994 Gina Bachauer International Piano Competition Repertoire

Solo Repertoire		
Composer	Title of Selection	Number of 63 Total Contestants Offering
Ravel, M.	*Gaspard de la Nuit*: III. Scarbo	8
Liszt, F.	Sonata in B Minor, S. 178	7
Prokofiev, S.	Toccata, Op. 11	7
Prokofiev, S.	Sonata No. 3 in A Minor, Op. 28	6
Chopin, F.	Etude in C Major, Op. 10, No. 1[(2)]	5
Chopin, F.	**Etude in E-flat Major, Op. 10, No. 11**	**5**
Prokofiev, S.	Sonata No. 6 in A Major, Op. 82: I. Allegro moderato[(2)]	5
Chopin, F.	Etude in A Minor, Op. 10, No. 2[(2)]	4
Chopin, F.	**Etude in A-flat Major, Op. 10, No. 10**	**4**
Prokofiev, S.	Sonata No. 6 in A Major, Op. 82: II. Allegretto; III. Tempo di valzer lentissimo; IV. Vivace[(2)]	4
Liszt, F.	Paganini Etude No. 3 "La Campanella," S. 140[(2)]	3
Liszt, F.	*Venezia e Napoli*, S. 159: III. Tarantella[(2)]	3
Ravel, M.	***La Valse***	**3**
Brahms, J.	***Variations on a Theme by Paganini*, Book I, Op. 35**	**2**
Rachmaninoff, S.	*Etude-tableau* in A Minor, Op. 39, No. 6[(2)]	2
Schubert, F.	Sonata in A Minor, D. 537: II. Allegretto quasi andantino[(3)]	2
Schubert, F.	**Sonata in C Minor, D. 958: I. Allegro**	**2**
Bach/Busoni	*Nun komm' der Heiden Heiland*, BWV 659[(2)]	1
Bartók, B.	*Improvisations on Hungarian Peasant Songs, Op. 20*[(3)]	1
Beethoven, L.	Four Bagatelles, Op. 126[(3)]	1
Boulez, P.	**Sonata No. 2: I. Extrèmement rapide**	**1**
Debussy, C.	***Danseuses de Delphes*; *Voiles*, from Preludes Book I**	**1**
Debussy, C.	*La terrasse des audiences au clair de lune*, from Preludes Book II[(3)]	1
Liszt, F.	*Venezia e Napoli*, S. 159: I. Gondoliera; II. Canzone[(2)]	1
Messiaen, O.	***Vingt regards sur l'Enfant Jèsus*: Par Lui tout a été fait**	**1**
Prokofiev, S.	Sonata No. 8 in B-flat Major, Op. 84[(3)]	1
Rachmaninoff, S.	*Polka de W. R.*[(2)]	1
Scarlatti, D.	Sonata in E Major, K. 380[(2)]	1

Table 11 continued

Composer	Title of Selection	Number of 63 Total Contestants Offering
Schubert, F.	Sonata in A Minor, D. 537: I. Allegro ma non troppo; III. Allegro vivace[3]	1
Schubert, F.	**Sonata in C Minor, D. 958: II. Adagio; III. Menueto. Allegro; IV. Allegro**	**1**
Shostakovich, D.	Prelude and Fugue in D Minor, Op. 87, No. 24[2]	1

Concerti

Composer	Title of Selection	Number of 63 Total Contestants Offering
Rachmaninoff, S.	Concerto No. 2 in C Minor, Op. 18[2]	12
Ravel, M.	**Concerto for the Left Hand in D Major**	**11**
Rachmaninoff, S.	**Concerto No. 3 in D Minor, Op. 30**	**10**
Prokofiev, S.	Concerto No. 1 in D-flat Major, Op. 10	8
Tchaikovsky, P.	Concerto No. 1 in B-flat Minor, Op. 23	8
Liszt, F.	*Totentanz*, S. 126	7
Mendelssohn, F.	Concerto No. 1 in G Minor, Op. 25	7
Brahms, J.	Concerto No. 1 in D Minor, Op. 15[3]	6
Gershwin, G.	*Rhapsody in Blue*	6
Prokofiev, S.	Concerto No. 3 in C Major, Op. 26	6
Strauss, R.	Burleske in D Minor	6
Franck, C.	*Symphonic Variations*, M. 46[3]	3

1998: Twelfth Gina Bachauer International Piano Competition

Audition requirements for the 1998 Gina Bachauer International Competition duplicated those of 1991 and 1994. For the preliminary round, each contestant performed two 15-minute programs of self-chosen repertoire representing a variety of periods and including one work of an arrangement, improvisatory, or transcription style. Quarterfinalists presented one piece by Johannes Brahms and another by Franz Schubert, with one work being a larger

form such as a sonata and the other a shorter piece such as an intermezzo or impromptu. The semifinal round required a 50-minute recital with no repertoire restrictions, and finalists chose concerti from the following list:

Beethoven	Concerto No. 1 in C Major, Op. 15
	Concerto No. 2 in B-flat Major, Op. 19
	Concerto No. 3 in C Minor, Op. 37
	Concerto No. 4 in G Major, Op. 58
	Concerto No. 5 in E-flat Major, Op. 73
Brahms	Concerto No. 1 in D Minor, Op. 15
	Concerto No. 2 in B-flat Major, Op. 83
Chopin	Concerto No. 1 in E Minor, Op. 11
	Concerto No. 2 in F Minor, Op. 21
Gershwin	Concerto in F
Liszt	Concerto No. 1 in E-flat Major, S. 124
	Concerto No. 2 in A Major, S. 125
Mozart	Any Concerto
Prokofiev	Concerto No. 2 in G Minor, Op. 16
	Concerto No. 3 in C Major, Op. 26
Rachmaninoff	Concerto No. 1 in F-sharp Minor, Op. 1
	Concerto No. 2 in C Minor, Op. 18
	Concerto No. 3 in D Minor, Op. 30
	Rhapsody on a Theme of Paganini, Op. 43
Ravel	Concerto in G Major
	Concerto for the Left Hand
Saint-Saëns	Concerto No. 2 in G Minor, Op. 22
	Concerto No. 4 in C Minor, Op. 44
Schumann	Concerto in A Minor, Op. 54
Tchaikovsky	Concerto No. 1 in B-flat Minor, Op. 23

Table 12 lists the solo repertoire and concerti offered by at least five of the 53 contestants and the pieces the top three prizewinners performed. Second place Luiza Roxana Borac presented titles followed by the parenthetical superscript (2)

and Eugene Mursky offered those marked with (3). Bolded entries indicate the works gold medalist Lori Sims performed.[29]

Table 12. 1998 Gina Bachauer International Piano Competition Repertoire

Solo Repertoire		
Composer	Title of Selection	Number of 53 Total Contestants Offering
Liszt, F.	Sonata in B Minor, S. 178	7
Schubert, F.	Fantasy in C Major, "Wanderer," D. 760	7
Schubert, F.	Impromptu in G-flat Major, D. 899, No. 3	7
Brahms, J.	*Variations on a Theme of Paganini*, Op. 35, Book II(3)	6
Rachmaninoff, S.	Sonata No. 2 in B-flat Minor, Op. 36(2)	6
Ravel, M.	*La Valse*(2)	6
Schubert, F.	Sonata in C Minor, D. 958	6
Verdi/Liszt	*"Rigoletto" Paraphrase*, S. 434	6
Brahms, J.	Intermezzo in E-flat Minor, Op. 118, No. 6	5
Brahms, J.	*Variations on a Theme of Paganini*, Op. 35, Book I(3)	5
Stravinsky, I.	*Trois Mouvements de Petrouchka*	5
Brahms, J.	***Variations and Fugue on a Theme by Handel*, Op. 24**	**4**
Brahms, J.	Rhapsody in E-flat Major, Op. 119, No. 4(2)	3
Chopin, F.	Andante Spianato and Grand Polonaise Brillante, Op. 22(3)	3
Liszt, F.	*Mephisto Waltz* No. 1, S. 514(3)	3
Liszt, F.	*Venezia e Napoli*, S. 159: III. Tarantella(2)	3
Rachmaninoff, S.	*Etude-tableau* in C Minor, Op. 39, No. 1(2)	3
Schubert, F.	Impromptu in F Minor, D. 935, No. 4(3)	3
Chopin, F.	Etudes Op. 25, No. 1 and No. 10(2)	2
Chopin, F.	Scherzo in B-flat Minor, Op. 31(3)	2
Chopin, F.	Sonata No. 2 in B-flat Minor, Op. 35(3)	2
Liszt, F.	Paganini Etude No. 3, "La Campanella," S. 140(3)	2
Medtner, N.	**Theme and Variations, Op. 55 No. 1**	**2**
Schubert, F.	Sonata in G Major, D. 894(2)	2
Schumann, R.	***Davidsbündlertänz*, Op. 6**	**2**

[29] Rick Mortensen, "American Wins Bachauer Contest: Sims Prevails after 2 Weeks of Competition," *Deseret News*, 28 June 1998.

Table 12 continued

Composer	Title of Selection	Number of 53 Total Contestants Offering
Bach, J. S.	**Prelude and Fugue in C-sharp Major, WTC I, BWV 848**	**1**
Barber, S.	**Sonata in E-flat Minor, Op. 26**	**1**
Chopin, F.	**Mazurka in C Major, Op. 24, No. 2**	**1**
Chopin F.	Etudes Op. 25, Nos. 2, 3, 4, 5, 6, 7, 8, 9, 11, 12[(2)]	1
Clementi, M.	**Sonata in F-sharp Minor, Op. 25, No. 5**	**1**
Haydn, J.	Sonata in F-sharp Minor, Hob. XVI/49[(3)]	1
Liszt, F.	*Venezia e Napoli*, S. 159: I. Gondoliera[(2)]	1
Schubert, F.	***Moment Musical* in C Major, D. 780, No. 1**	**1**
Schubert/Liszt	***Erlkönig*, S. 558**	**1**

Concerti

Composer	Title of Selection	Number of 53 Total Contestants Offering
Tchaikovsky, P.	Concerto in B-flat Minor, Op. 23	8
Brahms, J.	Concerto No. 1 in D Minor, Op. 15	6
Brahms, J.	Concerto No. 2 in B-flat Major, Op. 83	5
Liszt, F.	Concerto No. 1 in E-flat Major, S. 124[(2)]	3
Prokofiev, S.	**Concerto No. 3 in C Major, Op. 26**	**3**
Rachmaninoff, S.	Concerto No. 2 in C Minor, Op. 18[(3)]	2

2002: Thirteenth Gina Bachauer International Artists Competition

The audition requirement for admittance into the 2002 Gina Bachauer International Artists Competition was a 30-minute recital of self-chosen repertoire. The foundation also left the repertory for the 20, 30, and 45-minute preliminary, quarterfinal, and semifinal rounds to the contestant's discretion. Pianists selected final round concerti from the following list:

Beethoven	Concerto No. 1 in C Major, Op. 15
	Concerto No. 2 in B-flat Major, Op. 19
	Concerto No. 3 in C Minor, Op. 37

	Concerto No. 4 in G Major, Op. 58
	Concerto No. 5 in E-flat Major, Op. 73
Brahms	Concerto No. 1 in D Minor, Op. 15
	Concerto No. 2 in B-flat Major, Op. 83
Chopin	Concerto No. 1 in E Minor, Op. 11
	Concerto No. 2 in F Minor, Op. 21
Gershwin	Concerto in F
Grieg	Concerto in A Minor, Op. 16
Liszt	Concerto No. 1 in E-flat Major, S. 124
	Concerto No. 2 in A Major, S. 125
	Totentanz, S. 126
Mozart	Any Concerto
Prokofiev	Concerto No. 1 in D-flat Major, Op. 10
	Concerto No. 2 in G Minor, Op. 16
	Concerto No. 3 in C Major, Op. 26
Rachmaninoff	Concerto No. 1 in F-sharp Minor, Op. 1
	Concerto No. 2 in C Minor, Op. 18
	Concerto No. 3 in D Minor, Op. 30
	Rhapsody on a Theme of Paganini, Op. 43
Ravel	Concerto in G Major
	Concerto for the Left Hand
Saint-Saëns	Concerto No. 2 in G Minor, Op. 22
	Concerto No. 4 in C Minor, Op. 44
Schumann	Concerto in A Minor, Op. 54
Tchaikovsky	Concerto No. 1 in B-flat Minor, Op. 23

Table 13 lists the solo repertoire and concerti offered by three or more of the thirty-two participants and each selection the three medal winners presented. The parenthetical superscript (2) follows works that second place Vassily Primakov performed and Lev Vinocour, who won third prize, offered those indicated by (3). Gold medalist Cédric Pescia presented the bolded entries.[30]

[30] Catherine Reese Newton, "Swiss Wins Gold Medal for Piano Virtuosity," *Salt Lake Tribune*, 30 June 2002.

Table 13. 2002 Gina Bachauer International Artists Competition Repertoire

Solo Repertoire		
Composer	Title of Selection	Number of 32 Total Contestants Offering
Haydn, J.	Sonata in C Major, Hob. XVI/50[3]	6
Liszt, F.	Sonata quasi Fantasia "Après une lecture de Danté," from *Annèes de Pélérinage, Italy*, S. 161[3]	5
Rachmaninoff, S.	Sonata No. 2 in B-flat Minor, Op. 36	5
Brahms, J.	Intermezzo in E-flat Minor, Op. 118, No. 6	4
Beethoven, L.	Sonata in A-flat Major, Op. 110	3
Brahms, J.	Ballade in G Minor, Op. 118, No. 3	3
Brahms, J.	Intermezzo in F Minor, Op. 118, No. 4	3
Chopin, F.	Polonise-Fantasie in A-flat Major, Op. 61[3]	3
Debussy, C.	***La terrasse des audiences au clair de lune*, from Preludes Book II**	**3**
Liszt, F.	Hungarian Rhapsody No. 12 in C-sharp Minor, S. 244	3
Liszt, F.	Sonata in B Minor, S. 178	3
Ravel, M.	*Gaspard de la Nuit*: III. Scarbo	3
Schumann, R.	*Symphonic Etudes*, Op. 13	3
Haydn, J.	Sonata in B Minor, Hob. XVI/32[2]	2
Prokofiev, S.	Sonata No. 4 in C Minor, Op. 29[2]	2
Schumann, R.	*Carnaval*, Op. 9[2]	2
Scriabin, A.	Sonata No. 4 in F-sharp Major, Op. 30[2]	2
Scriabin, J. II/ Godowsky	Concert Paraphrase on themes from "Die Fledermaus"[3]	2
Bach, J. S.	***Goldberg Variations*, BWV 988**	**1**
Beethoven, L.	Sonata in F Major, Op. 54[3]	1
Chopin, F.	Mazurka in A Minor, Op. 67, No. 4[2]	1
Debussy, C.	***Feux d'artifice*, from Preludes Book II**	**1**
Scarlatti, D.	**Sonata in G Major, K. 55**	**1**
Scarlatti, D.	**Sonata in B Minor, K. 87**	**1**
Scarlatti, D.	**Sonata in G Major, K. 427**	**1**
Schubert, F.	Fantasy in C Major "Wanderer," D. 760[2]	1
Schumann, R.	**Davidsbündlertänze, Op. 6**	**1**
Taneyev, S.	Prelude and Fugue in G-sharp Minor, Op. 29[2]	1
Wagner/Liszt	***Isolde's Liebestod***	**1**
Webern, A.	*Sonatensatz (1906)*[3]	1

Table 13 continued

Concerti		
Composer	Title of Selection	Number of 32 Total Contestants Offering
Tchaikovsky, P.	Concerto in B-flat Minor, Op. 23(2)	8
Rachmaninoff, S.	Concerto No. 3 in D Minor, Op. 30	4
Rachmaninoff, S.	*Rhapsody on a Theme of Paganini*, Op. 43	4
Prokofiev, S.	Concerto No. 2 in G Minor, Op. 16	3
Rachmaninoff, S.	Concerto No. 2 in C Minor, Op. 18	3
Beethoven, L.	Concerto No. 5 in E-flat Major, Op. 73(3)	2
Mozart, W.	**Concerto in E-flat Major, K. 271**	**1**

2006: Fourteenth Gina Bachauer International Artists Competition

Repertoire requirements for the 2006 Gina Bachauer International Artists Competition remained as they were for the 2002 contest. Pianists performed 20, 30, and 45-minute recitals of unrestricted repertory and chose concerti from the prescribed list. Table 14 lists the solo repertoire and concerti offered by at least four of the thirty-nine competitors and the selections presented by the top three prizewinners. Silver medalist Takashi Yamamoto performed titles followed by the parenthetical superscript (2) and Vadym Kholodenko, who placed third, offered those marked (3). Bolded entries denote the works gold medalist Stephen Beus presented.[31]

[31] Edward Reichel, "Washington Pianist Wins Bachauer," *Deseret News*, 1 July 2006.

Table 14. 2006 Gina Bachauer International Artists Competition Repertoire

Solo Repertoire

Composer	Title of Selection	Number of 39 Total Contestants Offering
Prokofiev, S.	Sonata No. 7 in B-flat Minor, Op. 83	4
Ravel, M.	*Gaspard de la Nuit*: I. Ondine; III. Scarbo	4
Schumann, R.	*Carnaval*, Op. 9	4
Barber, S.	**Sonata in E-flat Minor, Op. 26**	**3**
Chopin, F.	Sonata No. 2 in B-flat Minor, Op. 35[(2)]	3
Chopin, F.	Scherzo in E Major, Op. 54[(2), (3)]	3
Liszt, F.	***Spanish Rhapsody*, S. 254**	**3**
Mozart, W.	Sonata in B-flat Major, K. 333[(2)]	3
Szymanowski, K.	*Masques*, Op. 34: I. Shéhérezade[(2)]	3
Chopin, F.	Barcarolle in F-sharp Major, Op. 60[(2)]	2
Handel, G.	Chaconne in G Major, HWV 435[(3)]	2
Rachmaninoff, S.	Sonata No. 2 in B-flat Minor, Op. 36[(2)]	2
Rachmaninoff, S.	*Etude-tableau* in C Minor, Op. 39, No. 1[(2)]	2
Shostakovich, D.	Prelude and Fugue in G-sharp Minor, Op. 87[(3)]	2
Bach, J. S.	**English Suite No. 3 in G Minor, BWV 808**	**1**
Beethoven, L.	**Sonata in B-flat Major, Op. 106**	**1**
Prokofiev, S.	Sonata No. 8 in B-flat Major, Op. 84[(3)]	1
Ravel, M.	*La Valse*[(3)]	1
Scarlatti, D.	Sonata in D Minor, K. 9[(2)]	1
Scarlatti, D.	Sonata in G Major, K. 13[(2)]	1
Schumann, R.	*Davidsbündlertänze*, Op. 6[(3)]	1
Szymanowski, K.	*Masques*, Op. 34: II. Tantris le bouffon; III. Sérénade de Don Juan[(2)]	1

Concerti

Composer	Title of Selection	Number of 39 Total Contestants Offering
Tchaikovsky, P.	Concerto in B-flat Minor, Op. 23	7
Rachmaninoff, S.	Concerto No. 2 in C Minor, Op. 18	5
Prokofiev, S.	**Concerto No. 3 in C Major, Op. 26**	**3**
Rachmaninoff, S.	*Rhapsody on a Theme of Paganini*, Op. 43[(3)]	2

2010: Fifteenth Gina Bachauer International Artists Competition

Repertoire requirements for the 2010 Gina Bachauer International Artists Competition followed those for the 2002 and 2006 contests. Pianists performed 35 and 50-minute recitals of unrestricted repertory and chose concerti from the prescribed list. Table 15 lists the solo repertoire and concerti offered by four or more of the thirty-seven participants and the works the three medal winners performed. Second place Serhiy Salov presented pieces followed by the parenthetical superscript (2) and Dmitri Levkovich, who finished third, offered those followed by (3). Bolded entries mark the titles winner Lukas Geniušas performed. It is notable that Salov is the only Bachauer competitor ever selected as a finalist after offering an original composition or transcription, having played his own transcription of Stravinsky's *Rite of Spring* during the second round.

Table 15. 2010 Gina Bachauer International Artists Competition Repertoire

Solo Repertoire

Composer	Title of Selection	Number of 37 Total Contestants Offering
Ravel, M.	*Gaspard de la Nuit*: I. Ondine	6
Ravel, M.	*Gaspard de la Nuit*: II. Le Gibet, III. Scarbo	5
Rachmaninoff, S.	Sonata No. 2 in B-flat Major, Op. 36[3]	4
Liszt, F.	Paganini Etude No. 3 "La Campanella"[2]	3
Scriabin, A.	Sonata No. 9 "Black Mass," Op. 68[3]	3
Beethoven, L.	Sonata in C Major, Op. 53[2]	2
Chopin, F.	**Etude in G-flat Major, Op. 10, No. 5**	**2**
Chopin, F.	**Etudes Op. 25, Nos. 5, 10, 11**	**2**
Chopin, F.	Nocturne in D-flat Major, Op. 27, No. 2[2]	2
Scarlatti, D.	Sonata in D Minor, K. 213[3]	2
Schulz-Evler, A.	Concert Arabesque on "By the Beautiful Blue Danube"[3]	2
Bach, J. S.	Ricercar à 3 and Ricercar à 6, from *Musical Offering*, BWV 1079[2]	1
Chopin, F.	**Etudes Op. 10, Nos. 1, 2, 3, 4, 6**	**1**
Chopin, F.	**Etudes Op. 25, Nos. 1, 2, 3, 4, 6, 7, 8, 9, 12**	**1**
Chopin, F.	Barcarolle in F-sharp Major, Op. 60[3]	1
Handel, G. F.	**Suite No. 8 in F Minor, HWV 433**	**1**
Haydn, J.	Sonata in C Major, Hob. XVI/48[3]	1
Prokofiev, S.	**Sonata No. 3 in A Minor, Op. 28**	**1**
Ravel, M.	**Sonatine**	**1**
Stravinsky / Salov	*Le sacre du printemps*, Parts I and II[2]	1
Scarlatti, D.	Sonatas K. 17 and 45[3]	1
Scarlatti, D.	Sonata in E Major, K. 380[2]	1
Vine, C.	Piano Sonata No. 1 (1990)[3]	1

Concerti

Composer	Title of Selection	Number of 37 Total Contestants Offering
Tchaikovsky, P.	Concerto in B-flat Minor, Op. 23	8
Rachmaninoff, S.	**Concerto No. 3 in D Minor, Op. 30**	**5**
Rachmaninoff, S.	Concerto No. 2 in C Minor, Op. 18[3]	4
Brahms, J.	Concerto No. 2 in B-flat Major, Op. 83[2]	2

Summary of International Artists Competition Repertoire

When examining the above tables from the International Artists Competitions, two outcomes of the study are readily apparent. First, despite limiting the lists to those works offered by at least ten percent of the contestants and the top prizewinners, they represent a remarkable variety of repertoire. Second, there seems to be no definite pattern as to the type of repertoire performed by the winners in relation to that the other competitors presented. Results show that gold medalists may be unique in their literature choices or may select many of the same pieces as non-ranking pianists. In 1979, no other contestant selected any of Panayis Lyras' repertoire choices, including the concerto. Similarly, in 2002 all but one of Cedric Pescia's selections were unique. By contrast, ten percent of the competition field presented nearly half of winner Alec Chien's literature offerings in 1986. Chien also chose the chamber piece most popular among the contestants. The selections of Gail Niwa, winner in 1991, show an even distribution among the choices of the other pianists. Only two pieces on her performance list were unique. Likewise, she presented two other works also selected by ten percent of the competitors, including Prokofiev's Sonata No. 7, which one-third of the field offered. Less than ten percent of the contestants chose the remainder of her repertoire. Chapter six of this document presents conclusions regarding the literature study.

International Young Artists Competitions

Initially, the Bachauer Foundation's junior-level competitions consisted of two age divisions. The 1997 Junior Gina Bachauer International Piano competition involved only one category, for ages 14-18, and in 1999 the organization renamed the competition for this age group as the Young Artists Competition. For the purposes of consistency, this repertoire study places the older age division of the earlier Junior Competitions with the Young Artists Competitions of later years.

1987: Gina Bachauer/Young Chang Piano Competition for Young Artists

(Senior Division: ages 13-18)

Senior division contestants in the Gina Bachauer/Young Chang Piano Competition for Young Artists performed 30-minute recitals of unrestricted repertoire. Finalists chose selections from their previous performances.[32] Unfortunately, neither the Gina Bachauer Archive at the Harold B. Lee Library of Brigham Young University in Provo nor the Gina Bachauer International Piano Foundation offices in Salt Lake City have retained a copy of the program for the 1987 contest. The author unsuccessfully attempted to obtain this information from a variety of other sources, including clinicians from that year's festival. Both the Bachauer offices and the author would welcome the acquisition of this material in the future.

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[32] "Recitals, Workshops Aplenty Scheduled for 1987 Piano Month," *Deseret News*, 12 April 1987.

1990: Second Junior Gina Bachauer International Piano Competition

(Senior Division: ages 13-18)

Competitors in the Senior Division of the 1990 contest performed fifteen minutes of self-chosen solo material as well as the first movement of Grieg's Concerto in A Minor during preliminaries and another fifteen-minute solo recital for the final round, representing a variety of style periods. Table 16 lists the solo repertoire offered by two or more of the twenty contestants and the pieces the top three prizewinners performed. Second place Wei Hu Mao presented titles indicated by the parenthetical superscript (2) and Wei Li, who finished third, offered those followed by (3). Winner Tamami Honma performed works in bold type.[33]

[33] Tom McCarthey. "Logan Teen Wins Top Award in Junior Bachauer Contest," *Salt Lake Tribune*, 17 June 1990; Gina Bachauer International Piano Foundation, *1990 Gina Bachauer International Piano Festival*, (Salt Lake City: Gina Bachauer International Piano Foundation, 1990), 15.

Table 16. 1990 Senior Repertoire, Junior Gina Bachauer International Piano Competition

Solo Repertoire

Composer	Title of Selection	Number of 20 Total Contestants Offering
Chopin, F.	Scherzo No. 2 in B-flat Minor	2
Debussy, C.	*Images I*: Reflets dans l'eau	2
Debussy, C.	*Feux d'artifice*, from Preludes Book II	2
Mozart, W.	Sonata in A Minor, K. 310: I. Allegro maestoso	2
Bach, J. S.	**English Suite No. 3 in G Minor, BWV 808: I. Prelude**	**1**
Bach, J. S.	Partita No. 5 in G Major, BWV 829: I. Praeambulum; II. Allemande[3]	1
Chopin, F.	**Etude in F Major, Op. 10, No. 8**	**1**
Chopin, F.	Grand Polonaise Brillante, Op. 22[3]	1
Chopin, F.	Fantasie in F Minor, Op. 49[2]	1
Jezek, J.	Toccata[2]	1
Liszt, F.	Paganini Etude No. 6 in A Minor, S. 140[2]	1
Mendelssohn, F.	*Variations sérieuses*, Op. 54[3]	1
Verdi/Liszt	***"Rigoletto" Paraphrase*, S. 434**	**1**
Ravel, M.	***Gaspard de la Nuit*: I. Ondine**	**1**
Schubert, F.	Fantasy in C Major, "Wanderer," D. 760[2]	1

Concerti

Composer	Title of Selection	Number of 20 Total Contestants Offering
Grieg, E.	**Concerto in A Minor, Op. 16: I. Allegro molto moderato[2], [3]**	**Required Piece: All Contestants Performed**

1993: Third Junior Gina Bachauer International Piano Competition

(Level II: ages 13-18)

Level II contestants in the 1993 Junior Gina Bachauer International Piano Competition performed preliminary and final rounds of fifteen minutes each.

During the preliminary round, participants included one work from the following list of 1992 National Conference on Piano Pedagogy composition contest winners:

Judith M. Baity	*The End*
	Q & A
Christopher Brady	*A Dog Named Cosmo*
	Ender's Game
Robert Cornejo	*Dance*
	Three Games
Beverly Grace Joy	*Happy Chatter*
	Etude No. 2
Kevin Olson	*Clown Chase*
	Toccata in D
Christos Tsitsaros	*On My Bike*
	Blackbirds at Ueno

Other than this selection, repertoire was unrestricted provided it represented multiple composers. The winner performed the first movement of MacDowell's Concerto No. 2 in a concert with the Mormon Youth Symphony.[34]

Table 17 lists the solo repertoire offered by at least two of the twenty-three participants and each selection the three highest-ranking contestants presented. Daniel Waiman, who finished second, performed works marked with the parenthetical superscript (2) and third place Aaron McClaskey offered those indicated by (3). Bolded entries denote titles winner Bo Pang presented.[35]

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[34] D [1993 Junior Gina Bachauer International Piano Competition Application], 1993, Gina Bachauer Archive.

[35] Christi Conover, "Local Pianists Honored in Bachauer Competition," *Provo Herald*, [26 June 1993].

Table 17. 1993 Level II Repertoire, Junior Gina Bachauer International Piano Competition

Solo Repertoire		
Composer	Title of Selection	Number of 23 Total Contestants Offering
Tsitsaros, C.	**Blackbirds at Ueno[(2), (3)]**	**13**
Chopin, F.	Scherzo in B-flat Minor, Op. 31[(2)]	3
Chopin, F.	Ballade in F minor, Op. 52[(3)]	3
Joy, B.	Etude III	3
Prokofiev, S.	Sonata No. 3 in A Minor, Op. 28[(3)]	3
Beethoven, L.	Sonata in C Major, Op. 2, No. 3: I. Allegro con brio[(2)]	2
Cornejo, R.	Dance	2
Haydn, J.	Sonata in E Minor, Hob. XVI/34	2
Prokofiev, S.	Sonata No. 6 in A Major, Op. 82: IV. Vivace	2
Verdi/Liszt	"Rigoletto" Concert Paraphrase, S. 434	2
Brahms, J.	**Variations on a Theme of Paganini, Book II, Op. 35**	**1**
Liszt, F.	Vallée d'Obermann, from *Annèes de Pélérinage, Suisse*[(2)]	1
Liszt, F.	Paganini Etude No. 3 "La Campanella"[(3)]	1
Liszt, F.	***Spanish Rhapsody***	**1**
Rachmaninoff, S.	Etude-tableau in A Minor, Op. 39, No. 6 (Op, 33, No. 4)[(2)]	1

Concerti		
Composer	Title of Selection	Number of 23 Total Contestants Offering
MacDowell, E.	**Concerto No. 2 in D Minor, Op. 23: I. Larghetto calmato[(2), (3)]**	**Required Piece: All Contestants Prepared**

1996: Fourth Junior Gina Bachauer International Piano Competition

(Level II: ages 15-18)

During the 1996 Junior Gina Bachauer International Piano Competition, contestants in Level II performed a winning piece from the 1994 National

Conference on Piano Pedagogy composition contest and the first movement from Beethoven's third piano concerto as part of the 12-15 minute preliminary round. Finalists presented another 12-15 minutes of self-chosen repertoire.[36] Table 18 lists the solo repertoire offered by six or more of the sixty-two competitors and the selections the first, second, and third-prize winners performed. Titles followed by the parenthetical superscript (2) are those second place Catherine Brower presented while (3) denotes pieces offered by Jenny Naylor, who finished third. Winner Wing Chong Kam performed the bolded entries.

[36] D [1996 Fourth Junior Gina Bachauer International Piano Competition Application and Rules], [1996], Gina Bachauer Archive.

Table 18. 1996 Level II Repertoire, Junior Gina Bachauer International Piano Competition

Solo Repertoire

Composer	Title of Selection	Number of 62 Total Contestants Offering
Yamamoto, T.	*Tango Macabre*	13
Hays, R.	Prelude	8
Tiner, J.	***Autumn***	**8**
Faccio, F.	*Tango*	7
Hays, R.	*Pentoccata*[2]	7
Chopin, F.	Ballade in G Minor, Op. 23	6
Chopin, F.	Scherzo No. 2 in B-flat Minor, Op. 31	6
Liszt, F.	*Mephisto Waltz* No. 1, S. 514[3]	5
Verdi/Liszt	*"Rigoletto" Paraphrase*, S. 434[2]	3
Barber, S.	Sonata in E-flat Minor, Op. 26: II. Allegro vivace e leggiero[2]	2
Chopin, F.	Andante Spianato and Grand Polonaise Brillante, Op. 22[3]	2
Ginastera, A.	**Danzas Argentinas, Op. 2**	**2**
Liszt, F.	Tarantella, S. 162[2]	2
Ravel, M.	*Gaspard de la Nuit*: I. Ondine[2]	2
Stravinsky, I.	*Trois Mouvements de Petrouchka*: I. Danse Russe[3]	2
Bach, J. S.	**Prelude and Fugue in G Minor, WTC I, BWV 861**	**1**
Handel, G.	Suite No. 9 in D Minor, HWV 436: I. Allemande; II. Allegro[3]	1
Liszt, F.	**Vallée d'Obermann, from *Années de Pélérinage, Suisse*, S. 160**	**1**
Mozart, W.	Sonata in G Major, K. 283: I. Allegro[2]	1
Shostakovich, D.	**Prelude and Fugue in D Major, Op. 87**	**1**

Concerti

Composer	Title of Selection	Number of 62 Total Contestants Offering
Beethoven, L.	**Concerto No. 3 in C Minor, Op. 37: I. Allegro con brio[2], [3]**	**Required Piece: All Contestants Performed**

1997: Fifth Junior Gina Bachauer International Piano Competition

(Single division: ages 14-18)

For the preliminary round of the 1997 Junior Gina Bachauer International Piano Competition, competitors performed 20 minutes of self-selected repertoire. Those chosen for the final round played an additional 20-minute solo program as well as a piece for piano and orchestra accompanied by pianist Carol Bradshaw. Table 19 lists the solo repertoire and concerti offered by at least three of the thirty-three contestants and the works the top three prizewinners presented. Second place Fazliddin Husanov performed titles marked with the parenthetical superscript (2) and Andrew Chau-Le, who won third prize, offered those followed by (3). Bolded entries indicate selections winner Dustin Gledhill presented.[37]

Table 19. 1997 Junior Gina Bachauer International Piano Competition Repertoire

Solo Repertoire		
Composer	Title of Selection	Number of 33 Total Contestants Offering
Ravel, M.	*Gaspard de la Nuit*: I. Ondine(3)	7
Chopin, F.	Ballade in G Minor, Op. 23	5
Chopin, F.	Ballade in F Major, Op. 38	4
Ravel, M.	*Gaspard de la Nuit*: III. Scarbo	4
Beethoven, L.	Sonata in D Minor, Op. 31, No. 2: I. Largo – Allegro	3
Beethoven, L.	Sonata in C Major, Op. 53: I. Allegro con brio	3
Beethoven, L.	Sonata in F Minor, Op. 57: I. Allegro assai	3
Chopin, F.	Scherzo in B-flat Minor, Op. 31(2)	3
Chopin, F.	Fantasie in F Minor	3
Chopin, F.	Scherzo in E Major, Op. 54(2)	3
Liszt, F.	*Mephisto Waltz* No. 1, S. 514(2)	3

[37] "The Winners of the 1997 Junior Gina Bachauer International Piano Competitions," D [press release], 18 August 1997, Gina Bachauer Archive.

Table 19 continued

Composer	Title of Selection	Number of 33 Total Contestants Offering
Liszt, F.	*Tarantella*, S. 162	3
Prokofiev, S.	Sonata No. 2 in D Minor, Op. 14: I. Allegro ma non troppo; IV. Vivace	3
Prokofiev, S.	Sonata No. 3 in A Minor, OP. 28	3
Liszt, F.	**Paganini Etude No. 3 "La Campanella," S. 140**	**2**
Beethoven, L.	**Sonata in G Major, Op. 31, No. 1: I. Allegro vivace**	**1**
Chopin, F.	Nocturne in D-flat Major, Op. 27, No. 2[3]	1
Chopin, F.	**Polonaise in A-flat Major, Op. 53**	**1**
Liszt, F.	Sonata quasi Fantasia "Après une lecture de Danté," from *Années de Pèlerinage, Italy*, S. 161[3]	1
Liszt, F.	**Hungarian Rhapsody No. 2 in C-sharp Minor, S. 244**	**1**
Mozart, W.	*Variations on a Minuet by Duport*, K. 573[2]	1
Prokofiev, S.	**Toccata, Op. 11**	**1**
Rachmaninoff, S.	**Prelude in G Major, Op. 32, No. 5**	**1**
Ravel, M.	**Jeux d'eau**	**1**
Scriabin, A.	Poeme, Op. 59, No. 1[3]	1
Scriabin, A.	Sonata No. 9 (Black Mass), Op. 68[3]	1

Concerti

Composer	Title of Selection	Number of 33 Total Contestants Offering
Beethoven, L.	Concerto No. 2 in B-flat Major, Op. 19: I. Allegro con brio	5
Chopin, F.	Concerto No. 2 in F Minor, Op. 21: I. Allegro[2]	4
Saint-Saëns, C.	Concerto No. 2 in G Minor, Op. 22: I. Andante sostenuto – molto animato	4
Tchaikovsky, P.	**Concerto in B-flat Minor, Op. 23: I. Allegro non troppo e molto maestoso – Allegro con spirito**	**4**
Liszt, F.	Concerto No. 1 in E-flat Major, S. 124	3
Beethoven, L.	Concerto No. 5 in E-flat Major, Op. 73: I. Allegro[3]	2

1999 Gina Bachauer Young Artists International Piano Competition

(Single division: ages 14-18)

Contestants auditioned for the 1999 Young Artists Competition at one of seven international sites or through cassette recordings, performing two contrasting solo works.[38] The preliminary round required 20-minute solo recitals representing a variety of composers. Semifinalists presented 30-minute programs including one work by either Frédéric Chopin or Francis Poulenc. The final round consisted of the first movement of a concerto selected from the following list:

Beethoven	Any Concerto
Chopin	Concerto No. 1 in E Minor, Op. 11
	Concerto No. 2 in F Minor, Op. 21
Gershwin	Concerto in F
Grieg	Concerto in A Minor, Op. 16
Khatchaturian	Concerto for piano
Liszt	Concerto No. 1 in E-flat Major, S. 125 (complete)
	Totentanz, S. 126
MacDowell	Concerto No. 2 in D Minor, Op. 23
Mendelssohn	Concerto No. 1 in G Minor, Op. 25
Mozart	Any Concerto
Prokofiev	Concerto No. 1in D-flat Major, Op. 10
	Concerto No. 2 in G Minor, Op. 16
	Concerto No. 3 in C Major, Op. 26
Rachmaninoff	Concerto No. 1 in F-sharp Minor, Op. 1
	Concerto No. 2 in C Minor, Op. 18
Ravel	Concerto in G
Saint-Saëns	Concerto No. 2 in G Minor, Op. 22
	Concerto No. 4 in C Minor, Op. 44
Shostakovich	Concerto No. 1 in C Major, Op. 35
	Concerto No. 2 in F Major, Op. 102

Table 20 lists the solo repertoire and concerti offered by five or more of the forty-eight participants and each selection the three highest-ranking contestants

[38] D [1999 Competition Application], [1998], Gina Bachauer Archive.

performed. Colleen Ka Ling Lee, who won second prize, presented titles followed by the parenthetical superscript (2) and third place Yurino Izumi offered those indicated by (3). Winner Yundi Li performed pieces in bold type.

Table 20. 1999 Gina Bachauer Young Artists International Piano Competition Repertoire

Solo Repertoire		
Composer	Title of Selection	Number of 48 Total Contestants Offering
Liszt, F.	*Venezia e Napoli*, S. 159: III. Tarantella	6
Beethoven, L.	32 Variations in C Minor, WoO 80	5
Haydn, J.	Sonata in E-flat Major, Hob. XVI/52: I. Allegro	5
Ravel, M.	***Gaspard de la Nuit*: I. Ondine**	**5**
Beethoven, L.	Sonata in C Major, Op. 53: I. Allegro con brio[(2)]	4
Chopin, F.	Ballade in A-flat Major, Op. 47[(3)]	4
Liszt, F.	**Ballade No. 2 in B Minor, S. 171**	**4**
Prokofiev, S.	Sonata No. 3 in A Minor, Op. 28[(3)]	4
Chopin, F.	**Andante Spianato and Grand Polonaise Brillante, Op. 22**	**3**
Ravel, M.	Alborado del gracioso, from *Miroirs*[(2)]	3
Chopin, F.	Polonaise-Fantasie in A-flat Major, Op. 61[(2)]	2
Dutilleux, H.	Sonata: III. Chorale and Variations[(3)]	2
Prokofiev, S.	**Sonata No. 6 in A Major, Op. 82: IV. Vivace**	**2**
Schumann, R.	Variations on the name *Abegg*, Op. 1[(2)]	2
Scriabin, A.	Sonata No. 4 in F-sharp Major, Op. 30[(3)]	2
Albéniz, I.	*Iberia*, Book II: Triana[(3)]	1
Bach, J. S.	Toccata in E Minor, BWV 914[(3)]	1
Beethoven, L.	**Sonata in D Major, Op. 10, No. 3: II. Largo e mesto**	**1**
Liszt, F.	Transcendental Etude No. 12, "Chasses Neige," S. 139[(2)]	1
Poulenc, F.	Intermezzo in A-flat Major[(3)]	1
Ravel, M.	Une barque sur l'ocean, from *Miroirs*[(2)]	1

Table 20 continued

	Concerti	
Composer	Title of Selection	Number of 48 Total Contestants Offering
Liszt, F.	**Concerto No. 1 in E-flat Major, S. 124**	**6**
Prokofiev, S.	Concerto No. 3 in C Major, Op. 26: I. Andante – Allegro	5
Chopin, F.	Concerto No. 1 in E Minor, Op. 11: I. Allegro maestoso(2)	3
Saint-Saëns, C.	Concerto No. 2 in G Minor, Op. 22: I. Andante sostenuto – molto animato(3)	2

2001 Gina Bachauer International Young Artists Piano Competition

(Single division: ages 14-18)

Contestants in the 2001 Young Artists Piano Competition presented 15-minute recitals of self-chosen repertory for the preliminary round. The quarterfinal master class round consisted of one work not exceeding 10 minutes.[39] Semifinalists performed 30-minute recitals of unrestricted repertoire and finalists presented the first movement of a concerto selected from the following list:

Beethoven	Concerto No. 1 in C Major, Op. 15
	Concerto No. 2 in B-flat Major, Op. 19
	Concerto No. 3 in C Minor, Op. 37
Chopin	Concerto No. 1 in E Minor, Op. 11
	Concerto No. 2 in F Minor, Op. 21
Grieg	Concerto in A Minor, Op. 16
Liszt	Concerto No. 1 in E-flat Major, S. 124
	Concerto No. 2 in A Major, S. 125
Mozart	Any Concerto
Prokofiev	Concerto No. 1 in D-flat Major, Op. 10
	Concerto No. 3 in C Major, Op. 26
Rachmaninoff	Concerto No. 1 in F-sharp Minor, Op. 1
Ravel	Concerto in G Major

[39] Rebecca Cline Howard, "Contest's Format Focuses on Growth," *Deseret News*, 20 June 2001.

	Concerto for the Left Hand
Saint-Saëns	Concerto No. 2 in G Minor, Op. 22
	Concerto No. 4 in C Minor, Op. 44
Schumann	Concerto in A Minor, Op. 54
Tchaikovsky	Concerto No. 1 in B-flat Minor, Op. 23

Table 21 lists the solo repertoire and concerti offered by at least three of the thirty-four competitors and the selections the top three prizewinners presented. Second place Alec McDonald performed titles marked with the parenthetical superscript (2) and Hong Xu, who finished third, offered those followed by (3). Bolded entries denote works winner Kyu-Yeon Kim presented.[40]

Table 21. 2001 Gina Bachauer International Young Artists Piano Competition Repertoire

Solo Repertoire		
Composer	Title of Selection	Number of 34 Total Contestants Offering
Beethoven, L.	Sonata in E-flat Major, Op. 81a: I. Adagio – Allegro	4
Chopin, F.	Ballade in G Minor, Op. 23	4
Chopin, F.	Ballade in F Minor, Op. 52	4
Prokofiev, S.	Sonata No. 7 in B-flat Major, Op. 83: III. Precipitato	4
Ravel, M.	*Gaspard de la Nuit*: III. Scarbo	4
Bach, J. S.	Prelude and Fugue in C-sharp Major, WTC I, BWV 848	3
Beethoven, L.	Sonata in E-flat Major, Op. 81a: II. Andante espressivo; III. Vivacissimamente	3
Chopin, F.	Andante Spianato and Grand Polonaise Brillante, Op. 22	3
Chopin, F.	Scherzo in B-flat Minor, Op. 31	3
Chopin, F.	Fantasie in F Minor, Op. 49	3
Chopin, F.	**Scherzo in E Major, Op. 54**	**3**
Haydn, J.	Sonata in E-flat Major, Hob. XVI/52: III. Finale	3

[40] Tracey A. Turner, "Six International Prodigies Win Prestigious Bachauer Piano Competition," TD [press release], 25 June 2001, Gina Bachauer Archive.

Table 21 continued

Composer	Title of Selection	Number of 34 Total Contestants Offering
Prokofiev, S.	Sonata No. 3 in A Minor, Op. 28	3
Prokofiev, S.	Sonata No. 7 in B-flat Minor, Op. 83: II. Andante caloroso	3
Ravel, M.	Alborado del gracioso, from *Miroirs*[(2)]	3
Scriabin, A.	**Sonata No. 4 in F-sharp Major, Op. 30[(3)]**	**3**
Stravinsky, I.	*Trois Mouvements de Petrouchka*: Danse russe[(2)]	3
Beethoven, L.	Sonata in F Minor, Op. 57[(3)]	2
Debussy, C.	*Feux d'artifice*, from Preludes Book II[(3)]	2
Liszt, F.	Sonata quasi Fantasia "Après une lecture de Danté," from *Années de Pélérinage, Italy*, S. 161[(2)]	2
Stravinsky, I.	*Trois Mouvements de Petrouchka*: II. Chez Petrouchka; III. La Semaine grasse[(2)]	2
Bach, J. S.	Prelude and Fugue in D Major, WTC II, BWV 874[(2)]	1
Bartók, B.	**Three Etudes, Op. 18**	**1**
Chopin, F.	Etude in A-flat Major, Op. 10, No. 10[(3)]	1
Debussy, C.	*Ce qu'a vu le-vent d'ouest*; *Voiles*, from Preludes Book I[(3)]	1
Haydn, J.	**Sonata in C Major, Hob. XVI/48**	**1**
Liszt, F.	*Mephisto Waltz* No. 1, S. 514[(3)]	1
Liszt, F.	**Liebestod, from *Tristan and Isolde***	**1**
Rachmaninoff, S.	**Sonata No. 2 in B-flat Minor, Op. 36**	**1**

Concerti

Composer	Title of Selection	Number of 34 Total Contestants Offering
Tchaikovsky, P.	**Concerto in B-flat Minor, Op. 23: I. Allegro non troppo e molto maestoso – Allegro con spirito**	**9**
Chopin, F.	Concerto No. 1 in E Minor, Op. 11: I. Allegro maestoso	4
Grieg, E.	Concerto in A Minor, Op. 16: I. Allegro molto moderato	3
Liszt, F.	Concerto No. 1 in E-flat Major, S. 124: I. Allegro maestoso[(3)]	3
Liszt, F.	Concerto No. 2 in A Major, S. 125[(2)]	2

2005 Gina Bachauer International Young Artists Piano Competition

(Single division: ages 14-18)

Each participant in the 2005 Young Artists Piano Competition performed two solo recitals of 25 and 35 minutes, with no specified repertoire requirements. Finalists performed the first movement of any concerto. Table 22 lists the solo repertoire and concerti offered by four or more of the thirty-five contestants and the pieces the top three competitors performed. Lukas Geniušas, who finished second, presented titles followed by the parenthetical superscript (2) and third place Christina Naughton offered those indicated by (3). Winner Kuok-Wai Lio performed works in bold type.[41]

Table 22. 2005 Gina Bachauer International Young Artists Piano Competition Repertoire

Solo Repertoire		
Composer	Title of Selection	Number of 35 Total Contestants Offering
Chopin, F.	Andante Spianato and Grand Polonaise Brillante, Op. 22	5
Liszt, F.	*Mephisto Waltz* No. 1, S. 514	5
Chopin, F.	Ballade in G Minor, Op. 23	4
Beethoven, L.	Sonata in C Major, Op. 2, No. 3: I. Allegro con brio(2)	3
Beethoven, L.	Sonata in C Major, Op. 2, No. 3: II. Adagio; III. Scherzo; IV. Rondo(2)	2
Chopin, F.	Etudes, Op. 10, Nos. 1, 2, and 4(2)	2
Kreisler / Rachmaninoff	***Liebeslied***	**2**
Liszt, F.	*Rhapsodie espagnole*, S. 254(3)	2
Rachmaninoff, S.	*Moment musical* in E Minor, Op. 16, No. 4(2)	2
Ravel, M.	*Jeux d'eau*(3)	2

[41] Catherine Reese Newton, "Hong Kong Pianist Shines on SLC Stage," *Salt Lake Tribune*, 26 June 2005.

Table 22 continued

Composer	Title of Selection	Number of 35 Total Contestants Offering
Bach, J. S.	English Suite No. 5 in E Minor, BWV 810[2]	1
Bach, J. S.	Fugue No. 4 in D Minor, from *The Art of Fugue*, BWV 1080[3]	1
Beethoven, L.	Sonata in D Major, Op. 10, No. 3[3]	1
Chopin, F.	Etude in E Major, Op. 10, No. 3[2]	1
Chopin, F.	**Fantasie in F Minor, Op. 49**	**1**
Chopin, F.	Barcarolle in F-sharp Major, Op. 60[3]	1
Debussy, C.	***L'isle joyeuse***	**1**
Kreisler / Rachmaninoff	***Liebesfreud***	**1**
Ligeti, G.	L'escalier du diable[3]	1
Mozart, W.	***Sonatensatz* in B-flat Major, K. 400**	**1**
Mussorgsky / Rachmaninoff	*Hopak*[2]	1
Schubert, F.	**Impromptus, D. 935, Nos. 1 and 3**	**1**
Shostakovish, D.	Prelude and Fugue in G Minor, Op. 87	1

Concerti

Composer	Title of Selection	Number of 35 Total Contestants Offering
Tchaikovsky, P.	Concerto in B-flat Minor, Op. 23: I. Allegro non troppo e molto maestoso – Allegro con spirito	8
Rachmaninoff, S.	Concerto No. 1 in F-sharp Minor, Op. 1: I. Vivace[2, 3]	4
Rachmaninoff, S.	Concerto No. 3 in D Minor, Op. 30: I. Allegro ma non tanto	4
Rachmaninoff, S.	*Rhapsody on a Theme of Paganini*, Op. 43	4
Beethoven, L.	**Concerto No. 4 in G Major, Op. 58: I. Allegro moderato**	**1**

2008 Gina Bachauer International Young Artists Piano Competition

(Single division: ages 14-18)

Contestants in the 2008 Young Artists Competition auditioned in eight international locations before arriving in Salt Lake City. Pianists performed two rounds of 25 and 35-minute recitals of self-chosen repertoire. Finalists presented one movement of any concerto. Table 23 lists the solo repertoire and concerti offered by at least three of the twenty-nine participants and each selection the top three prizewinners presented. Second place Kenric Tam performed titles followed by the parenthetical superscript (2) and Jonathan Floril, who won third prize, offered those marked (3). Bolded entries indicated works winner Si Jing Ye presented.[42]

[42] Gina Bachauer International Piano Foundation, "Winners of the 2008 Piano Competition," http://www.bachauer.com/2008/2008winners.html (accessed March 20, 2010).

Table 23. 2008 Gina Bachauer International Young Artists Piano Competition Repertoire

Solo Repertoire		
Composer	Title of Selection	Number of 29 Total Contestants Offering
Beethoven, L.	32 Variations in C Minor, WoO 80	4
Prokofiev, S.	Sonata No. 3 in A Minor, Op. 28	4
Ravel, M.	*Jeux d'eau*	4
Chopin, F.	Nocturne in C Minor, Op. 48, No. 1	3
Haydn, J.	Sonata in E-flat Major, Hob. XVI/52	3
Liszt, F.	Hungarian Rhapsody No. 12 in C-sharp Minor, S. 244	3
Liszt, F.	*Mephisto Waltz* No. 1, S. 514	3
Prokofiev, S.	Sonata No. 2 in D Minor, Op. 14	3
Ravel, M.	*Gaspard de la Nuit*: I. Ondine; III. Scarbo	3
Schumann, R.	Variations on the name *Abegg*, Op. 1	3
Tchaikovsky, P.	Dumka, Op. 59	3
Beethoven, L.	Sonata in E Minor, Op. 90[2]	2
Chopin, F.	Berceuse in D-flat Major, Op. 57[2]	2
Franck, C.	Prélude, Chorale, et Fugue[2]	2
Liebermann, L.	***Gargoyles*, Op. 29**	**2**
Liszt, F.	Transcendental Etude No. 10 in F Minor, S. 139[2]	2
Bach, J. S.	**English Suite No. 2 in A Minor, BWV 807**	**1**
Beethoven, L.	Sonata in D Major, Op. 28[3]	1
Brahms, J.	**Variations on a Theme by R. Schumann**	**1**
Chopin, F.	Ballade in F Minor, Op. 52[3]	1
Chopin, F.	Nocturne in E-flat Major, Op. 55, No. 2[3]	1
Debussy, C.	*La serenade interrompu*; *Ce qu'a vu le-vent d'ouest; Les collines d'Anacapri* from Preludes Book I[3]	1
Haydn, J.	Sonata in E Major, Hob. XVI/31[2]	1
Liszt, F.	**Hungarian Rhapsody No. 6 in D-flat Major, S. 244**	**1**
Mozart, W.	Sonata in C Major, K. 279[3]	1
Rachmaninoff, S.	***Moments musicaux*, Op. 16, No. 1 and 6**	**1**
Rachmaninoff, S.	Sonata No. 2 in B-flat Minor, Op. 36[2]	1
Schubert, F.	**Impromptu in F Minor, Op. 142, No. 4**	**1**
Szymanowski, K.	**Theme and Variations in B-flat Minor, Op. 3**	**1**
Szymanowski, K.	Etude, Op. 4, No. 4[2]	1

Table 23 continued

	Concerti	
Composer	Title of Selection	Number of 29 Total Contestants Offering
Tchaikovsky, P.	**Concerto in B-flat Minor, Op. 23: I. Allegro non troppo e molto maestoso – Allegro con spirito**	**4**
Chopin, F.	Concerto No. 1 in E Minor, Op. 11: I. Allegro maestoso	3
Rachmaninoff, S.	Concerto No. 2 in C Minor, Op. 18: I. Moderato	3
Rachmaninoff, S.	Concerto No. 3 in D Minor, Op. 30: I. Allegro ma non tanto	3
Prokofiev, S.	Concerto No. 2 in G Minor, Op. 16: I. Andantino[(2)]	2
Beethoven, L.	Concerto No. 5 in E-flat Major, Op. 73: I. Allegro[(3)]	1

Summary of International Young Artists Competition Repertoire

A summation of the tabulated results for the Young Artists Competitions is similar to that of the Artists Competitions. While there are winners who selected some of the same literature as their competitors, others were singular in their choices. In 2001, ten percent of the contestants offered one-third of winner Kyu-Yeon Kim's repertoire. Kim also performed the most popular concerto that year. Kuok-Wai Lio, winner in 2005, was unique in all but one of his selections, including the concerto. In general, a smaller percentage of the Young Artists winners' repertoire overlaps with the other pianists' choices in comparison with that of their Artists Competitions counterparts. Chapter six of this document presents conclusions regarding this literature study.

International Junior Piano Competitions

Although the first Bachauer competition for younger contestants included "Young Artists" in the title, its lower age division was for pianists ages 8-12. The following tables refer to the repertoire offered by only the youngest contestant group during years in which the Junior Competition contained multiple divisions.

1987: Gina Bachauer/Young Chang Piano Competition for Young Artists

(Junior Division: ages 8-12)

Contestants in Junior Division of the Gina Bachauer/Young Chang Piano Competition for Young Artists performed 15-minute recitals of unrestricted repertoire. Finalists chose selections from their previous performances.[43] The author, regretfully, was unable to obtain repertoire information for the 1987 contest.[44]

1990: Second Junior Gina Bachauer International Piano Competition

(Junior Division: ages 8-12)

Junior division participants in the 1990 contest prepared ten minutes of solo repertoire for the preliminary stage and an additional five minutes of literature for the final round, representing a variety of style periods. Only one piece, the first movement of Beethoven's Sonata Op. 27, No. 1, was offered by more than one of the fourteen contestants. Table 24 lists this movement and the pieces the top three

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[43] "Recitals, Workshops Aplenty Scheduled for 1987 Piano Month."

[44] See page 266 of this document.

prizewinners performed. Second place Jonathan Chiu presented titles indicated by the parenthetical superscript (2) and Elaine Kim, who finished third, offered those followed by (3). Winner Jennifer Aikele performed works in bold type.[45]

Table 24. 1990 Junior Repertoire, Junior Gina Bachauer International Piano Competition

Solo Repertoire		
Composer	Title of Selection	Number of 14 Total Contestants Offering
Beethoven, L.	Sonata in E-flat Major, Op. 27, No. 1: I. Andante – Allegro	2
Bach, C. P. E.	Solfeggieto(3)	1
Bach, J. S.	Sinfonia No. 2 in C Minor, BWV 788(2)	1
Beethoven, L.	Sonata in F Major, Op. 10, No. 2: I. Allegro(3)	1
Chopin, F.	Waltz in E Minor, Op. post.(3)	1
Chopin, F.	Polonaise in G-sharp Minor, Op. post.(2)	1
Debussy, C.	***Estampes*: III. Jardins sous la pluie**	**1**
Haydn, J.	**Sonata in B Minor, Hob. XVI/32: I. Allegro moderato**	**1**
Khatchaturian, A.	Toccata(3)	1
Mozart, W.	Sonata in B-flat Major, K. 570: III. Allegretto	1
Prokofiev, S.	**Sonata No. 2 in D Minor, Op. 14: II. Scherzo**	**1**
Rebikov, V.	The Christmas Tree, Op. 21(2)	1

[45] McCarthey. "Logan Teen Wins Top Award in Junior Bachauer Contest;" Gina Bachauer International Piano Foundation, *1990 Gina Bachauer International Piano Festival*, 7.

1993: Third Junior Gina Bachauer International Piano Competition

(Level I: ages 8-12)

Level I contestants in the 1993 Junior Gina Bachauer International Piano Competition performed preliminary and final rounds of ten minutes each. During the preliminary round, participants included one work from the following list of 1992 National Conference on Piano Pedagogy composition contest winners:

Judith M. Baity	*The End*
	Q & A
Christopher Brady	*A Dog Named Cosmo*
	Ender's Game
Robert Cornejo	*Dance*
	Three Games
Beverly Grace Joy	*Happy Chatter*
	Etude No. 2
Kevin Olson	*Clown Chase*
	Toccata in D
Christos Tsitsaros	*On My Bike*
	Blackbirds at Ueno

Other than this selection, repertoire was unrestricted provided it represented multiple composers.[46]

Table 25 lists the solo repertoire offered by at least three of the twenty-eight participants and each selection the three highest-ranking contestants presented. Monica Ohuchi, who finished second, performed works marked with the parenthetical superscript (2) and third place Daniela Bracchi offered those indicated by (3). Bolded entries denote titles winner Colleen Lee presented.[47]

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[46] D [1993 Junior Gina Bachauer International Piano Competition Application], 1993, Gina Bachauer Archive.

[47] Conover, "Local Pianists Honored in Bachauer Competition."

Table 25. 1993 Level I Repertoire, Junior Gina Bachauer International Piano Competition

Solo Repertoire		
Composer	Title of Selection	Number of 28 Total Contestants Offering
Tsitsaros, C.	The Bike Ride	9
Olson, K.	**Clown Chase(2)**	**8**
Joy, B.	Capriccio(3)	6
Tsitsaros, C.	Blackbirds at Ueno	3
Debussy, C.	**La plus que lent**	**2**
Liszt, F.	Paganini Etude No. 5 "La Chasse"(2)	2
Bach, J. S.	Jesu, Joy of Man's Desiring(3)	1
Beethoven, L.	Sonata in C Major, Op. 2, No. 3: I. Allegro con brio(2)	1
Beethoven, L.	Sonata in C Minor, Op. 13: I. Grave. Allegro di molto e con brio(3)	1
Beethoven, L.	**Six Variations in F Major, Op. 34**	**1**
Chopin, F.	Scherzo in B-flat Minor, Op. 31(3)	1
Debussy, C.	Preludes, book I: La cathédrale engloutie(2)	1
Liszt, F.	**Gnomenreigen**	**1**
Scarlatti, D.	Sonata in D Minor, K. 141	1

1996: Fourth Junior Gina Bachauer International Piano Competition

(Level I: ages 11-14)

During the 1996 Junior Gina Bachauer International Piano Competition, contestants in Level I performed a winning piece from the 1994 National Conference on Piano Pedagogy composition contest as part of the 10-12 minute preliminary round. Finalists presented an additional 8-10 minutes of self-chosen repertoire.[48] Table 26 lists the solo repertoire offered by five or more of the fifty-one competitors and the selections the first, second, and third-prize winners performed. Titles followed by the parenthetical superscript (2) are those second

[48] D [1996 Fourth Junior Gina Bachauer International Piano Competition Application and Rules], [1996], Gina Bachauer Archive.

place Erika Numamitsu presented while (3) denotes pieces offered by Jonathan Coombs, who finished third. Winner Stephen Beus performed the bolded entries.

Table 26. 1996 Level I Repertoire, Junior Gina Bachauer International Piano Competition

Solo Repertoire		
Composer	Title of Selection	Number of 51 Total Contestants Offering
Hays, R.	*Pentoccata*[3]	9
Tiner, J.	*Autumn*	9
Faccio, F.	**Tango**	**8**
Wallman, A.	*Moonlight Aria*	7
Weber, S.	*Rag Etude*	5
Bach, J. S.	**English Suite No. 3 in G Minor, BWV 808: I. Prelude**	**3**
Chopin, F.	Ballade in G Minor, Op. 23[2]	3
Faccio, F.	*Murmurs*[2]	3
Chopin, F.	Scherzo in B-flat Minor, Op. 31[3]	2
Liszt, F.	**Paganini Etude No. 3 "La Campanella," S. 140**	**2**
Barber, S.	**Sonata in E-flat Minor, Op. 26: IV. Fuga – Allegro con spirito**	**1**
Beethoven, L.	Sonata in D Minor, Op. 31, No. 2: I. Largo – Allegro[3]	1
Chopin, F.	**Nocturne in D-flat Major, Op. 27, No. 2**	**1**
Liszt, F.	Paganini Etude No. 5 "La Chasse," S. 140[3]	1
Liszt, F.	*St. Francis Walking on the Waves*, S. 175[2]	1

2000 Gina Bachauer International Junior Piano Competition

(Single division: ages 11-13)

Applicants for the 2000 Junior Piano Competition submitted recordings of two contrasting solo works. During the event, the competitors performed 10-minute programs of self-chosen repertoire for the preliminary and quarterfinal rounds, and

15 minutes of solo music for the semifinals, including one work by J. S. Bach. Finalists presented one movement of any concerto.[49] Table 27 lists the solo repertoire and concerti offered by at least three of the twenty-seven contestants and the works the top three prizewinners presented. Second place Nereh Arghamanyan performed titles marked with the parenthetical superscript (2) and Pauline Yang, who won third prize, offered those followed by (3). Bolded entries indicate selections winner Zuo Zhang presented.[50]

Table 27. 2000 Gina Bachauer International Junior Piano Competition Repertoire

Solo Repertoire		
Composer	Title of Selection	Number of 27 Total Contestants Offering
Bach, J. S.	*Italian Concerto*, BWV 971: I. (Allegro)	4
Mendelssohn, F.	Rondo Capriccioso in E Minor, Op. 14	4
Moszkowski, M.	Etude in F Major, Op. 72, No. 6(2)	4
Bach, J. S.	*Italian Concerto*, BWV 971: III. Presto(2)	3
Beethoven, L.	Sonata in C Major, Op. 2, No. 3: I. Allegro con brio(3)	3
Debussy, C.	*Children's Corner*: I. Doctor Gradus ad Parnassum; VI. Golliwog's Cake-walk	3
Prokofiev, S.	*Suggestion diabolique*, Op. 4, No. 4	3
Bach, J. S.	**Sinfonia No. 2 in C Minor, BWV 788**	**2**
Beethoven, L.	Sonata in C Major, Op. 2, No. 3: IV. Allegro assai(3)	2
Chopin, F.	Waltz in D-flat Major, Op. 64, No. 1(2)	2
Liszt, F.	Gnomenreigen, from *Etudes de Concert*, S. 145(2)	2
Schumann, R.	*Papillons*, Op. 2: Nos. 1-6(3)	2
Bach, J. S.	French Suite No. 2 in C Minor, BWV 813(3)	1

[49] D [2000 Junior International Piano Competition Application], [1999], Gina Bachauer Archive.

[50] Lorin Killian, "Winners Announced at the 2000 Gina Bachauer International Junior Piano Competition," TD [press release], 2000, Gina Bachauer Archive.

Table 27 continued

Composer	Title of Selection	Number of 27 Total Contestants Offering
Baghdassarian, E.	Prelude[2]	1
Beethoven, L.	Sonata in C Major, Op. 2, No. 3: II. Adagio; III. Scherzo[3]	1
Brahms, J.	Intermezzo in B-flat Minor, Op. 117, No. 2[2]	1
Chopin, F.	**Etude in C Major, Op. 10, No. 1**	**1**
Chopin, F.	Etude in F Major, OP. 25, No. 3[2]	1
Chopin, F.	Mazurka in D Major, Op. 33, No. 4[2]	1
Debussy, C.	Etude *pour les dégés chromatiques*[2]	1
Haydn, J.	**Sonata in E-flat Major, Hob. XVI/49**	**1**
Jianzhong, W.	***Liuyang River***	**1**
Liszt, F.	**Tarantella, S. 162**	**1**
Prokofiev, S.	*Romeo and Juliet*, Op. 75: II. Scene (Street Awakening); IV. The Young Juliet; IX. Dance of the Maidens and Lilies[2]	1
Rachmaninoff, S.	Prelude in G-sharp Minor, Op. 32, No. 12[2]	1
Ravel, M.	***Jeux d'eau***	**1**
Ravel, M.	*Le tombeau de Couperin*: IV. Rigaudon[3]	1
Scarlatti, D.	Sonata [unspecified][2]	1*
Schumann, R.	**Variations on the name *Abegg*, Op. 1**	**1**
Tchaikovsky, P.	Romance in F Minor, Op. 5[3]	1
Tchaikovsky, P.	*Dumka*, Op. 59[3]	1

*No Other Competitor Offered a Scarlatti Sonata

Concerti

Composer	Title of Selection	Number of 27 Total Contestants Offering
Mozart, W.	Concerto in A Major, K. 414: I. Allegro	3
Mendelssohn, F.	**Concerto No. 1 in G Minor, Op. 25: I. Molto allegro con fuoco**	**2**
Grieg, E.	Concerto in A Minor, Op. 16: I. Allegro molto moderato[2]	1
Saint-Saëns, C.	Concerto No. 2 in G Minor, Op. 22: I. Andante sostenuto[3]	1

2004 Gina Bachauer International Junior Piano Competition

(Single division: ages 11-13)

Applications for the 2004 Junior Piano Competition required a recorded submission of two contrasting works. Contestants performed two rounds consisting of 20 and 30-minute solo recitals, with all repertoire self-chosen. Finalists presented the first movement of any concerto.[51] Table 28 lists the solo repertoire and concerti offered by four or more of the thirty-seven participants and each selection the three highest-ranking contestants performed. Si Jing Ye, who won second prize, presented titles followed by the parenthetical superscript (2) and third place Hyun Jung Kim offered those indicated by (3). Winner Rachel Cheung performed pieces in bold type.[52]

Table 28. 2004 Gina Bachauer International Junior Piano Competition Repertoire

Solo Repertoire		
Composer	Title of Selection	Number of 37 Total Contestants Offering
Schumann, R.	Variations on the name *Abegg*, Op. 1	6
Glinka/Balakirev	*The Lark*(2)	5
Chopin, F.	Scherzo in B-flat Minor, Op. 31	5
Chopin, F.	Ballade in G Minor(3)	4
Liszt, F.	Concert Etude No. 3 in D-flat Major "Un Sospiro," S. 144	4
Prokofiev, S.	Sonata No. 2 in D Minor, Op. 14: IV. Vivace	4
Verdi / Liszt	*"Rigoletto" Paraphrase*, S. 434(3)	4
Chopin, F.	Scherzo in E Major, Op. 54(2)	3
Haydn, J.	**Sonata in E-flat Major, Hob.XVI/52**	**3**

[51] D [2004 Junior Piano Competition application], [2004], Gina Bachauer Archive.

[52] Tracey A. Harty, "Hong Kong Youth Wins First Prize in Bachauer Junior Piano Competition," TD [press release], 28 June 2004, Gina Bachauer Archive.

Table 28 continued

Composer	Title of Selection	Number of 37 Total Contestants Offering
Bach, J. S.	**Prelude and Fugue in D Major, BWV 874**	2
Chopin, F.	Etude in A Minor, Op. 10, No. 2[(2)]	2
Chopin, F.	**Etude in F Major, Op. 10, No. 8**	**2**
Filipenko, V.	**Toccata**	**2**
Scarlatti, D.	Sonata in D Minor, K. 141[(3)]	2
Barber, S.	*Excursions*, Op. 20[(2)]	1
Copland, A.	*The Cat and Mouse*[(2)]	1
Copland, A.	***Three Moods***	**1**
Fauré, G.	**Nocturne in E-flat Minor, Op. 33, No. 1**	**1**
Haydn, J.	Sonata in E Minor, Hob. XVI/34[(3)]	1
Hong, W.	*Embroidering a Golden Silk Banner*[(2)]	1
Liszt, F.	Paganini Etude No. 3 "La Campanella," S. 140[(2)]	1
Liszt, F.	*Venezia e Napoli*, S. 159: III. Tarantella[(3)]	1
MacDowell, E.	Concert Etude[(2)]	1
Mozart, W.	Sonata in B-flat Major, K. 333[(2)]	1
Kreisler / Rachmaninoff	*Liebeslied*[(3)]	1
Ravel, M.	Oiseaux tristes, from *Miroirs*[(3)]	1

Concerti

Composer	Title of Selection	Number of 37 Total Contestants Offering
Beethoven, L.	Concerto No. 1 in C Major, Op. 15: I. Allegro con brio	6
Chopin, F.	Concerto No. 2 in F Minor, Op. 21: I. Allegro[(3)]	4
Mozart, W.	Concerto in C Major, K. 467: I. Allegro maestoso	4
Mozart, W.	**Concerto in D Minor, K. 466: I. Allegro**	**2**
Shostakovitch, D.	Concerto No. 1 in C Major, Op. 35: I. Allegro moderato[(2)]	1

2008 Gina Bachauer International Junior Piano Competition

(Single division: ages 11-13)

Applicants auditioned in eight international locations before arriving for the 2008 Junior Piano Competition in Salt Lake City. During the contest, competitors performed two rounds of 20 and 30-minute recitals of self-chosen repertoire. Finalists presented one movement of any concerto. Table 29 lists the solo repertoire and concerti offered by at least three of the thirty-three competitors and the selections the top three prizewinners presented. Second place George Li performed titles marked with the parenthetical superscript (2) and Anna Han, who finished third, offered those followed by (3). Bolded entries denote works winner Ching Toa Aristo Sham presented.[53]

[53] Gina Bachauer International Piano Foundation, "Winners of the 2008 Piano Competition," http://www.bachauer.com/2008/2008winners.html (accessed March 20, 2010).

Table 29. 2008 Gina Bachauer International Junior Piano Competition Repertoire

Solo Repertoire		
Composer	Title of Selection	Number of 33 Total Contestants Offering
Chopin, F.	Andante Spianato and Grand Polonaise Brillante, Op. 22	4
Liszt, F.	Gnomenreigen, from *Etudes de Concert*, S. 145	4
Mendelssohn, F.	**Rondo Capriccioso in E Minor, Op. 14**	**4**
Bach, J. S.	French Suite No. 5 in G Major, BWV 816: I. Allemande; II. Courante	3
Chopin, F.	Etude in A Minor, Op. 10, No. 2	3
Chopin, F.	Ballade in G Minor, Op. 23	3
Chopin, F.	Fantasie Impromptu, Op. 66	3
Ravel, M.	*Gaspard de la Nuit*: I. Ondine[3]	3
Schumann, R.	Variations on the name *Abegg*, Op. 1	3
Bach, J. S.	**Prelude and Fugue in D Major, WTC I, BWV 850**	**2**
Chopin, F.	***Variations brillantes* in B-flat Major, Op. 12**	**2**
Chopin, F.	Scherzo in B-flat Minor, Op. 31[2]	2
Chopin, F.	Nocturne in C-sharp Minor, Op. post.[2]	2
Debussy, C.	Etude *pour les huit doigts*[3]	2
Haydn, J.	**Sonata in B Minor, Hob. XVI/32**	**2**
Bach, J. S.	Prelude and Fugue in C Minor, WTC II, BWV 871[3]	1
Bartók, B.	***For Children* Vol. I, Sz. 42: Nos. 31 and 32**	**1**
Beethoven, L.	Sonata in C-sharp Minor, Op. 27, No. 2[2]	1
Brahms, J.	*Variations on a Theme of Paganini*, Op. 35 Book II[3]	1
Ginastera, A.	***Danzas Argentinas***	**1**
Haydn, J.	Sonata in E Major, Hob. XVI/31[2]	1
Liszt, F.	Hungarian Rhapsody No. 11 in A Minor, S. 244[2]	1
Wagner / Liszt	*Isolde's Liebestod*[3]	1
Mozart, W.	Sonata in D Major, K. 576[3]	1
Rachmaninoff, S.	*Lilacs*, Op. 21, no. 5[3]	1
Ravel, M.	*Gaspard de la Nuit*: II. Le Gibet; III. Scarbo[3]	1
Ravel, M.	Alborado del gracioso, from *Miroirs*[2]	1
Schubert, F.	**Sonata in A-flat Major, D. 557**	**1**
Stravinsky, I.	Etude in F-sharp Major, Op. 7, No. 4	1

Table 29 continued

	Concerti	
Composer	Title of Selection	Number of 33 Total Contestants Offering
Chopin, F.	Concerto No. 1 in E Minor, Op. 11: I. Allegro maestoso	4
Chopin, F.	Concerto No. 2 in F Minor, Op. 21: I. Allegro	3
Mendelssohn, F.	Concerto No. 1 in G Minor, Op. 25: I. Molto allegro con fuoco[3]	3
Mozart, W.	Concerto in A Major, K. 488: I. Allegro	3
Beethoven, L.	**Concerto No. 1 in C Major, Op. 15: I. Allegro con brio**	**2**
Saint-Saëns, C.	Concerto No. 2 in G Minor, Op. 22: I. Andante sostenuto[2]	2

Summary of International Junior Piano Competition Repertoire

When examining the repertoire offered by contestants in the International Junior Competitions, it is significant to note that other than Ching Tao Aristo Sham's performance of Mendelssohn's *Rondo Capriccioso* in 2008, the only time winners selected pieces offered by ten percent of the other competitors was in 1993 and 1996 with works chosen from the National Conference on Piano Pedagogy composition list. The most overlap in literature selections occurred in 2004, when three of the five solo pieces Rachel Cheung presented were works other contestants offered. The winning junior pianists, then, were predominantly alone in their repertoire choices. Chapter six of this document presents conclusions regarding this literature study.

International Amateur Competition

2003 Gina Bachauer International Amateur Piano Competition

The 2003 Gina Bachauer International Amateur Piano Competition was the only contest for amateurs the Bachauer Foundation sponsored. All participants in the competition performed two rounds consisting of 20-minute recitals before the jury selected the performers for the final round, which consisted of 30-minute solo programs. Repertoire was unrestricted throughout the competition.[54] Table 30 lists the solo repertoire and concerti offered by three or more of the thirty-four contestants and the pieces the top three competitors performed. Charles Chien, who finished second, presented titles followed by the parenthetical superscript (2) and third place Jonathan Hanks offered those indicated by (3). Winner Suzanna Perez performed works in bold type.[55]

Examining the table from the only Bachauer Amateur Competition reveals that winner Suzanna Perez performed one work, Chopin's Etude in G-flat Major, offered by ten percent of the contestant field. No competitor selected any other of the pieces Perez presented. The foundation canceled the 2007 Gina Bachauer International Amateur Piano Competition to avoid conflict with the Cliburn's amateur event.[56] The absence of other Bachauer Amateur Competitions makes a general summary impractical.

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[54] D [2003 application], [2002], Gina Bachauer Archive.

[55] Rebecca Howard, "Bachauer Picks Amateur Winners," *Deseret News*, 22 June 2003.

[56] See pages 207-208 of this document.

Table 30. 2003 Gina Bachauer International Amateur Piano Competition Repertoire

Solo Repertoire		
Composer	Title of Selection	Number of 34 Total Contestants Offering
Chopin, F.	Scherzo in B-flat Minor, Op. 31	8
Rachmaninoff, S.	Prelude in G-sharp Minor, Op. 32, No. 12	6
Chopin, F.	Ballade in G Minor, Op. 23[3]	5
Chopin, F.	Scherzo in B Minor, Op. 20	4
Chopin, F.	Etude in E Major, Op. 10, No. 3	3
Chopin, F.	**Etude in G-flat Major, Op. 10, No. 5**	**3**
Chopin, F.	Nocturne in C-sharp Minor, Op. 27, No. 1[3]	3
Chopin, F.	Fantasie in F Minor, OP. 49	3
Chopin, F.	Fantasie Impromptu, Op. 66	3
Liszt, F.	*Mephisto Waltz* No. 1, S. 514	3
Liszt, F.	Sonetto 104 del Petrarca, from *Années de Pèlerinage, Italy*, S. 161	3
Rachmaninoff, S.	Preludes, Op. 23, Nos. 2 and 5	3
Rachmaninoff, S.	Sonata No. 2 in B-flat Minor, Op. 36	3
Wagner / Liszt	*Isolde's Liebestod*	3
Liszt, F.	Paganini Etude Nos. 2 and 6, S. 140[3]	2
Albéniz, I.	***Iberia*, Book III: El Polo**	**1**
Bach / Rachmaninoff	**Partita No. 3 for Violin, BWV 1006: Prelude**	**1**
Chopin, F.	**Etude in A-flat Major, Op. 25, No. 1**	**1**
Debussy, C.	*Images I*: Reflet dans l'eau	1
Haydn, F.	**Sonata in C Major, Hob. XVI/48**	**1**
Liszt, F.	**Sonata quasi Fantasia "Après une lecture de Danté," from *Années de Pèlerinage, Italy*, S. 161**	**1**
Messiaen, O.	*Vingt regards sur l'Enfant Jésus*: XIII. Noël[3]	1
Mozart, W.	Sonata in B-flat Major, K. 570[2]	1
Prokofiev, S.	***Romeo and Juliet*, Op. 75: X. Romeo Bids Juliet Farewell**	**1**
Rachmaninoff, S.	***Etude-tableau* in G Minor, Op. 33, No. 5**	**1**
Rachmaninoff, S.	***Variations on a Theme by Corelli*, Op. 42**	**1**
Scarlatti, D.	Sonata in B Minor, K. 33[3]	1
Schubert, F.	Sonata in G Major, Op. 78[2]	1
Schumann, R.	*Waldscenen*, Op. 82[2]	1

CHAPTER 6

Conclusions and Recommendations for Further Study

Recognized globally for its excellence, the Gina Bachauer International Artists Competition is one of only four United States solo piano contests that has been admitted to the World Federation of International Music Competitions.[1] It is also one of the thirty-one competitions to receive the highest rating in *Piano Competitions Worldwide*, Gustav Alink's review of 420 contests.[2] The Artists, Young Artists, and Junior Piano Competitions consistently attract highly talented pianists from around the globe. Simply documenting the historical account of an organization with such international influence is, perhaps, worthwhile in itself. However, through examination of the Bachauer and its history one gains greater understanding of the organization's place in the multifaceted arena of international piano competitions.

The review of the Bachauer's development from its inception to the present time invites the following questions: How has the Bachauer Foundation navigated the issues presented in the review of the literature regarding the proliferation of contests, objective adjudication, career development, and educational significance? What Bachauer elements have the greatest impact on the artistic community? What

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[1] "World Federation of International Music Competitions," WFIMC, http://fmcim.org (accessed December 1, 2009).

[2] Gustav A. Alink, *Piano Competitions Worldwide* (The Hague, Netherlands: by the author, 2003).

are the implications of the repertoire analysis, and what matters warrant further investigation? The following explores these questions.

The Bachauer and the Proliferation of Contests

When Paul Pollei began the Brigham Young University International Piano Competition, he patterned it after the contest at the University of Maryland designed by Stewart Gordon, who desired to highlight the positive elements of competitions and diminish the negative aspects often mentioned by critics.[3] Yet, a primary criticism of piano contests in the U.S. and abroad is their abundance, diminishing the effectiveness and importance of any given competition. Pollei created a new competition during a time when opponents to the proliferation of contests were intensely vocal. When asked why he established the event despite these contentions, he replied, "I don't know if I ever heard those voices or not at that time, because I was so naïve.... I was very anxious to jump in and help my students."[4]

Although the plethora of competitions nationally and internationally exasperated critics, Pollei initiated the piano festival and contest at Brigham Young University in part to overcome a local shortcoming. "We live in Salt Lake City, Utah, or Provo, Utah. It's not exactly the center of the universe."[5] While much of the world may have had too many contests, there was no such event in Utah

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[3] Ylda Novik, "Maryland Style," *Clavier* 12, no. 8 (November 1973): 12.

[4] Paul Pollei, interview by author, Salt Lake City, UT, October 26, 2009.

[5] Ibid.

designed to attract international artists. The Gina Bachauer Piano Competition's endurance throughout thirty-four years of challenges and triumphs, when similar events have faded or ceased, suggests that there was, and still is, a place for it in the international competition arena. It is worth noting that the World Federation of International Music Competitions has admitted no other United States solo piano competition since the Bachauer's acceptance in 1983, giving credence to those arguing that through the proliferation of contests we have reached a sustainable saturation point. Thus, the Bachauer entered the competition field at a critical moment, since currently demands for additional contests of its size and scope are absent.

The Bachauer and Objective Adjudication

The Bachauer Foundation's management of the adjudication process and the respect a strong and fair judging procedure garners in the international community are extremely relevant to its success. The survey of international piano competitions in chapter 3 of this document demonstrates that many respectable competitions struggle with judging issues. Examples of judges skewing the vote for political or personal reasons are found with the 1958 International Tchaikovsky Competition, the 1965 Frédéric Chopin International Piano Competition, the 1969 Leeds International Pianoforte Competition, and the 1974 Arthur Rubinstein International Piano Master Competition.[6] The Bachauer Foundation, desiring to eliminate such concerns, currently uses a ballot on which judges mark "yes" next to

[6] See pages 64, 49, 74-75, and 81 of this document.

the six performers' names they wish to proceed to the concerto finals. There is no ranking or scoring. At the conclusion of the final round, jurists indicate their choice for first prize. The winner's name is removed from the ballot and the process continues for each place award.[7] "[The jurists] just vote yes or no. And there's no discussion, absolutely no discussion," explains Pollei.[8] This method, according to Daniel Pollack, is highly preferable to a point system that allows jury members to "work the system."[9] Fanny Waterman, founder of the Leeds Competition, agrees, saying, "I prefer the yes or no system that is used at Leeds, Salt Lake City, Tel Aviv, and several other competitions."[10] This voting procedure, once rare, is becoming increasingly popular among international competitions. Pollei recounts Nelita True's response to the voting system as chair of the Bachauer juries for the Artists Competitions since 2002. "She always says, 'Paul, I hope you'll never change this jury voting system because it works.'"[11]

Jurists are not alone in believing the system works; audience members agree as well. In all but one year in which the competition included an Audience Prize, the public selected the gold or silver medalist as the Audience Award recipient,

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[7] Gina Bachauer International Piano Foundation, "Jury Guidelines," in *Gina Bachauer International Artists Piano Competition* (Salt Lake City: Gina Bachauer International Piano Foundation, 2006), 79.

[8] Pollei, interview, October 26, 2009.

[9] Daniel Pollack, "The Tchaikovsky Competition from a Juror's Perspective," *Clavier* 37, no. 7 (September 1998): 40.

[10] Dean Elder, "Fanny Waterman Reflects on Competitions and Careers," *Clavier* 38, no. 1 (January 1999): 13.

[11] Pollei, interview, October 26, 2009.

demonstrating that they concurred with the jury's choice of top performers.[12] This refutes *New York Times* music critic Harold Schonberg's observation that audiences and jurists prefer different performances.[13] While he claims that adjudication panels reward refined conformity and audiences respond to flamboyant individuality, Bachauer jurists, using the yes/no voting system, have successfully selected the same pianists whom the public views as desirable performing artists. Although Pollei acknowledges that insipid competition players exist, and perform at the Bachauer occasionally, he maintains that these pianists will not win major competitions with a properly chosen jury and a well-conceived adjudication system.[14]

The Bachauer and Career Development

According to Pollei and many others, the fundamental role of competitions is the identification of highly talented artists and the furthering of their careers. Pollei states, "We are proud that our judges have the abilities to pick wonderful winners and those wonderful winners have gone and done something."[15] The Bachauer promotes its contest winners and other finalists through the arrangement of numerous concerts around the United States and abroad, as well as inviting

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[12] In 1984, the audience awarded this honor to Liora Ziv-Li, who placed sixth. See page 143 of this document.

[13] Harold C. Schonberg, "A New Look in Musical Competitions," *New York Times* (20 July 1975).

[14] Pollei, interview, October 26, 2009.

[15] Ibid.

many laureates to return as part of the Bachauer Concert Series. "We don't bring back just the first prize. We bring back people we feel [the audience] wants to hear again."[16]

Indeed, many of the competition's laureates have, in part through the Bachauer Foundation's promotion, continued on to have successful performance and teaching careers. Douglas Humpherys, the winner of the first competition in 1976, is known internationally as a performer and adjudicator and is currently the Chair of the Piano Department at the Eastman School of Music.[17] Other artist-teachers include Alec Chien at Allegheny College in Pennsylvania, Alan Chow at Northwestern University in Illinois, Michael Gurt at Louisiana State University, and Lori Sims at Western Michigan University.[18] Among the laureates actively performing internationally are Nicholas Angelich, Armen Babakhanian, Kong Xiang-Dong, Benedetto Lupo, and Cédric Pescia.[19] In any given competition year,

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[16] Pollei, interview, October 26, 2009.

[17] University of Rochester, "Eastman Faculty: Douglas Humpherys," http://www.esm.rochester.edu/faculty/humpherys_douglas (accessed May 15, 2010).

[18] Allegheny College, "Academics: Music: Alec Chien," http://www.allegheny.edu/academics/faculty_details.php?id=304&department=Music (accessed May 15, 2010); Northwestern University, "Faculty Profiles, Bienen School of Music, Northwestern University," http://www.music.northwestern.edu/facultyprofiles/c.html (accessed May 15, 2010); Louisiana State University, "LSU School of Music: Faculty & Staff: Michael Gurt," http://www.music.lsu.edu/Faculty/gurt.html (accessed May 15, 2010); Western Michigan University, "School of Music – Lori E. Sims," http://www.wmich.edu/music/faculty/faculty_pages/som_fac_simslori.html (accessed May 15, 2010).

[19] EMI Classics, "Nicholas Angelich: Biography," http://www.emiclassics.com/artistbiography.php?aid=96 (accessed May 15, 2010);

says Pollei, the event "shows the future stars of tomorrow and the whole world of piano in a hypodermic shot."[20]

The Bachauer Foundation's promotion of pianists reaches far beyond those chosen as finalists or invited back to perform in Salt Lake City. By allowing the competitors to perform three rounds before any elimination, a practice the organization began with the 2000 International Junior Competition, pianists have sufficient opportunity to display their talents for the public even if the jury does not select them as winners. In an interview with Gene Pack of KUER News in Salt Lake City, Pollei remembered a conversation with a Chopin Piano Competition jurist that became the inspiration for the "no elimination" format.

> I said, "I know enough to know that you heard some great pianists, even though they didn't make the second round.... Why don't you tell me names of some of the really good ones?" And he said, "I will never forget the girl in the red dress. I will go any place in the world to hear her." And I said, "What's her name?" He said, "I don't know. There were so many." And I said to myself, "We will not have any girls in the red dress any more. Fix it. There's a way to fix it."[21]

Pollei's solution was the "no elimination" plan, which every Bachauer contest has followed since its inception in the 2000 Junior Competition. This is especially

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N.A.B Artists Management, Ltd., "NAB Artists & Projects: Armen Babakhanian," http://www.nab.am/?sub=artists&id=2 (accessed May 15, 2010); Naxos Classical Music, "Classical Music Home: Xiangdong Kong," http://www.naxos.com/person/Xiangdong_Kong/1140.htm (accessed May 15, 2010); Thea Dispeker Inc. Artists Management, "Benedetto Lupo," http://www.dispeker.com/page/lupo.html (accessed May 15, 2010); Cédric Pescia, "Cédric Pescia – biography," http://www.cedric-pescia.com/en/biography/ (accessed May 15, 2010).

[20] Pollei, interview, October 26, 2009.

[21] Gene Pack, "Pollei Revolutionizes Bachauer Competition Plan," KUER News, http://www.kuer.org/kuernews/bachauer.php (accessed October 16, 2004).

significant for those performers in the Artists events, where entrance into the competition requires an extremely high level of expertise. Rather than traveling the world only to be eliminated after one round and quickly forgotten, all contestants are guaranteed three rounds in which they perform for the public, patrons of the arts, and concert managers. Thus, even non-winners receive the possibility of career advancement through their participation in the event.

The Bachauer's Educational Significance

The opportunity to perform for an educated audience in such a concentrated setting is also a valuable educational experience. Ylda Novik, who encouraged Pollei to establish the first Piano Festival and Competition in 1976, wrote in an article for *American Music Teacher* that the value of contests is largely in giving pianists performance opportunities. She quotes renowned pianist Ruth Slenczynska as saying, "A contest is another performance, and performance is what we musicians want and need most."[22] Music critic Harold Schonberg, pianist and music educator Gui Mombaerts, and many others note that competitions model the pressures of real world concert experiences, and that the feedback received from jury members is invaluable.[23]

The Bachauer Foundation, realizing the importance of judges' observations for eliminated contestants, provides occasions for pianists to discuss their

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[22] Ylda Novik, "Positive Approach to Contests," *American Music Teacher* 16, no. 3 (January 1967): 17, 43.

[23] Harold C. Schonberg, "What Are Contests Worth?" *New York Times* (21 August 1966); Samuel Randlett, "In Favor of Contests: An Interview with Artist Teacher Gui Mombaerts," *Clavier* 5, no. 4 (September 1966): 15-16.

performances with adjudicators following the announcement of the finalists. This occurs during a brunch especially designed for this purpose and during what organizers fondly call the "Nervous Breakdown Party" at the end of the competition. Many Bachauer contestants and jurists throughout the years have mentioned the value of such experiences. Seymour Bernstein, jurist in 1986 and 2004, quoted one pianist as saying, "I have never heard of a competition that makes a competitor feel more encouraged and welcome after he is eliminated than before."[24]

The organization's focus on growth opportunities for all contestants is not surprising when one considers Pollei's repeated statements that the entire venture, including the festivals, competitions, concert series and all outreach programs, originated as an attempt to meet the educational needs of his students at Brigham Young University and fill an artistic gap in his community. It is the author's opinion that among the many facets of the Bachauer Foundation's programming, it is the organization's educational focus that has had the greatest influence on the local, regional, national, and global communities throughout its history. This is not to diminish the impact of the competitions themselves, which attract the highest caliber pianists and offer prize packages on par with the Cliburn, Chopin, Tchaikovsky, and other leading international contests. Rather, it suggests that the Bachauer Foundation's commitment to the artistic growth of performers, teachers,

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[24] Seymour Bernstein, "The Golden Trumpet: Reflections on the Utah Symphony Eighth Gina Bachauer International Piano Competition," TD, [1986], Gina Bachauer Archive.

students, and community has been the unifying factor in all of its endeavors, giving it fortitude even in the most challenging of times.

The primary and recurrent difficulty the Bachauer has confronted throughout its thirty-four year history involves raising necessary operational funds. Without a primary sponsor or permanent endowment, the organization has faced the fear of cancellation on more than one occasion due to a lack of monetary resources. Both Brigham Young University and the Utah Symphony discontinued their sponsorships of the Bachauer Competition, in 1981 and 1986 respectively, due to financial concerns. As an independent entity, the Gina Bachauer International Piano Foundation nearly ceased operation following the post-September 11, 2001 economic crisis. To its credit, the organization has persevered through these tenuous times because of its members' belief that the Bachauer is an essential contributor to the arts and music education in Utah and the world.

Anchored by the Artists Competitions, which afford international pianists with opportunities for performance growth and career development and provide audiences with concerts of the highest caliber, the Bachauer Foundation realizes its educational mission through the piano festivals, competitions for younger artists, and community outreach. The June piano festivals have offered teachers and students countless hours of recitals, master classes, lectures, and workshops by the world's leading artists and educators. Even in years when the festival schedule was relatively brief, such as in 2009, the organization maintained its standards with quality recitals and master classes.[25]

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[25] See page 210 of this document.

The performance experiences given young pianists through the Junior and Young Artists competitions prepare them for their role as the future's leading pianists. It is interesting to note those who have returned to the Bachauer multiple times, seeking to test their skills at continually higher levels. Colleen Lee, of Hong Kong, participated in the 1993 International Junior Competition and placed first. She returned for the Young Artists Competition in 1999, and received the silver medal. At the 2006 International Artists Competition she placed sixth, establishing herself among the best pianists at the event. Likewise, Stephen Beus competed at the 1993 and 1996 Junior Competitions, where he placed fifth and then first. In 2006, he returned for the Artists Competition, receiving the gold medal. He is currently a Steinway artist with recordings on the Endeavor Classics and Harmonia Mundi labels.[26]

Pollei mentions that young Bachauer contestants have proven themselves at other competitions as well. Nareh Arghamanyan, second place winner in the 2000 Gina Bachauer International Junior Piano Competition, earned the gold medal at the 2008 Montreal International Music Competition. Rachel Cheung, winner in the 2004 Bachauer Junior Competition, recently received fifth place at the 2009 Leeds International Pianoforte Competition at the age of 17. The Bachauer Foundation understands the serious nature of its role in these young artists lives, as it takes partial responsibility for their development and establishment in the international artistic community.[27]

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[26] Stephen Beus, "Stephen Beus," http://stephenbeus.homestead.com/biography.html (accessed May 15, 2010).

The Bachauer's "Music in the Schools" program is perhaps most indicative of the organization's focus on arts education. "We consider it to be one of the most important things we do," affirms Pollei.[28] The foundation estimates that since its inception, more than 250,000 children have experienced music through programs by Bachauer laureates, jurists, and visiting artists.[29] This is especially significant as a troubled world economy results in budget cuts in schools and the arts. Pollei expresses both inspiration and frustration as he describes how vital the "Music in the Schools" program has become for local music education.

> We haul in a Steinway grand piano to each one of these places. And the first thing we say when we walk into the school and we're going to face sometimes 500 kids sitting on the cold floor in their gymnasium…I say to the principal, who will greet us and usually introduce us, "Can we meet your music teacher?" and the answer almost always is, "What's that?" So, our program is very important, but we feel like we're putting on a band-aid.[30]

Although Pollei may at times feel the foundation's programming is inadequate to meet the depth of need, it clearly has a marked effect on the students, teachers, and surrounding communities. The Bachauer Foundation central office contains files and binders filled with thank-you cards and letters from students and teachers. Bachauer-sponsored concerts have experienced increased attendance since the program's founding, as students arrive with their parents and family members, proving that the effect of "Music in the Schools" reaches beyond the individual

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[27] Pollei, interview, October 26, 2009.

[28] Ibid.

[29] Gina Bachauer International Piano Foundation, D [Gina Bachauer International Concert Series Brochure], [2009].

[30] Pollei, interview, October 26, 2010.

events themselves.[31] As the artistic influence of the Bachauer's outreach spreads from children to their families and into the community, the foundation successfully achieves the tenets of its mission statement:

> The Gina Bachauer International Foundation seeks to further the pianistic art, foster excellence in performance and teaching, develop opportunities for pianists beyond the scope of the organization and offer leadership in developing musically-educated citizenry. By holding international piano competitions, solo recitals, and educational sessions the Gina Bachauer International Piano Foundation aims to:
>
> - Enrich the community by providing significant musical experiences for audiences and performers
> - Build an artistic/educational environment that will educate musicians and non-musicians to a higher caliber of understanding and appreciation
> - Recognize and encourage superb artistry and assist career development of deserving young pianists
> - Promote and perpetuate the pianistic art.[32]

It is for this reason that the author believes that the educational and developmental focus of the Bachauer Foundation, through its competitions and outreach programs, will be the organization's primary lasting legacy.

Repertoire Analysis Implications

As chapter 5 documents, contestants at all levels of competition presented an extensive variety and breadth of repertoire. In "Positive Approach to Contests,"

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[31] "Music-in-Our-Schools," *Gina Bachauer International Artists Piano Competition* (Salt Lake City: Gina Bachauer International Piano Foundation, 2006), 90.

[32] "Mission Statement," *Gina Bachauer International Artists Piano Competition* (Salt Lake City: Gina Bachauer International Piano Foundation, 2006), 90.

Ylda Novik notes that a major benefit of competitions for students and teachers is the exposure to a diverse selection of literature, a belief Pollei shares.[33] Certainly, anyone looking into a competition program book or attending such an event encounters a large array of repertoire. If one had attended every round of each Bachauer competition since 1976, one would have experienced more than 2000 works for solo piano.

During the course of this study, the author entered the repertoire programmed by each contestant for each competition year into a database, allowing each work to be catalogued and tallied. The tables in chapter 5 list the works competitors presented most often as well as each selection offered by the three highest-ranking contestants. The purpose of this analysis was to determine whether a contest winners' repertoire was the same or different from that most often offered by the other outstanding performers, and to ascertain whether Pollei's 1980 statement, "I can almost pick the winners by what they're going to play," is true.[34]

Analysis of the International Artists Competitions indicates that the winner's repertoire sometimes overlapped with that presented by other contestants and at other times was unique. In 1986, at least ten percent of the competitors programmed nearly half of gold medalist Alec Chien's repertoire choices. Chien also performed the most popular chamber music selection.[35] However, in 1979,

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[33] Novik, "Positive Approach to Contests,"17; Pollei, interview, October 26, 2009.

[34] Paul Wetzel, "The Most Famous Utah Competition in New York," *Salt Lake Tribune*, 15 June 1980.

[35] See pages 240-242 of this document.

winner Panayis Lyras' literature solo and concerto offerings were entirely individual, selected by no other contestant.[36] Other gold medalists fell between these two extremes. Gail Niwa, winner in 1991, had the most even distribution of repertoire in comparison to the other pianists. While she programmed two works not offered by any other competitor, she also performed two pieces presented by at least ten percent of the other contestants, including the most popular selection of the competition, Prokofiev's Sonata No. 7. She also chose the chamber work most commonly selected. Fewer than ten percent of the competitors programmed the remainder of her repertoire, although there was some overlap.[37]

Similar to the gold medalists of the Artists Competitions, certain winners of the International Young Artists Competitions presented some of the same repertoire as their competitors, while others were singular in their literature choices. In 2001, one-third of winner Kyu-Yeon Kim's offerings were among the most popular choices, programmed by at least ten percent of the contestants. Kim also performed the concerto offered the most that year.[38] In contrast to this, Kuok-Wai Lio, who placed first in 2005, was unique in all but one of his selections, including the concerto.[39] Although these results may initially appear similar to those of the Artists Competitions, it is important to note that a smaller percentage of the Young

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[36] See pages 225-226 of this document.

[37] See pages 249-251 of this document.

[38] See pages 278-279 of this document.

[39] See pages 280-281 of this document.

Artists winners' repertoire overlaps with the other pianists' choices in comparison to that of the Artists Competition gold medalists.

The winners of the International Junior Piano Competitions were predominantly individual in their literature selections. Apart from Ching Tao Aristo Sham's programming of Mendelssohn's *Rondo Capriccioso* in 2008, the only time winners performed works chosen by ten percent of the other contestants involved repertoire from the required National Conference on Piano Pedagogy composition lists in 1993 and 1996. Although three of Rachel Cheung's five solo pieces overlapped with that programmed by other pianists in 2004, fewer than ten percent of the competitors offered these works.[40]

These findings suggest that the relationship between a competition winner's choice of repertoire and that of the other contestants changes as the performers develop pianistically, moving from the junior-level contests to the mature artist-level events. Media observations consistently reported that the junior competitors performed with a musical maturity that belied their ages. Assuming this is true, one must regard the singular literature selections of the Junior Competition winners as a factor in their achievements. The outstanding performers were those with sufficient technical advancement to offer works others were, perhaps, unable to program, such as Stephen Beus' 1996 presentation of the fugue from Barber's Sonata Op. 26 and Zuo Zhang's 2000 performance of Liszt's Tarantella, S. 162.[41] This does not

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[40] See pages 292-293 of this document.

[41] See pages 289-291 of this document.

indicate that the pianists' choices caused their victory, but that the winning performers were those able to offer selections that others were not.

As contestants mature, the playing field becomes more technically balanced. Thus, there is less division between the literature choices of the Young Artists winners and their competitors than with their Junior Competition counterparts. At the artist level, repertoire selection is no longer an indicator of competition success. The fact that the gold medalists' programming may have much or nothing in common with their rivals implies that the significance is not in what literature they play, but in how artistically they perform. Occasionally the media notes the uniqueness of a winner's repertoire, such as Cédric Pescia's choice of Bach's *Goldberg Variations* and a Mozart concerto in 2002, but even in this situation maintains that success results from the highest artistry.[42]

The results of this analysis refute the idea that one can identify competition winners through their choice of literature. If contestants could win by selecting a specified combination of repertory, different from or similar to that of other competitors, then competitions truly would be a game of prediction or sport of technical prowess, and Bartók's famous quotation, that "Competitions are for horses, not artists," would ring true.[43] However, this study shows that musicianship rather than repertoire wins contests, leaving the horses for the racetrack and revealing that the Bachauer Competitions are for artists.

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[42] Catherine Reese Newton, "Swiss Wins Gold Medal for Piano Virtuosity," *Salt Lake Tribune*, 30 June 2002. See page 198 of this document.

[43] Lisa McCormick, "Higher, Faster, Louder: Representations of the International Music Competition," *Cultural Sociology* 3, no. 1 (March 2009): 13.

Recommendations for Further Study

1) Although this document mentioned certain aspects of the Gina Bachauer International Piano Foundation when relevant to the development of the competitions and educational programs, a detailed examination of the inner workings and complexities of such a non-profit organization was beyond the scope of this study. Future studies might explore and compare how other competitions, non-profit or otherwise, obtain funding and fiscal stability.

2) Regarding child performers, investigation into the relationship between society's continual desire to identify and develop talent at younger ages and the level of performance at junior competitions may provide insight into how best to structure such events.

3) With the increasing popularity of amateur competitions, discovering whether organizations offering them have experienced an increase in attendance or support from non-musicians as a result of these events may add another facet in determining these contests' worth.

4) Variations in repertoire requirements throughout the Bachauer's history may have limited the effectiveness of the literature study. Although solo repertoire requirements underwent only minor changes, most significantly in years celebrating certain composers' anniversaries, an examination of

literature from a competition with unchanging requirements for an extensive period of time may produce more definitive results.

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APPENDIX A

List of Competitions by Year

1976
Inaugural Brigham Young University International Piano Competition

1977
Second Brigham Young University International Piano Competition

1978
Third Gina Bachauer International Piano Competition

1979
Fourth Gina Bachauer International Piano Competition

1980
Fifth Gina Bachauer International Piano Competition

1982
Utah Symphony Sixth Gina Bachauer International Piano Competition

1984
Utah Symphony Seventh Gina Bachauer International Piano Competition

1986
Utah Symphony Eighth Gina Bachauer International Piano Competition

1987
Gina Bachauer/Young Chang Piano Competition for Young Artists

1988
Ninth Gina Bachauer International Piano Competition

1990
Second Junior Gina Bachauer International Piano Competition

1991
Tenth Gina Bachauer International Piano Competition

1993
Third Junior Gina Bachauer International Piano Competition

1994
Eleventh Gina Bachauer International Piano Competition

1996
Fourth Junior Gina Bachauer International Piano Competition
and
1996 PianoTeams® International Competition

1997
Fifth Junior Gina Bachauer International Piano Competition
and
1997 PianoTeams® International Competition

1998
Twelfth Gina Bachauer International Piano Competition

1999
1999 Gina Bachauer Young Artists International Piano Competition

2000
2000 Gina Bachauer International Junior Piano Competition

2001
2001 Gina Bachauer International Young Artists Piano Competition

2002
Thirteenth Gina Bachauer International Artists Competition

2003
Gina Bachauer International Amateur Piano Competition

2004
2004 Gina Bachauer International Junior Piano Competition
and
2004 International PianoTeams® Competition

2005
2005 Gina Bachauer International Young Artists Piano Competition

2006
Fourteenth Gina Bachauer International Artists Competition

2008
2008 Gina Bachauer International Junior Piano Competition
and
2008 Gina Bachauer International Young Artists Piano Competition

2010

Fifteenth Gina Bachauer International Artists Competition

APPENDIX B

List of Competitors and Winners by Year

1976: Inaugural Brigham Young University International Piano Competition

Competitors

Reid Alexander, *USA*
James Brimhall, *USA*
Bill Brown, *USA*
Annette Emerson, *USA*
Christopher Giles, *USA*
Ronald Graham, *USA*
David Hatch, *USA*
Doug Humpherys, *USA*
Stephanie Hutchinson, *USA*
Luke Jensen, *USA*
William Marsden, *USA*
Tom Olavson, *USA*
Del Parkinson, *USA*
Mary Catherine Pendleton, *USA*
Richard Roberson, *USA*
Peter Simon, *USA*
Myrna Lynn South, *USA*
Andrew Willis, *USA*

Winners

Gold Medalist: Douglas Humpherys, *USA*
Silver Medalist: Christopher Giles, *USA*
Bronze Medalist: Andrew Willis, *USA*
Fourth Prize: Del Parkinson, *USA*

1977: Second Brigham Young University International Piano Competition

Competitors

Kendall Ross Bean, *USA*
William Bloomquist, *USA*
Zelma Bodzin, *USA*
Wendy Brown, *USA*
John J. Carpenter, *USA*
Marilyn Collard, *USA*
Debbie Dewey, *USA*
Stephen Drury, *USA*
Annette Emerson, *USA*
Robert Clipper Erickson, *USA*
Ann Flamank, *USA*
John Frauzel, *Canada*
Jane Gibson, *USA*
Christopher Giles, *USA*
Ronald Graham, *USA*
Mark Hansen, *USA*
Gregory Harwood, *USA*
David Hatch, *USA*
Barbie Houser, *USA*
Luke Jensen, *USA*
Sung-Hye Kim, *Korea*
Della Ming Lin, *USA*
Melinda Moody, *USA*
Lenora Ford Neal, *USA*
Tom Olavson, *USA*
Mark Park, *USA*
Del Parkinson, *USA*
Sue Parsons, *USA*
Terry Peterson, *USA*
Gregory Presley, *USA*
Sophia Rizov-Gilmson, *Russia*
Robert Sage, *USA*
Susan Smith Salmon, *USA*
Diana Kay Semon, *USA*
Jeffrey Shumway, *USA*
Mack Wilberg, *USA*
Dorothy Woster, *USA*
Lu-Ping Yang, *Taiwan/USA*
John Young, *USA*

Winners

Gold Medalist: Christopher Giles, *USA*
Silver Medalist: Jeffrey Shumway, *USA*
Bronze Medalist: Marilyn Collard, *USA*
Fourth Prize: Della Ming Lin, *USA*

1978: Third Gina Bachauer International Piano Competition

Competitors

Max Buhler, *USA*
Jeffrey Campbell, *USA*
Alan Chow, *USA*
Alvin Chow, *USA*
James Dennihan, *USA*
José Henrique Cabral Duprat, *Brazil*
Michael Fardink, *USA*
Jodi Gandolfi, *USA*
Jane Gibson, *USA*
Arthur Greene, *USA*
Mark R. Hansen, *USA*
Jane Harty, *USA*
Jaquelyn M. Helin, *USA*
Lynn A. Lauderdale-Hinds, *USA*
Dale W. Lee, *USA*
Kathryn Lewis, *USA*
Della Ming Lin, *USA*
Howard Lubin, *USA*
Steven Mayer, *USA*
Melinda Moody, *USA*
Edward Newman, *USA*
David Northington, *USA*
Mary Catherine Pendleton, *USA*
Sophia Rizov-Gilmson, *Russia*
Richard Roberson, *USA*
Neil Rutman, *USA*
Dorothy Ellen Siegert, *USA*
Susan Sleight, *USA*
Haskell B. Small, *USA*
Frederick Ray Weldy, *USA*
Mack Wilberg, *USA*
Betty Woo, *USA*

Winners

Gold Medalist: Arthur Greene, *USA*
Silver Medalist: Edward Newman, *USA*
Bronze Medalist: Steven Mayer, *USA*

1979: Fourth Gina Bachauer International Piano Competition

Competitors

Gregory Allen, *USA*
Peter Amstutz, *USA*
Julie Bees, *USA*
Dorothy Worster Brandwein, *USA*
Myung-Hee Chung, *Korea*
Marilyn Collard, *USA*
Carlos Correa, *Peru*
Pavlina Dokovska, *Bulgaria*
Ann Flamank, *USA*
Jane Gibson, *USA*
Hilla Khursedji, *India*
Alban Kojima, *Japan*
Steven Hall, *USA*
Moses Hogan, *USA*
Patricia Hoy, *Canada*
Ingrid Jacoby, *USA*
Aglaia Koras, *USA*
Dale Lee, *USA*
Michael Lewin, *USA*
Chiu-Ling Lin, *Taiwan*
Panayis Lyras, *Greece*
David Northington, *USA*
Gregory Presley, *USA*
Yaron Ross, *Israel*
Donald Ryan, *Trinidad*
Paul Gregory Sahlman, *USA*
Barry Salwen, *USA*
Susan Scranton, *USA*
Jeffrey Shumway, *USA*
Marc Silverman, *USA*
Haskell Small, *USA*
Margaret Stanton, *USA*
Claudius Tanski, *West Germany*
Colette Valentine, *USA*
William Westney, *USA*
Mack Wilberg, *USA*
Kuei Pin Yeo, *Indonesia*

Winners

Gold Medalist: Panayis Lyras, *Greece*
Silver Medalist: Marc Silverman, *USA*
Bronze Medalist: Gregory Allen, *USA*

1980: Fifth Gina Bachauer International Piano Competition

Competitors

Marco Antonio de Almeida, *Brazil*
Peter Arnstein, *USA*
James Barbagallo, *USA*
Julie Bees, *USA*
Michael Blum, *USA*
Myung-Hee Chung, *Korea*
Gerardo Constantini, *Peru*
France de Guise, *Canada*
Thomas G. Dickinson, *USA*
Karina Eberl, *USA*
Jane Gibson, *USA*
Sophia Gilmson, *USSR*
Altan Gokcen, *USA*
Gary Goodman, *USA*
Duane Hulbert, *USA*
Ingrid Jacoby, *USA*
Hidemi Kitajima, *Japan*
Steven Kemper, *USA*
William Koehler, *USA*
Dean Kramer, *USA*
Irena Kutin, *Poland*
Dale Lee, *USA*
Beth Levin, *USA*
Zelma Bodzin Levy, *USA*
Faina Lushtak, *Russia/USA*
Thomas J. Lymenstull, *USA*
Jeff Manookian, *USA*
Alan Marks, *USA*
Julian Martin, *USA*
Michael McFrederick, *USA*
Momoro Ono, *Japan/USA*
Lydia Orias, *Great Britain/USA*
Liliane Questel, *Haiti/USA*
Roberta Rust, *USA*
Donald Ryan, *Trinidad/USA*
Rico Saccani, *Italy*
Virginia Belwood Shelton, *USA*
Jeffrey Shumway, *USA*
Peter Simon, *USA*
Boris Slutsky, *USSR/USA*
Tibor Szasz, *Hungary*
Michael Thomopoulos, *USA*
Paul Verona, *USA*
Peter Vinograde, *USA*
David Wehr, *USA*
Frank Wiens, *USA*
Myuki Yamaoka, *Japan*
Janis Zemzars, *USA*

Winners

Gold Medalist: Duane Hulbert, *USA*
Silver Medalist: James Barbagallo, *USA*
Bronze Medalist: Marco Antonio de Almeida, *Brazil*

1982: Utah Symphony Sixth Gina Bachauer International Piano Competition

Competitors

Efrem, Van Bergman, *USA*
Jeffrey Biegel, *USA*
Bernadene Blaha, *Canada*
Michael J. Caldwell, *USA*
Angela Cheng, *Hong Kong/Canada*
He-Lyun Chung, *Korea*
Walter Cosand, *USA*
David Deveau, *USA*
Thomas G. Dickinson, *USA*
Michael Dulin, *USA*
Sara Faust, *West Germany/USA*
Alexander Lee Frick, *USA*
Susan Garrelts, *USA*
Constance Geanakoplos, *USA*
Michael Gurt, *USA*
Akiko Hata, *Japan*
Diane Hidy, *USA*
Babette Hierholzer, *West Germany*
Eric Himy, *USA*
Sayuri Iida, *Japan*
Diana Kacso, *Brazil/USA*
Kevin Kenner, *USA*
Young-Bae Kim, *Korea*
Christina Kiss, *Hungary*
Alexander Kuzmin, *USSR/USA*
Vladimir Levtov, *USSR/Canada*
Paul Maillet, *USA*
Kumi Ogano, *Japan*
Valery Pereplyotchik, *USSR/USA*
Joanne Polk, *USA*
Stephen Prutsman, *USA*
Liliane Questel, *Haiti/USA*
Francisco Rennó, *Brazil*
Claudio Richerme, *Brazil*
Dan Riddle, *USA*
John Salmon, *USA*
Kimberly Schmidt, *USA*
Joachim Segger, *West Germany/Canada*
Sandra Shapiro, *USA*
Leslie Sixfin, *USA*
Boris Slutsky, *USSR/USA*
Vytautas J. Smetona, *USA*
Timothy Smith, *USA*
Tanya Stambuk, *USA*
Mary-Elizabeth Stephenson, *USA*
Susan Svercek, *USA*
Marilyn Swan, *USA*
Aleksei Takenouchi, *Japan/USA*
Robert Taub, *USA*
Peter Vinograde, *USA*
Donna-Lee Weng, *USA*
Eve Wolf, *USA*
Miyuki Yamaoka, *Japan*
Brian Zeger, *USA*

Winners

Gold Medalist: Michael Gurt, *USA*
Silver Medalist: Diana Kacso, *Brazil/USA*
Bronze Medalist: Alexander Kuzmin, *USSR/USA*
Fourth Prize: Timothy Smith, *USA*
Fifth Prize: Sayuri Iida, *Japan*
Sixth Prize: Boris Slutsky. *USSR/USA*

1984: Utah Symphony Seventh Gina Bachauer International Piano Competition

Competitors

Robert J. Boguslaw, *USA*
Jaime C. Bolipata, *Philippines*
Thomas Brown, *USA*
David Buechner, *USA*
Phillip Bush, *USA*
Domna Candido, *USA*
Olivier Cazal, *France*
Hung-Kuan Chen, *Taiwan/USA*
Angela Cheng, *Hong Kong/Canada*
Marek Z. Chwastek, *Poland/USA*
Dmitry Cogan, *USSR/USA*
Beverly Norton Coulter, *USA*
Kenneth Dake, *USA*
Eric, Davoust, *France*
Stephen Drury, *USA*
Jennifer Eley, *USA*
Dmitry Feofanov, *USSR/USA*
Yuval Fichman, *Israel/Canada*
Naoki Fukuda, *Japan*
John Gaffney, *USA*
Constance Geanakoplos, *USA*
Steven Glaser, *USA*
Seung-Un Ha, *Korea/USA*
Eduardus Halim, *Indonesia/USA*
Thomas Hansen, *USA*
Arthur Hart, *Romania/USA*
Geoffrey Haydon, *USA*
Eric Himy, *USA*
Daniel Paul Horn, *USA*
Daniel Horne, *USA*
Fei-Ping Hsu, *PR China*
Mayumi Kameda, *Japan/France*
Young Ho Kim, *Korea/USA*
Jon Klibonoff, *USA*
William Koehler, *USA*
Margarita Krasteva-Protic, *Bulgaria*
Liani La Rose, *USA*
Alissa Leiser, *USA*
Michael Lewin, *USA*
William Maiben, *USA*
Jeff Manookian, *USA*
Hae-Sung Min, *Korea*
Thomas Otten, *USA*
Macij Piotrowski, *Poland*
Lawrence Pitchko, *Canada*
Rolf Plagge, *West Germany*
Joanne Polk, *USA*
Marc Ponthus, *France*
Jeffrey L. Price, *USA*
Dmitry Rachmanov, *USSR/USA*
Joseph Ries, *USA*
Alfred Rizzo, *USA*
Robert Rust, *USA*
Philip Sabransky, *USA*
Kathryn Selby, *Australia/USA*
Paul Shaw, *Jamaica/USA*
Ori Steinberg, *Israel/USA*
Clive Swansbourne, *Great Britain*
Aleksei Takenouchi, *Japan/USA*
Colette Valentine, *USA*
George Vona, *Canada*
Amy Wang, *Taiwan/USA*
David Allen Wehr, *USA*
William Wolfram, *USA*
Emily Wong, *USA*
Da Ming Zhu, *PR China*
Liora Ziv-Li, *Israel/Great Britain*

Winners

Gold Medalist: David Buechner, *USA*
Silver Medalist: Jon Klibonoff, *USA*
Bronze Medalist: Rolf Plagge, *Germany*
Fourth Prize: Angela Cheng, *Hong Kong/Canada*
Fifth Prize: Yuval Fichman, *Israel/Canada*
Sixth Prize: Liora Ziv-Li, *Israel/Great Britain*

1986: Utah Symphony Eighth Gina Bachauer International Piano Competition

Competitors

Charles Abramovic, *USA*
David Ascanio, *Venezuela*
Dan Atanasiu, *Romania*
Jonathan Bass, *USA*
Evelyne Brancart, *Belgium/USA*
Harriet Petherick Bushman, *Great Britain*
Muriel Chemin, *France*
Alec Chien, *Hong Kong/USA*
Mia Chung, *USA*
Myung-Hee Chung, *Korea/USA*
Peter Collins, *USA*
Heather Coltman, *Zambia/USA*
Anne Constantin, *France*
Kenneth Dake, *USA*
Gary Davenport, *USA*
Annette De Medio, *USA*
Stephen Drury, *USA*
Thomas Duis, *West Germany*
Vladimir Egiasarow, *USSR/Norway*
Anna Cristina Fonséca, *Brazil*
Brandt Fredriksen, *USA*
Brian Keith Gould, *USA*
Jairo Grossi, *Brazil*
Steven Heyman, *USA*
Diane Hidy, *USA*
Babette Hierholzer, *West Germany*
Douglas Iuri, *Brazil*
Andrew Iverson, *USA*
James Johnson, *USA*
Igor Kamenz, *West Germany*
Sook-Chung Kim, *Korea*
Roy Kogan, *USA*
Joo Ann Koh, *Singapore*
Ja-Eun Koo, *Korea*
Horacio Korolik, *Argentina*
Thomas Labé, *USA*
Alissa Leiser, *USA*
Daniel Lessner, *USA*
Christopher Lewis, *USA*
Sheila Lowery, *USA*
Benedetto Lupo, *Italy*
Marek Mizera, *Poland*
Glen Montgomery, *Canada*
Thomas Otten, *USA*
Nelson Padgett, *USA*
Bruno Peltré, *France*
Joanne Polk, *USA*
José Ramos-Santana, *Puerto Rico*
Piers Ricketts, *Great Britain*
Neil Rutman, *USA*
Lisa Spector, *USA*
Anna Szpilberg, *USSR/Poland/Canada*
Claude Webster, *Canada*
David Wehr, *USA*
Frederick Weldy, *USA*
Arnan Wiesel, *Israel*
Ming Yang, *PR China*
Paner Ying, *PR China*

Winners

Gold Medalist: Alec Chien, *Hong Kong/USA*
Silver Medalist: Thomas Duis, *West Germany*
Bronze Medalist: Benedetto Lupo, *Italy*
Fourth Prize: José Ramos-Santana, *Puerto Rico*
Fifth Prize: Frederick Weldy, *USA*
Sixth Prize: Evelyne Brancart, *Belgium/USA*

1987: Gina Bachauer/Young Chang Piano Competition for Young Artists

Unfortunately, neither the Gina Bachauer Archive at the Harold B. Lee Library of Brigham Young University in Provo nor the Gina Bachauer International Piano Foundation offices in Salt Lake City have retained a copy of the program for the 1987 contest. Although a complete competitor list is currently unavailable, the winners from each division are listed below.

Winners – Level I (Junior Division)
First Prize: Kathryn Ede, *USA*
Second Prize: Janae Codner, *USA*
Third Prize: Tanya Bannister, *Hong Kong*

Winners – Level II (Senior Division)
First Prize: Eugene Watanabe, *USA*
Second Prize: Christie Perry, *USA*
Third Prize: Alexander Yau, *USA*

1988: Ninth Gina Bachauer International Piano Competition

Competitors

Angela Annese, *Italy*
Joachim Arnold, *West Germany*
Jonathan Bass, *USA*
Charlotte Behrendt, *USA*
Ivani Cardoso, *Brazil*
Oliver Cazal, *France*
Vivian Choi, *Hong Kong*
Alan Chow, *USA*
Lawrence Clapp, *USA*
Mark Clinton, *USA*
Jacques Després, *Canada/USA*
Arnon Erez, *Israel*
Steven Erickson, *USA*
Alan Gampel, *USA*
Geng Xiao Xing, *PR China*
Christian Gianni, *West Germany/USA*
Daniel Gortler, *Israel*
Steven Graff, *USA*
Robin Hancock, *USA*
Eckhart Heiligers, *West Germany*
Richard Held, *USA*
Pasquale Iannone, *Italy*
Andrew Iverson, *USA*
Krzysztof Jabłóncki, *Poland*
Helene Jeanney, *France*
Kevin Kenner, *USA*
Daejin Kim, *Korea*
Michael Kim, *Canada*
Wojciech Kocyan, *Poland*
Kong Xiang-dong, *PR China*
David Korevaar, *USA*
Vanessa Latarche, *England*
Jason Li, *Canada*
Liu Yi-fan, *PR China/USA*
Lu Ning, *PR China*
Andrew Millar, *New Zealand*
Frederick Moyer, *USA*
Robert Nakéa, *USA*
Kevin Oldham, *USA*
Momoro Ono, *Japan/USA*
Thomas Otten, *USA*
Anthony Padilla, *USA*
James Parker, *Canada*
Dariusz Pawlas, *Poland*
Alfredo Perl, *Chile*
Zecharia Plavin, *Israel*
Marc Ponthus, *France*
Karol Radziwonowicz, *Poland*
Andreu Riera, *Spain*
Jean Saulnier, *Canada*
Buckard Schliessmann, *West Germany*
Rena Sharon, *Canada*
Paul Shaw, *Jamaica*
Ori Steinberg, *Israel*
Leena Suhonen, *Finland*
Shinnosuke Tashiro, *Japan*
Thomas Tirino, *USA*
Edward Wolanin, *Poland*
Zhang Qing, *PR China*
Asaf Zohar, *Israel*

Winners

Gold Medalist: Kong Xiang-dong, *PR China*
Silver Medalist: Alan Chow, *USA*
Bronze Medalist: Eckart Heiligers, *West Germany*
Fourth Prize: Joachim Arnold, *West Germany*
Fifth Prize: Kevin Kenner, *USA*
Sixth Prize: James Parker, *Canada*

1990: Second Junior Gina Bachauer International Piano Competition

Competitors – Level I (Junior Division)

Jennifer Aikele, *USA*
Jonathan Chiu, *USA*
Doris Cho, *USA*
Elena Cho, *USA*
Austin Chung, *USA*
Melissa Haney, *USA*
Elaine Kim, *USA*
Lilly Kim, *USA*
Margaret Lee, *USA*
Tristan Moore, *USA*
Jenny Naylor, *USA*
Erin Prestwich, *USA*
Ryan Takemoto, *USA*
Jospeh Watters III, *USA*

Winners

First Prize: Jennifer Aikele, *USA*
Second Prize: Jonathan Chiu, *USA*
Third Prize: Elaine Kim, *USA*

Honorable Mentions

Austin Chung, *USA*
Tristan Moore, *USA*
Ryan Takemoto, *USA*

Competitors – Level II (Senior Division)

Sam Aikele, *USA*
Angela Au, *Hong Kong*
Kim Bailey, *USA*
Ben Chen, *PR China*
Sophia Chen, *PR China*
Jason Geary, *USA*
Mira Gill, *USA*
Tamami Honma, *Japan*
Lara Lambert, *USA*
Wei Le, *PR China*
Wei Hu Mao, *PR China*
Holly Miller, *USA*
Ruriko Osawa, *Japan*
Vanessa Polgar, *USA*
Elisa Rha, *Canada*
Jeffery Savage, *USA*
Mary Ann Siggard, *USA*
Margaret Tseng, *Taiwan*
LaMar Watts, *USA*
Francis Yang, *USA*

Winners

First Prize: Tamami Honma, *Japan*
Second Prize: Wei Hu Mao, *PR China*
Third Prize: Wei Le, *PR China*

Honorable Mentions

Angela Au, *Hong Kong*
Ben Chen, *PR China*
LeMar Watts, *USA*

1991: Tenth Gina Bachauer International Piano Competition

Competitors

Grigori Alechin, *USSR*
Seizo Azuma, *Japan*
Armen Babakhanian, *USSR*
Sergei Babayan, *USSR/USA*
Edward Bak, *USA*
Jonathan Bass, *USA*
Howard Cass, *Canada/USA*
Olivier Cazal, *France*
Tao Chang, *Hong Kong*
Melvin Chen, *USA*
Ruei-bin Chen, *Taiwan/Austria*
Wai Cheng, *Hong Kong*
Mark Clinton, *United States*
Claude Collet, *France*
Jodie Gelbogis DeSalvo, *USA*
Matthew Edwards, *USA*
Violetta Egorova, *USSR*
Akira Eguchi, *Japan*
Timothy Ehlen, *USA*
Massimiliano Frani, *Italy*
James Giles, *USA*
Kirill Gliadkovsky, *USSR*
Débora Halász, *Brazil*
Jennifer Hayghe, *USA*
Eric Himy, *USA*
Pasquale Iannone, *Italy*
Yoram Ish-Hurwitz, *The Netherlands*
Ilia Itin, *USSR*
Stephen Johnson, *USA*
Andrey Kasparov, *USSR*
Wojciech Kocyan, *Poland*
Claude Labelle, *Canada*
Chin Yan Lau, *Hong Kong*
Elyane Laussade, *USA*
Valentina Lisitsa, *USSR*
Peter Longworth, *England/Canada*
Eric Machanic, *USA*
Peter Mack, *Ireland*
Ranaldo Marcondes, *Brazil*
William Marsden, *USA*
Oleg Marshev, *USSR*
Ervin Nagy, *Hungary*
Gail Niwa, *USA*
Mehmet Okonsar, *Turkey*
Anthony Padilla, *USA*
Chong Whun Park, *South Korea*
Lolita Petrovskaya, *USSR*
Sasha Popovich, *Yugoslavia*
Kyung Un Rhee, *Korea/USA*
Paige Roberts, *USA*
Jean Saulnier, *Canada*
Benjamin Saver, *Yugoslavia*
Jean Schneider, *USA*
Sun Ci-Ying, *PR China*
Ivana Švarc, *Yugoslavia*
Tian Jiang, *PR China*
Simon Vidor, *Ghana/England*
Golda Wainberg-Tatz, *Lithuania/Israel*
Jeannie Yu, *Korea/USA*
Zhao Ling, *PR China*

Winners

Gold Medalist: Gail Niwa, *USA*
Silver Medalist: Armen Babakhanian, *USSR*
Bronze Medalist: Ilia Itin, *USSR*
Fourth Prize: Violetta Egorova, *USSR*
Fifth Prize: Ruei Bin Chen, *Taiwan/Austria*
Sixth Prize: Mehmet Okonsar, *Turkey*

1993: Third Junior Gina Bachauer International Piano Competition

Competitors – Level I

Emily Aikele, *USA*
Stephen R. Beus, *USA*
Daniela Bracchi, *USA*
Gregory Scott Brown, *USA*
Joanne Chiu, *USA*
Hilary Coombs, *USA*
Anne Marie (Annemie) Cuculiza, *Peru*
Christina Carol Dayton, *USA*
Jillian Tikka Detwiler, *USA*
Melinda Margaret Faylor, *USA*
Rina Hiratsuka, *USA*
Grace Eunhae Kim, *USA*
Randy King, *USA*
Thienluong "Domi" Le, *USA*
Colleen Lee, *Hong Kong*
Margaret Lee, *USA*
Paulina Leschenko, *Russia/Belgium*
Brenda Li, *USA*
Kyle Luo, *USA*
Monica Ohuchi, *USA*
Jane Nana Park, *USA*
Mihana Sherwood, *USA*
Bryce Smith, *USA*
Lavaniya Sutton, *USA*
Norikiyo Ueno, *USA*
Gilles Vonsattel, *USA*
Wen Leana, *PR China*
Annie (Ang) Yu, *USA*

Winners

First Prize: Colleen Lee, *Hong Kong*
Second Prize: Monica Ohuchi, *USA*
Third Prize: Daniela Bracchi, *USA*
Fourth Prize: Gilles Vonsattel, *USA*
Fifth Prize: Stephen R. Beus, *USA*
Sixth Prize: Gregory Scott Brown, *USA*

Competitors – Level II

Jaime Lin Aikele, *USA*
Bo Pang, *PR China*
Dylan K. Chan, *USA*
Jessie Chang, *USA*
Jennifer Kayjean Cheng
Jonathan Chiu, *USA*
Paul Edward Clayton, *USA*
Juli Draney, *USA*
Cynthis Heideman, *USA*
Kyung-Hee Jun, *USA*
Dione Biondi Knowles, *USA*
Francie M. Lin, *USA*
Liliana Loofbourow, *USA*
Adriana Magdovski, *USA*
Aaron Chul Ee McClaskey, *USA*
Amanda Moody, *USA*
K. Naomi Sanshez, *USA*
Daniel Waiman, *Russia/Israel*
Lamar Watts, *USA*
Sam Welsh, *USA*
Noelle Willes, *USA*
David Wolff, *USA*
Sumire Yochida, *USA*

Winners

First Prize: Bo Pang, *PR China*
Second Prize: Daniel Waiman, *Russia/Israel*
Third Prize: Aaron McClaskey, *USA*
Fourth Prize: Amanda Moody, *USA*
Fifth Prize: Jaimie Lin Aikele, *USA*
Sixth Prize: Adreana Magdovski, *USA*

1994: Eleventh Gina Bachauer International Piano Competition

Competitors

Sherri Adams, *USA*
Audrey Andrist, *Canada*
Nicholas Angelich, *France*
Bernadette Anne Balkus, *Australia*
Bo Pang, *PR China*
Zita Bodrogi, *Hungary*
Sean David Botkin, *USA*
André Carrara, *Brazil*
Allessandro Cesaro, *Italy*
Juan José Chuquisengo, *Peru*
Derison Duarte, *USA/Brazil*
Lorenz Raphael Ehrsam, *Switzerland*
Alexis Feo Fernandez, *Cuba*
Filippo Gamba, *Italy*
Alan Gampel, *USA*
James Giles, *USA*
Thomas Martin Grubmüller, *Germany*
Rafael Guerra, *Mexico*
Tamari Gurevich, *Republic of Georgia*
Laura Louise Hibbard, *Canada*
Pasquale Iannone, *Italy*
Yakov Kasman, *Russia*
Adam Kent, *USA*
Michael Kim, *Canada*
Won Kim, *Korea*
Kriszta Kovács, *Hungary*
Hugues Leclere, *France*
Eric Gordon Le Van, *USA*
Peter Longworth, *USA*
Peter Mack, *Ireland/USA*
Michelle Mares, *Canada*
Jura Margulis, *Germany*
Oleg Marshev, *Russia*
Letizia Michielon, *Italy*
Maxim Eugene Mogilevsky, *Russia*
Anthony Molinaro, *USA*
Daria Monastyrski, *Israel*
Leonel Morales, *Spain*
Irina Morozova, *USA*
Yoshikazu Nagai, *Japan*
Robert Nakéa, *USA*
Koji Oikawa, *Japan*
Bridget Olavson, *USA*
Anthony Padilla, *USA*
Rachel Mary Quinn, *Ireland*
Hannes Rox, *Germany*
Gabriel Sanchez, *USA*
Claudio Santoro, *Argentina*
Ragna Schirmer, *Germany*
Stella Simakova, *Russia*
Ross Smith, *USA*
Sasha Starcevich, *USA*
Giampaolo Stuani, *Italy*
Hayuru Taima, *USA*
Sérgio Tavares, *Brazil*
Dmitrij Teterin, *Russia*
Kajuko Uzuka, *Japan*
George Vatchnadze, *Republic of Georgia*
Alexander Vershinin, *Russia*
Gabriele Maria Vianello, *Italy*
Eugene Watanabe, *USA*
Ying Paner, *PR China*
Genadi Zagor, *Israel*

Winners

Gold Medalist: Nicholas Angelich, *France*
Silver Medalist: Dmitrij Teterin, *Russia*
Bronze Medalist: Filippo Gamba, *Italy*
Fourth Prize: George Vatchnadze, *Republic of Georgia*
Fifth Prize: Pasquale Iannone, *Italy*
Sixth Prize: Giampaolo Stuani, *Italy*

1996: Fourth Junior Gina Bachauer International Piano Competition

Competitors – Level I

Rushaniya Abbiassova, *Russia*
Julius Lee Abrahams, *USA*
Stephen Beus, *USA*
Jonathan Bowman, *USA*
Eric Brelsford, *USA*
Gregory Brown, *USA*
Melody Brown, *USA*
Carolyn Chiang, *USA*
Joanne Chiu, *USA*
Hilary Coombs, *USA*
Jonathan Coombs, *USA*
Genevieve Cuevas, *USA*
Karen Davidson, *USA*
Kristin Figard, *USA*
Stanislav Gallin, *Czech Republic*
Gerta Grimci, *Albania*
James Huber, *USA*
Rachel Ing, *USA*
Mariko Ishii, *Japan*
Shirley Jacob, *USA*
Joseph Jones, *USA*
Noriko Kadomoto, *USA*
Jenny Kang, *USA*
Sean Kennard, *USA*
Erica Kim, *USA*
Jacob Koshimaki, *USA*
Yvonne Lai, *USA*
Melba Latu, *USA*
Thomas Lee, *USA*
Chang C. Liu, *USA*
Joshua Massicot, *USA*
Katie Mueller, *USA*
Masaaki Nakao, *Japan*
Yuka Nishii, *USA*
Erika Numamitsu, *Japan*
Cali Raymond, *USA*
Elizabeth Ro, *USA*
Yuji Sasaki, *Japan*
Regina Shenderovich, *Russia*
James Shin, *USA*
Brandon Stewart, *USA*
Nicholas Tafoya, *USA*
Hiroka Tago, *Japan*
Majestic Tam, *Canada*
Hiroko Ueno, *Japan*
Ayumi Wada, *Japan*
Amalie Wickes, *USA*
Elspeth Whetten, *USA*
Joy Ye, *USA*
Annie Yu, *USA*
Jason Zhou, *USA*

Winners

First Prize: Stephen Beus, *USA*
Second Prize: Erika Numamitsu, *Japan*
Third Prize: Jonathan Coombs, *USA*
Fourth Prize: Melody Brown, *USA*
Fifth Prize: Sean Kennard, *USA*
Sixth Prize: Brandon Stewart, *USA*

Competitors – Level II

Alexandre Abdoulaev, *USA*
Deborah Abel, *USA*
Jonathan Lee Abrahams, *USA*
Amy Astle, *USA*
Wendy Astle, *USA*
Tanya Bannister, *United Kingdom*
Cassie Beard, *USA*
Emile Blondel, *USA*
Nathan Andrew Brandwein, *USA*
Catherine Brower, *USA*
Desirae Brown, *USA*
Karen Chapman, *USA*
Vivian Choi, *Australia*
Angela Chou, *USA*
Elaine Chung, *USA*
Maria Elisa Dastrup, *USA*
Jared Dong, *USA*
Tamas Erdi, *Hungary*
Joseph Fifield, *USA*
Alessandra Fiorillo, *Italy*
Martin Fisl, *Czech Republic*
Marisa Gupta, *USA*
Emily Heider, *USA*
Elaine Hughes, *USA*
Amanda Jutte, *USA*
Wing Chong Kam, *Hong Kong*
Hideki Kaneda, *Japan*
Martin Karlicek, *Czech Republic*
Elaine Kim, *USA*
Sonja Kim, *USA*
Lilly Kim, *USA*
Randy King, *USA*
Dione Knowles, *USA*
Kalotini Latu, *USA*
James Laudie, *USA*
Eun-Kyung Lee, *USA*
Jonathan Lee, *USA*
Sheryl Lee, *Hong Kong*
Michelle Leung, *Canada*
Eva Lou, *USA*
David Luker, *USA*
Jessica Makin, *USA*
Richard Marshall, *USA*
Andrea Moore, *USA*
Jenny Naylor, *USA*
Marilyn Nelson, *USA*
Josephine Ou, *USA*
So-Yeon Park, *USA*
Jera Lin Raymond, *USA*
Deborah Reed, *USA*
Takako Sakaba, *Japan*
Chiharu Sudo, *Japan*
Hiromi Takaoka, *USA*
Jacqueline Tait, *USA*
Diamond Tam, *Canada*
Aubrey Taow, *USA*
Bryan Wallick, *USA*
Samuel Welsh, *USA*
Breelyn Wilky, *USA*
Angela Wu, *USA*
Sze-Yen Yan, *USA*
Sandy Zhang, *USA*

Winners

First Prize: Wing Chong Kam, *Hong Kong*
Second Prize: Catherine Brower, *USA*
Third Prize: Jenny Naylor, *USA*
Fourth Prize: Desirae Brown, *USA*
Fifth Prize: So-Yeon Park, *USA*
Sixth Prize: Chiharu Sudo, *Japan*

1996: PianoTeams® International Competition

Competitors

Team 1, *Orem, Utah*
Rachel Fugal, Janalyn Holman
Kalotini Latu, Mafileo Latu
Melba Latu

Team 2, *Alpine, Utah*
Jamie Ellison, Tricia Ellison
Libby Nielson, Mary Nielson
Tamara Seeney

Team 3, *Sandy, Utah*
Courtney Boyce, Christine Embley
Jacob Koskimaki, Katie Mueller
Matti Wood

Team 4, *Sandy, Utah*
Autumn Aston, Rachel Colton
Breanne Davies, Jeanette Gamero
Emily Wetzel

Team 5, *Sandy, Utah*
Shantelle Brewer, Camille Hilton
Rebecca Olsen, Natalie Thompson
Alisha Witzel

Team 6, *Honolulu, Hawaii*
Genevieve Cuevas, Noriko Kadomoto
Sean Kennard, Yuka Nishi
Hiromi Takaoka

Team 7, *Boulder, Colorado*
Cassidy Croghan, Kyle McCullough
Matt Hohensee, Maureen Pozzi
Maggie Remstad

Team 8, *Provo, Utah*
Jonathan Bowman, Jared Dong
Allesandra Fiorillo, James Laudie
Olivia Wang

Team 9, *Shreveport, Louisiana*
Sarah Brandon, Melissa Brannon
Elizabeth Cox, Stephanie O'Laughlin
Michael Wiener

Team 10, *Orem, Utah*
Kimberly Hansen, Shirley Jacob
Wayne Latu, Justin Perry
Jonathon Vineyard

Team 11, *Idaho Falls, Idaho*
Cassie Beard, Jessie Grigg
Cali Raymond, Jera Lin Raymond
Deborah D. Reed

Team 12, *Algodones, New Mexico*
Karen Davidson, John P. Schawartz
Michelle Sego, Melissa Sego
Nicholas Tafoya

Team 13, *Shreveport, Louisiana*
James Huber, Candance Johnson
Emily Knaub, Toi Petteway
Nathan Schlictemier

Winners
First Prize: Team 8, *Provo, Utah*
Second Prize: Team 10, *Orem, Utah*
Third Prize: Team 6, *Honolulu, Hawaii*

1997: Fifth Junior Gina Bachauer International Piano Competition

Competitors

Aleksandr Bernhard, *USA*
Shane Bowles, *UK/Scandinavia*
Jonathan Bowman, *USA*
Hilary Coombs, *USA*
Angel Kai-Ling Chang, *USA*
Andrew Chau-Le, *Vietnam*
Carolyn Chiang, *USA*
Eugenia Choi, *Korea*
Jared Dong, *USA*
Tamas Erdi, *Hungary*
Kristin Figard, *USA*
Kotaro Fukuma, *Japan*
Dustin Gledhill, *USA*
Melissa Haney, *USA*
Hiyas Hila, *Philippines*
Fazliddin Husanov, *Russia*
Yurino Izumi, *Japan*
Jonathan Lee, *Korea/USA*
Hyun-Soo Lee, *USA*
Richard Marshall, *USA*
Joshua Andrew Massicot, *USA*
Dennis Ni, *USA*
Adam Nielsen, *USA*
Tomomi Okumura, *Japan*
Josephine Ou, *USA*
Young Park, *Korea/USA*
Laura Robson, *USA*
Judit Ruszinsko, *Hungary*
Yukako Sato, *Japan*
David Swindler, *USA*
Yumiko Takashima, *Japan*
John Hsiang Tu, *Taiwan*
Noa Zecharia, *Israel*

Winners

First Prize: Dustin Gledhill, *USA*
Second Prize: Fazliddin Husanov, *Uzbekistan*
Third Prize: Andrew Chau-Le, *Vietnam*
Fourth Prize: Tomomi Okumura, *Japan*
Fifth Prize: Yurima Izumi, *Japan*
Sixth Prize: Kotaro Fukuma, *Japan*

1997: PianoTeams® International Competition

Competitors

Dunakeszi PianoTeam, *Hungary*
Tamas Erdi, Kata Gonczi
Viktor Pribelszki, Daniel Rigo
Judit Ruszinko

The Five Browns, *USA*
Deondra Brown, Desirae Brown
Gregory Brown, Melody Brown
Ryan Brown

Keyboard Quintet, *USA*
Jon Grant, Katherine Larson
John Morris, Denise Yau
Angela Yee

The Latu Five, *USA*
Amanekina Latu, Kalontini Latu
Mafileo Latu, Melba Latu
Wayne Latu

Pentapianists, *USA*
Jessica Makin, Jocelyn Smith
Crystal Stice, Elspeth Whetten
Jedda Whetten

The Perfect Fifth, *USA*
Jared Anderson, David Brooks
Brian Hall, Harunosuke Morinaga
Ken Siders

Pianists Extraordinaire, *USA*
Austin Danner, Jamon Jensen
Becky McGovern, Marilyn Nelson
Lael Stander

Piano Symphony, *USA*
Jacey Egbert, Marko Laitinen
Marianne Oldham, Melanie Richardson
Lindsay Sorenson

Quintet Korea, *Korea*
Jenny Hong, Yoomi, Jun
Julia Kwak, Felix Sung
Grace Yoon

Winners

First Prize: Dunakeszi PianoTeam, *Hungary*
Second Prize: The Five Browns, *USA*
Third Prize: The Perfect Fifth, *USA*

1998: Twelfth Gina Bachauer International Piano Competition

Competitors

Saar Ahuvia, *Israel*
Ning An, *USA*
Fedele Antonicelli, *Italy*
Andrew Armstrong, *USA*
Luiza Roxana Borac, *Romania*
Sean Botkin, *USA*
Sodie Braide, *Nigeria*
Gloria Chien, *Taiwan*
Dimitra Chondrou, *Greece*
Karina Cveigoren, *Latvia*
Babette Dorn, *Germany*
Derison Duarte, *USA/Brazil*
Timothy Durkovic, *USA/Guatemala*
Olga Filatova, *Russia*
Maria Fomina, *Russia*
Björn Frost, *Sweden*
Scott Holden, *USA*
Fazliddin Husanov, *Uzbekistan*
Shoko Inoue, *Japan*
Emi Kagawa, *Japan*
Oliver Kern, *Germany*
Mikhail Korzhev, *Russia/USA*
Shoko Kuroe, *Japan*
Chinyan Lau, *PR China*
George Lazaridis, *Greece*
Marina Lomazov, *Ukraine/USA*
Marko Martin, *Estonia*
Letizia Michielon, *Italy*
Cheung-Yu Mo, *PR China*
Sergio Monteiro, *Brazil*
Harunosuke Morinaga, *Japan*
Irina Morozova, *USA*
Eugene Mursky, *Uzbekistan*
James Nalley, *USA*
Neda Navaee, *Iran*
Atsuko Oba, *Japan*
Anthony Padilla, *USA*
Roberto Poli, *Italy*
Lubos Pribyl, *Czech Republic*
Erik Reichl, *Germany*
Jason Ridgway, *England*
Andrew Russo, *USA*
Dimitri Shteinberg, *Israel*
Kinwai Shum, *PR China*
Lori Sims, *USA*
Svetlana Smolina, *Russia*
Larissa Sokoloff, *USA*
Ju-Ying Song, *USA*
Maria Spitkovsky, *Israel*
Albert Tiu, *Philippines*
Seiko Tsukamoto, *Japan*
Assaff Weisman, *Israel*
Yung Wook Yoo, *Korea*

Winners

Gold Medalist: Lori Sims, *USA*
Silver Medalist: Luiza Roxana Borac, *Romania*
Bronze Medalist: Eugene Mursky, *Uzbekistan*
Fourth Prize: Marko Martin, *Estonia*
Fifth Prize: Ju-Ying Song, *USA*
Sixth Prize: Sean Botkin, *USA*

1999: Gina Bachauer Young Artists International Piano Competition

Competitors

Rushanya Abbiassova, *Russia*
Meryem Akdenizli, *Germany*
Michael Berkovsky, *Israel*
Shane Bowles, *USA*
Jonathan Bowman, *USA*
Li Chen, *PR China*
Hilary Coombs, *USA*
Jonathan Coombs, *USA*
Roberto Franca, *Italy*
Ori Friedman, *Canada*
Tanya Gabrielian, *USA*
Gerta Grimci, *Albania*
Rachel Ing, *USA*
Yurimo Izumi, *Japan*
Carissa Kim, *USA*
Yoon-Yee Kim, *Korea*
Natalia Lavrova, *Russia*
Colleen Ka Ling Lee, *Hong Kong*
Yundi Li, *PR China*
Chang C. Liu, *PR China*
Jing Yi Lu, *PR China*
Caesar Luo, *USA*
Eri Mantani, *Japan*
Svetlana Meerman, *Germany*
Andrea Metz, *USA*
Jennifer Morita, *USA*
Michael Namirovsky, *Israel*
Adam Nielsen, *USA*
Akari Okada, *Japan*
Esther Jung-a Park, *Korea*
Marko Pavlovic, *Yugoslavia*
Arpad Pecvari, *Yugoslavia*
Tomoko Sato, *Japan*
Jacob Siecke, *Germany*
Vestard Simkus, *Latvia*
Marian Sobula, *Poland*
Brandon Stewart, *USA*
Hilda Svan, *Yugoslavia*
Majestic Tam, *Canada*
Tian Tian, *Canada*
Yuliang Tu, *PR China*
Viller Valbonesi, *Italy*
Willem Van Schalkwyk, *Namibia*
Di Wu, *PR China*
Jia Xi-Bei, *PR China*
Hong Xu, *PR China*
Qing Qing Ye, *PR China*
Hannah Yi, *Korea*

Winners

First Prize: Yundi Li, *PR China*
Second Prize: Colleen Ka Ling Lee, *Hong Kong*
Third Prize: Yurino Izumi, *Japan*
Fourth Prize: Marko Pavlovic, *Yugoslavia*
Fifth Prize: Yuliang Tu, *PR China*
Sixth Prize: Akari Okada, *Japan*

2000: Gina Bachauer International Junior Piano Competition

Competitors

Nareh Arghamanyan, *Armenia*
Jun Young Cho, *Korea*
Kuntaro Deguchi, *Japan*
Danielle Del Monico, *USA*
Evelyn Eisele, *USA*
Celest Aurora Foroni, *Italy*
Mariko Furuhata, *Japan*
Hitomi Kitagawa, *Japan*
Sara Mikata, *USA*
Andrew Nguyen, *USA*
Satomi Numata, *Japan*
Keita Obushi, *Japan*
Sun-A Park, *USA*
Alvise Pascucci, *Italy*
Jacopo Ronchi, *Italy*
Yowei Shaw, *USA*
He Shi, *PR China*
Derric Tay, *USA*
Olesya Vishnevska, *Ukraine*
Jessica Weiss, *USA*
Meng Wu'na, *PR China*
Ran Xiao, *PR China*
Tan Xiao, *PR China*
Erika Yamamoto, *Japan*
Pauline Yang, *USA*
Zuo Zhang, *PR China*
Nina Zhou, *Canada*

Winners

First Prize: Zuo Zhang, *PR China*
Second Prize: Nereh Arghamanyan, *Armenia*
Third Prize: Pauline Yang, *USA*
Fourth Prize: Kuntaro Deguchi, *Japan*
Fifth Prize: Oleysa Vyshnevskaya
Sixth Prize: Sun-A Park, *USA*

2001: Gina Bachauer International Young Artists Piano Competition

Competitors

Aram Arakelyan, *Armenia*
Jun Asai, *USA*
Tzu-Yi Chen, *Taiwan, ROC*
Jonathan Coombs, *USA*
Ori Friedman, *USA*
Daniel Gledhill, *USA*
Adam Fryderyk Golka, *Poland/USA*
Karén Hakobyan, *Armenia*
Jie He, *PR China*
Kai-Yin Huang, *Taiwan, ROC*
Xin Jia, *PR China*
Kyu-Yeon Kim, *Korea*
Felice Tzehuei Kuan, *USA*
Hyo-Joo Lee, Korea
Shen Liu, *PR China*
Jing-Yi Lu, *PR China*
Ottavia Maria Maceratini, *Italy*
Alicia Gabriela Martinez, *Venezuela/USA*
Alex McDonald, *USA*
Christopher Mokrzewski, *Canada*
Ai Nomaki, *Japan*
Samuel Oram, *USA*
Natasha Paremski, *USA/Russia*
Esther Park, *USA/Korea*
So Yeon Park, *USA/Korea*
Arta Saulite, *Latvia*
Helena Scharonow, *Russia/Germany*
Alexander Seredenko, *Russia/Germany*
Jingya Sun, *PR China*
Wayne Weng, *Canada*
Hong Xu, *PR China*
Pauline Yang, *USA*
Jie Yuan, *PR China*
Eric Zuber, *USA*

Winners

First Prize: Kyu-Yeon Kim, *Korea*
Second Prize: Alex McDonald, *USA*
Third Prize: Hong Xu, *PR China*
Fourth Prize: Xin Jia, *PR China*
Fifth Prize: Jun Asai, *USA*
Sixth Prize: Tzu-Yi Chen, *Taiwan*

2002: Thirteenth Gina Bachauer International Artists Competition

Competitors

Maurizio Baglini, *Italy*
Tanya Bannister, *Hong Kong/Great Britain*
Sodi Braide, *England/Nigeria*
Daniel Burlet, *Brazil*
Hea Jung Cho, *South Korea*
Sebastien Cornut, *France*
Shani Diluka, *Sri-Lanka/France*
Ching-Wen Hsiao, *Taiwan*
Brian Lee, *Canada*
Colleen Lee, *Hong Kong*
Marina Lomazov, *Ukraine/USA*
Petronel Malan, *South Africa*
Nana Mamaeva, *Ukraine*
Albert Mamriev, *Israel*
Mikhail Mordvinov, *Russia/Germany*
Massimiliano Motterle, *Italy*
Ian Parker, *Canada*
Cédric Pescia, *Switzerland*
Irena Portenko, *Ukraine*
Vassily Primakov, *Russia*
Chuan Qin, *PR China*
Sandro Russo, *Italy*
Nicolas Stavy, *France*
Hironao Suzuki, *Japan*
Amir Tebenikhin, *Kazakhstan*
Stephanos Thomopoulos, *Greece*
Robert Utter, *Finland*
Lev Vinocour, *Russia/Germany*
Gilles Vonsattel, *Switzerland*
Bryan Wallick, *USA*
Lu Wang, *PR China*
Xiang Zou, *PR China*

Winners

Gold Medalist: Cédric Pescia, *Switzerland*
Silver Medalist: Vassily Primakov, *Russia*
Bronze Medalist: Lev Vinocour, *Russia/Germany*
Fourth Prize: Nicolas Stavy, *France*
Fifth Prize: Hea Jung Cho, *South Korea*
Sixth Prize: Albert Mamriev, *Israel*

2003: Gina Bachauer International Amateur Piano Competition

Competitors

Victor Alexeeff, *USA*
Karen Becker, *USA*
Allan Blumenthal, *USA*
Stephen Burg, *USA*
Mark Cannon, *USA*
Charles Chien, *USA*
Louis Dalaveris, *USA*
Rebecca Davis, *USA*
Milton Farbstein, *USA*
Suzanne Fremon, *USA*
Rika Fukuda, *Japan*
Nancy Futrell, *USA*
John Gardecki, *USA*
Karoline Fink Gostner, *Italy*
Jonathan Hanks, *USA*
Gerald Iba, *USA*
Scott King, *USA*
Philippe Languin, *Switzerland*
Thomas Maurice, *USA*
Michael Moore, *USA*
Rocky Nevin, *USA*
Hiroko Ohtani, *USA*
Richard Olsen, *USA*
Claire Pace, *USA*
Jose Mauro Peixoto, *Brazil*
Suzanna Perez, *USA*
Vincent Phillips, *USA*
Linda Poligono-Webster, *USA*
Larry Porter, *USA*
Lillian Rand, *USA*
Walter Riemer, *Austria*
Neil Roberts, *USA*
Rafael Salcedo, *Peru*
Eberhard Zagrosek, *Germany*

Winners

First Prize: Suzanna Perez, *USA*
Second Prize: Charles Chien, *USA*
Third Prize: Jonathan Hanks, *USA*
Fourth Prize: Allan Blumenthal, *USA*
Fifth Prize: Michael Moore, *USA*
Sixth Prize: Thomas Maurice, *USA*
Seventh Prize: Scot King, *USA*

2004: Gina Bachauer International Junior Piano Competition

Competitors

Yang Bao, *PR China/USA*
Shika Card, *PR China/Canada*
Maria Chernysheva, *Russia*
Rachel Cheung, *Hong Kong*
Sasha Clynes, *USA*
Aleksei Fedorov, *Kazakhstan/USA*
Katie Florez, *USA*
George Fu, *USA*
Karsten Gimre, *USA*
Qizhen He, *PR China*
Fuko Ishii, *Japan*
Airi Katada, *Japan*
Yuval Keliner, *Israel/USA*
Eloise Kim, *Korea/USA*
Hyun Jung Kim, *Korea*
David Ko, *Japan/USA*
Andrew Koay, *Malaysia/Brunei Darussalam*
Marina Koka, *Japan*
Mai Koshio, *Japan*
Kirill Kurilenko, *Russia*
Grace Ma, *USA*
Nino Mamaiashvili, *Georgia/USA*
Roman Martynov, *Russia*
Page Moon, *USA*
Navfal Mukumiy, *Uzbekistan*
Mariko Nogami, *Japan*
Seung Min Oh, *Australia*
Chloe Pang, *USA*
Bethany Richards, *USA*
Julia Sheriff, *USA*
Abigail Sin, *Singapore*
Alina Souetova, *Russia*
Sara Vujadinovic, *Serbia and Montenegro*
Emrecan Yavuz, *Turkey*
SiJing Ye, *PR China*
Hang Zhou, *PR China*
Wei-Xin Zhou, *PR China*

Winners

First Prize: Rachel Cheung, *Hong Kong*
Second Prize: SiJing Ye, *PR China*
Third Prize: Hyun Jung Kim, *Korea*
Fourth Prize: Qizhen He, *PR China*
Fifth Prize: Karsten Gimre, *USA*
Sixth Prize: Sara Vujadinovic, *Serbia and Montenegro*

2004: International PianoTeams® Competition

Competitors – PianoTeams®

Dancing Phoenix, *USA*
Shin Chang, Teh-ling Chiang
Jocelyn Hu, Jonathan Hu
Iris Lee

Dynamic Darlings, *USA*
Karissa Baker, Laura Lynn Bartholomew
Julia Graul, Emma Lagerstedt
Ashli Stringer

Eaglecrest Eagles, *USA*
Josh Bell, Jennifer Cowley
Randy Dominguez, Benjamin Preisendorf
Sarah Young

Five-Pointed Stars, *USA*
Ian-Joe (Joey) Chang, Teh-ling Chiang
Rachel Ganger, Jessica Liu
Maggie Wong

Hansen Piano Team, *USA*
Jonathan Bowman, Kurt Hansen
Kalotini Latu, Mafile'o Latu
Michael McQuay

Naturally Sharps, *USA*
Dallin Kimball, Cameron Milliken
Tran Nguyen, Alex Rogers
Jessica Snow

Pentachord Posse, *USA*
Jacob Barker, Austin Bolingbroke
Emily Cummings, Morgan Ferrell
Yen Nguyen

Quintessence, *USA*
Barbara Bunge, Dan Dance
Laura Eiche, Jenny Horvath
Naoko Wallace

Rocky Mountain Piano Team, *USA*
Suann C. Adams, Mary Louise Beckstrand
Annette Houston, Lois Matthews
Teri Nicholis Pratt

Synergy, *USA*
Aaron Inouye, Seidi Inouye
Jonathan Wanamaker, Jana-Leigh Weiss
Jessica Weiss

Syncopated Sisters, *USA*
Megan Harris, Bethany Linscott
Melanie Merrill, Courtney Meyer
Brooke Roundy

Winners
First Prize: Hansen Piano Team, *USA*
Second Prize: Dancing Phoenix, *USA*
Third Prize: Synergy, *USA*

2005: Gina Bachauer International Young Artists Piano Competition

Competitors

Lok Ping Chau, *Hong Kong*
Lok Ting Chau, *Hong Kong*
Sean Chen, *USA*
Belinda Chiu, *USA*
Jun-Young Cho, *South Korea*
Song Choi, *USA*
Ruby Chou, *USA*
Sara Daneshpour, *USA*
Alesandro Delijavan, *Italy*
Teng Fu, *PR China*
Yui Fushiki, *Japan*
Lukas Geniušas, *Russia*
Bo Hu, *PR China*
Wei Bin Jim, *PR China*
Kaoru Jitsukawa, Japan
Natalia Kazaryan, *Republic of Georgia/USA*
Euntaek Kim, *South Korea*
Tae-Kyung Kim, *South Korea*
Alexander Krichel, *Germany*
Kuok-Wai Lio, *Hong Kong*
Hitomi Maeyama, *Japan*
Pallavi Mahidhara, *USA*
Christina Naughton, *USA*
Nariya Nogi, *Japan/PR China*
Sun-A Park, *Korea/USA*
Arisa Sakai, *Japan*
Kamala Schelling, *USA*
Alexey Sychev, *Russia*
Margarita Trif, *Russia*
Sara Vujadinovic, *Serbia and Montenegro*
Joshua Wright, *USA*
Xiaoqiu Xue, *PR China*
Jing Yang, *PR China*
Jing Yi Zhang, *PR China*
Zuo Zhang, *PR China*

Winners

First Prize: Kuok-Wai Lio, *Hong Kong*
Second Prize: Lukas Geniušas, *Russia*
Third Prize: Christina Naughton, *USA*
Fourth Prize: Zou Zhang, *PR China*
Fifth Prize: Alessandro Deljavan, *Italy*
Sixth Prize: Hitomi Maeyama, *Japan*

2006: Fourteenth Gina Bachauer International Artists Competition

Competitors

Hinrich Alpers, *Germany*
Aram Arakelyan, *Armenia*
Tanya Bannister, *Great Britain*
Stephen Beus, *USA*
Yuri Blinov, *Belarus*
Jonathan Bowman, *USA*
Michael Burkhman, *Israel*
Michelangelo Carbonara, *Italy*
Domenico Codispoti, *Italy*
Misha Daciç, *Serbia*
Alesandro Deljavan, *Italy*
François Dumont, *France*
Jayson Gillham, *Australia*
Masataka Goto, *Japan*
Lilit Grigoryan, *Armenia*
Sang Il Han, *Korea*
Vadym Kholodenko, *Ukraine*
Sangyoung Kim, *Korea*
Vedrana Kovac, *Serbia*
Ka-Ling Colleen Lee, *Hong Kong*
Piotr Machnik, *Poland*
Nana Mamaeva, *Ukraine*
Hando Nahkur, *Estonia*
Ulugbek Palvanov, *Uzbekistan*
Esther Park, *USA*
Andrey Ponochevny, *Belarus*
Sergei Salov, *Ukraine*
Edisher Savitski, *Georgia*
Michael Sheppard, *USA*
Stepan Simonian, *Russia*
Sylvia Thereza, *Brazil*
Matei Varga, *Romania*
Vasileios Varvaresos, *Greece*
Jue Wang, *PR China*
Di Wu, *PR China*
Chen Xin Xu, *PR China*
Hong Xu, *PR China*
Takashi Yamamoto, *Japan*
Ryo Yanagitani, *Canada*

Winners

Gold Medalist: Stephen Beus, *USA*
Silver Medalist: Takashi Yamamoto, *Japan*
Bronze Medalist: Vadym Kholodenko, *Ukraine*
Fourth Prize: Hinrich Alpers, *Germany*
Fifth Prize: Ju Wang, *PR China*
Sixth Prize: Ka-Ling Colleen Lee, *Hong Kong*

2008: Gina Bachauer International Junior Piano Competition

Competitors

Staphanie Cai, *USA*
Karin Chan, *Canada*
Chia-Rui Chang, *Taiwan*
Yandi Chen, *China*
Chen Cheng, *China*
Aika Dan, *Japan*
Yu Tong Gao, *China*
Anna Han, *USA*
Hilda Huang, *USA*
Hinako Inoue, *Japan*
Aoi, Izumi, *Japan*
Maya Kawasaki, *Japan*
Weiyi Le, *USA*
Kyung A Lee, *Korea*
George Li, *USA*
Tami Lin, *Canada*
Jan Lisiecki, *Canada*
Weston Mizumoto, *USA*
Yui Ozaki, *Japan*
Hyo-eun Park, *South Korea*
Poony Poon, *USA*
Ching Toa Aristo Sham, *Hong Kong*
Daniel Song, *USA*
Qi Lin Sun, *China*
Yi Fan Sun, *China*
Rieko Tsuchida, *USA*
Jan Vojtek, *Czech Republic*
Yi Jia Wang, *China*
Nakaya Clarence Wianto, *Indonesia*
Qi Xu, *China*
Zhi Ge (Angela) Xu, *China*
Ji Yuan Zhang, *China*
Sarina Zhang, *USA*

Winners

First Prize: Ching Tao Aristo Sham, *Hong Kong*
Second Prize: George Li, *USA*
Third Prize: Anna Han, *USA*
Fourth Prize: Yi Jia Wang, *China*
Fifth Prize: Jan Lisiecki, *Canada*
Sixth Prize: Qi Xu, *China*

2008: Gina Bachauer International Young Artists Piano Competition

Competitors

Asami Arai, *Japan*
Yi Zheng (David) Cai, *China*
Yen-Yu (Jenny) Chen, *USA*
Joong-Hun Cho, *Korea*
Song Choi, *USA*
Yong Hoon Chun, *Korea*
Anna Dmytrenko, *Ukraine/USA*
Jonathan Floril, *Spain*
Kimberly Hou, *USA*
Nansong Huang, *China*
Min Kyung Kim, *South Korea/USA*
Marie Kiyone, *Japan*
David Yoshiaki Ko, *Japan/USA*
Julia Kociuban, *Poland*
Ingmar Anthony Lazar, *France/Germany*
Tony Don Yi Lee, *Australia*
Ning Yuen Lie, *Hong Kong*
Page Young Moon, *USA*
Ivan Moshchuk, *USA*
Beatrice Rana, *Italy*
Kenric Tam, *USA*
Annika Maria Treutler, *Germany*
Hin Yat Mozar Tsang, *Hong Kong*
Sara Vujadinovic, *Serbia*
Naomi Woo, *Canada*
Song Yang, *China*
Cheng Cheng Yao, *China*
Si Jing Ye, *China/USA*
Hao Tian (Tim) Zhang, *Canada*

Winners

First Prize: Si Jing Ye, *China/USA*
Second Prize: Kenric Tam, *USA*
Third Prize: Jonathan Floril, *Spain*
Fourth Prize: Hin Yat Mozar Tsang, *Hong Kong*
Fifth Prize: Nansong Huang, *China*
Sixth Prize: Beatrice Rana, *Italy*

2010: Fifteenth Gina Bachauer International Artists Competition

Competitors

Charlie Albright, *USA*
Yunjie Chen, *China*
Stefan Ćirić, *Yugoslavia*
Sara Daneshpour, *USA*
Gregory DeTurck, *USA*
Sebastian Di Bin, *Italy*
Nazareno Feruggio, *Italy*
Kotaro Fukuma, *Japan*
Lukas Geniušas, *Russia*
Pavel Gintov, *Ukraine*
Dorel Golan, *Israel*
Yoojung Han, *Korea*
Fazliddin Husanov, *Uzbekistan*
Daria Kameneva, *Russia*
Ben Kim, *USA*
Soyeon Kim, *Korea*
Andrea Lam, *Australia*
Viviana Lasaracina, *Italy*
Alexey Lebedev, *Russia*
Dmitri Levkovich, *Ukraine*
Benjamin Moser, *Germany*
Sejoon Park, *Korea*
Mayumi Sakamoto, *Japan*
Serhiy Salov, *Ukraine*
Nima Sarkechik, *France*
Konstantin Soukhovetski, *Russia*
Ardita Statovci, *Albania*
Olga Stezhko, *Belarus*
Alexey Sychev, *Russia*
Anastasya Terenkova, *Russia*
Matei Varga, *Romania*
David Violi, *France*
Joshua Wright, *USA*
Pavel Yeletskiy, *Belarus*
Dizhou Zhao, *China*
Zhang Zuo, *China*
Darrett Zusko, *Canada*

Winners

Gold Medalist: Lukas Geniušas, *Russia*
Silver Medalist: Serhiy Salov, *Ukraine*
Bronze Medalist: Dmitri Levkovich, *Ukraine*
Fourth Prize: Yunjie Chen, *China*
Fifth Prize: Kotaro Fukuma, *Japan*
Sixth Prize: Zhang Zuo, *China*

APPENDIX C

List of Adjudicators by Year

1976: Inaugural Brigham Young University International Piano Competition

Preliminaries
William Corbett-Jones, *USA*
E. L. Lancaster, *USA*
Donna Turner Smith, *USA*

Semi-finals
Joanne Baker, *USA*
Reginald Gerig, *USA*
Ylda Novik, *USA*
Deon Nielsen Price, *USA*

Finals
Yoshie Akimoto, *Japan*
Tom Brown, *USA*
Maurice Hinson, *USA*
Karl Ulrich Schnabel, *USA*

1977: Second Brigham Young University International Piano Competition

Gloria Ackerman, *USA*
Joseph Banowetz, *USA*
Dean Elder, *USA*
Mikael Eliasen, *Canada*
Stewart Gordon, *USA*
Fernando Laires, *USA*
Beverly McGahey, *USA*
Leo Podolsky, *USA*
Larry Rast, *USA*

1978: Third Gina Bachauer International Piano Competition

Marguerite Miller, *USA*, chair
Eduardo Delgado, *Argentina*
Yasuko Fukuda, *Japan*
Elza Marques Guard, *Brazil/USA*
Owen Jorgensen, *USA*
Harold Lundstrom, *USA*
Adele Marcus, *USA*
Glacy Antunes de Oliveira, *Brazil*
Daniel Pollack, *USA*
Samuel Sanders, *USA*
Alec Sherman, *Great Britain*
Robert Silverman, *Canada*

1979: Fourth Gina Bachauer International Piano Competition

Fernando Laires, *USA*, chair
Joanne Baker, *USA*
William Goodfellow, *USA*
Maurice Hinson, *USA*
Donald Isaak, *USA*
Juan Matteucci, *New Zealand*
Marilyn Neeley, *USA*
Brenda Rager, *USA*
Alec Sherman, *Great Britain*
Yoshinao Nakada, *Japan*
Nelita True, *USA*
András Viski, *Hungary/USA*

1980: Fifth Gina Bachauer International Piano Competition

Stewart Gordon, *USA*, chair
Joseph Bloch, *USA*
Jacob Bos, *Netherlands/USA*
Martin Canin, *USA*
Richard Cass, *USA*
Tom Deacon, *Canada*
Dean Elder, *USA*
Ankie Foell, *Netherlands/USA*
André-François Marescotti, *Switzerland*
Reiko Matsuzaki, *Japan*
Robert Muczynski, *USA* (Semi-final round only)
John Schneider, *USA*
Alec Sherman, *Great Britain*
Ilana Vered, *Israel*
Wiktor Weinbaum, *Poland*

1982: Utah Symphony Sixth Gina Bachauer International Piano Competition

Maurice Abravanel, *USA*, honorary chair
Joanne Baker, *USA*, chair
Yara Bernette, *Germany/Brazil*
Dean Elder, *USA*
Gladys Gladstone, *USA*
Johana Harris, *Canada/USA*
Patricia Taylor Lee, *USA*
Aldo Mancinelli, *USA*
André-François Marescotti, *Switzerland*
Yuko Ninomiya, *Japan*
Alec Sherman, *Great Britain*
Robert Silverman, *Canada*
Tamas Ungar, *Hungary*
Ilana Vered, *Israel*
Fanny Waterman, *Great Britain*

1984: Utah Symphony Seventh Gina Bachauer International Piano Competition

Maurice Abravanel, *USA*, honorary chair
Joanne Baker, *USA*, chair
Joaquin Achucarro, *Spain*
Martin Canin, *USA*
Ana Maria Trechi de Bottazzi, *Argentina*
Anthony di Bonaventura, *USA*
Dean Elder, *USA*
Joanna Graudan, *USSR/USA*
Simone Gutman, *USSR/Belgium*
Takashi Hironaka, *Japan*
Alec Sherman, *Great Britain*
James Tocco, *USA*
Fanny Waterman, *Great Britain*
Zhou Guang-Ren, *PR China*

1986: Utah Symphony Eighth Gina Bachauer International Piano Competition

Maurice Abravanel, *USA*, honorary chair
Joanne Baker, *USA*, chair
Peter Averi, *New Zealand*
Seymour Bernstein, *USA*
Ana Maria Trenchi de Bottazzi, *Argentina/USA*
Dean Elder, *USA*
Bradford Gowen, *USA*
Rex Hobcroft, *Australia*
Leslie Howard, *Australia/Great Britain*
Anne Kocielny, *USA*
Yasuko Nakayama, *Japan*
Alexander Peskanov, *USSR/USA*
Miguel Proença, *Brazil*
Alec Sherman, *Great Britain*
Arie Vardi, *Israel*
Adam Wibrowski, *Poland/France*
Zhou Guang-Ren, *PR China*

1987: Gina Bachauer/Young Chang Piano Competition for Young Artists

Natan Brand, *Israel*
Dean Elder, *USA*
Paul Maillet, *USA*
Alexander Peskanov, *USSR/USA*
Robert Shannon, *USA*

1988: Ninth Gina Bachauer International Piano Competition

Joanne Baker, *USA*, chair
Joaquin Achucarro, *Spain*
Joseph Banowetz, *USA*
Arthur Greene, *USA*
Hidemi Hayashi, *Japan*
Joanna Hodges, *USA*
Martin Jones, *Wales*
Karl-Heinz Kämmerling, *West Germany*
György Nádor, *Hungary*
Alec Sherman, *Great Britain/USA*
Einer Steen-Nökleberg, *Norway*
Nelita True, *USA*
Blanca Uribe, *Colombia/USA*
Arie Vardi, *Israel*
Wu Leyi, *PR China*
Xiao Ming, *PR China*
Yip Wai-hong, *Hong Kong*

1990: Second Junior Gina Bachauer International Piano Competition

Peter Averi, *New Zealand*
Ada Kopetz-Korf, *USA*
Elanor Statmore, *USA*

1991: Tenth Gina Bachauer International Piano Competition

Maurice Abravanel, *USA*, honorary chair
Alec Sherman, *Great Britain/USA*, honorary emeritus member of the jury
Joanne Baker, *USA,* chair
Gary Amano, *USA*
Richard Cass, *USA*
Norma Fisher, *Great Britain*
Walter Hautzig, *USA*
Gerassimos Kakalis, *Greece*
Jerome Lowenthal, *USA*
Bryce Morrison, *Great Britain*
Hiroko Nakamura, *Japan*
Lev Naumov, *USSR*
Warren Thomson, *Australia*
Maurice Till, *New Zealand*
Lev Vlassenko, *USSR*
Frank Wiens, *USA*
Yin Cheng-Zong, *PR China*

1993: Third Junior Gina Bachauer International Piano Competition

Norma Fisher, *Great Britain*, chair
Edda Erlendsdóttir, *Republic of Iceland*
Einar Steen-Nøkleberg, *Norway*
Anna Stella Schic, *Brazil/France*

1994: Eleventh Gina Bachauer International Piano Competition

Joanne Baker, *USA*
Richard Cass, *USA*
Eugenio De Rosa, *Italy*
Bracha Eden, *Israel*
Jack Guerry, *USA*
Douglas Humpherys, *USA*
Lee Kum-Sing, *Canada*
Hiroko Nakamura, *Japan*
John O'Conor, *Ireland*
Teresa Quesada, *Peru*
Józef Stompel, *Poland*
Craig Sheppard, *USA*
Alexander Tamir, *Israel*
Nelita True, *USA*

1996: Fourth Junior Gina Bachauer International Piano Competition and 1996 PianoTeams® International Competition

Douglas Humpherys, *USA*, chair
Michael Cannon, *USA*
Bracha Eden, *Israel*
Massimiliano Frani, *Italy*
Arianna Goldina, *France/USA*
Stuart Isacoff, *USA*
Remy Luombrozo, *France/USA*
Alexander Tamir, *Israel*
N. Jane Tan, *USA*
Georgina Zellan-Smith, *New Zealand*

1997: Fifth Junior Gina Bachauer International Piano Competition and 1997 PianoTeams® International Competition

Douglas Humpherys, *USA*, chair
Seymour Bernstein, *USA*
Faina Lushtak, *Russia/USA*
Alexander Peskanov, *Russia/USA*
Logan Skelton, *USA*
N. Jane Tan, *USA*

1998: Twelfth Gina Bachauer International Piano Competition

Joanne Baker, *USA*, chair
Joseph Banowetz, *USA*
Marie-Francoise Bucquet, *France*
Mieko Harimoto, *Japan*
Michael Houstoun, *New Zealand*
Radoslav Kvapil, *Czech Republic*
Robert Levin, *USA*
Benedetto Lupo, *Italy*
Einar Steen-Nøkleberg, *Norway*
Glacy Antunes de Oliveira, *Brazil*
John Owings, *USA*
Irene Peery, *Canada*
Nelita True, *USA*
Vinia Tsopelas, *Greece*
Arie Vardi, *Israel*

1999: Gina Bachauer Young Artists International Piano Competition

Douglas Humpherys, *USA*, chair
Natalia Antonova, *Russia/USA*
Reinhard Becker, *Germany*
Andrzej Dutkiewicz, *Poland*
Irina Edelstein, *Russia*
Kemal Gekić, *Croatia*
Bruce Greenfield, *New Zealand*
Livia Rev, *Hungary/France*
Ann Schein, *USA*
Alan Walker, *Great Britain/Canada*

2000: Gina Bachauer International Junior Piano Competition

Douglas Humpherys, *USA*, chair
Armen Babkanian, *Armenia*
Angela Cheng, *Hong Kong/Canada/USA*
Séan Brett Duggan, *USA*
Bernd Goetzke, *Germany*
Nina Kazimirova, *Ukraine*
Isabella Lo Porto, *Italy*
Ick Choo Moon, *Korea*
Hervé N'Kaoua, *France*

2001: Gina Bachauer International Young Artists Piano Competition

Douglas Humphreys, *USA,* chair
Nicholas Angelich, *France*
Alec F. Chien, *Hong Kong/USA*
Arthur Greene, *USA*
Michael Gurt, *USA*
Duane Hulbert, *USA*
Xiang-Dong Kong, *PR China*
Gail Niwa, *USA*
Lori Sims, *USA*

2002: Thirteenth Gina Bachauer International Artists Competition

Nelita True, *USA*, chair
Angela Cheng, *Hong Kong/Canada/USA*
Peter Feuchtwanger, *Germany/Great Britain*
Douglas Humpherys, *USA*
Akira Imai, *Japan*
Gabriel Kwok, *Hong Kong*
Dominique Merlet, *France*
Andrei Pisarev, *Russia*
Frank Weinstock, *USA*
Jun Yang, *PR China*

2003: Gina Bachauer International Amateur Piano Competition

Douglas Humpherys, *USA*, chair
Massimiliano Frani, *Italy*
Dennis Hirst, *USA*
Ning Lu, *PR China/USA*
Scott McCarrey, *USA*
Andrei Pisarev, *Russia*

2004: Gina Bachauer International Junior Piano Competition and 2004 International PianoTeams® Competition

Douglas Humpherys, *USA*, chair
Seymour Bernstein, *USA*
Susan Deuhimeier, *USA*
Gennady Dzubenko, *Russia*
Massimiliano Frani, *Italy/USA*
Thomas Hecht, *USA/Singapore*
Yang Ming, *PR China*
Logan Skelton, *USA*

2005: Gina Bachauer International Young Artists Piano Competition

Douglas Humpherys, *USA*, chair
Justas Dvarionas, *Lithuania*
Jason Hardink, *USA*
Tamami Honma, *Japan/UK*
Ilya Itin, *Russia*
Mi Kyung Kim, *South Korea*
Yasuko Sugimoto, *Japan*

2006: Fourteenth Gina Bachauer International Artists Competition

Nelita True, *USA*, chair
Akiko Ebi, *Japan*
Janina Fialkowska, *Canada*
Petras Geniušas, *Lithuania*
Douglas Humpherys, *USA*
Matthias Kirschnereit, *Germany*
Piotr Paleczny, *Poland*
Seta Tanyel, *Turkey/Great Britain*
Malcolm Troup, *Canada/Great Britain*
Yafen Zhu, *PR China*

2008: Gina Bachauer International Junior Piano Competition and 2008 Gina Bachauer International Young Artists Piano Competition

Douglas Humpherys, *USA*, chair
Rolf-Dieter Arens, *Germany*
Paola Bruni, *Italy*
Alan Chow, *USA*
Mirian Conti, *Argentina/USA*
Mieko Harimoto, *Japan*
Faina Lushtak, *Russia/USA*
Thomas Schumacher, *USA*
Zhe Tang, *China*
Veda Zuponcic, *USA*

2010: Fifteenth Gina Bachauer International Artists Competition

Nelita True, *USA*, chair
Gennady Dzubenko, *Russia*
Douglas Humpherys, *USA*
Daejin Kim, *Korea*
Jie Lu, *China/USA*
Yuko Ninomiya, *Japan*
Walter Ponce, *Bolivia/USA*
Dmitry Rachmanov, *Russia*
John Roos, *South Africa*

APPENDIX D

Letter of Information and Recruitment and Consent Form for Paul Pollei Interview

Letter of Information and Recruitment

Dear Dr. Pollei:

I am writing to you regarding my DMA document at the University of Oklahoma titled "The Gina Bachauer Piano Competitions: An Organizational History and Survey of Offered Repertoire." Because of your position as Founder and Artistic Director of the Gina Bachauer International Piano Foundation, you are able to provide important historical information for this study. I would like to request a face-to-face interview with you, scheduled at your convenience over the course of two days.

With your permission, I will audio-record the interview. I would also like to quote you by name in my document. However, if you wish to keep your responses confidential, I will honor this request. You may notify me of your preferences regarding the audio recording and confidentiality of the interview through an informed consent form that will be presented to you at the beginning of the interview.

Please let me know at your earliest convenience of any possible dates for the interview process. You may reach me by email at [redacted] or call me at [redacted] You may also contact my faculty supervisor, Dr. Jane Magrath, at [redacted] with any questions or concerns.

Thank you very much for your time. Your consideration is greatly appreciated.

Sincerely,

Michael Dean
[redacted]

University of Oklahoma
Institutional Review Board
Informed Consent to Participate in a Research Study

Project Title: The Gina Bachauer Piano Competitions: An Organizational History and Survey of Offered Repertoire
Principal Investigator: Michael Dean
Department: School of Music

You are being asked to volunteer for this research study. This study is being conducted at the University of Oklahoma. You were selected as a possible participant because of your involvement as founder and artistic director of the Gina Bachauer International Piano Foundation.

Please read this form and ask any questions that you may have before agreeing to take part in this study.

Purpose of the Research Study

The purpose of this study is to document the history of the Gina Bachauer International Piano Competition from its genesis in 1976 at Brigham Young University to its establishment as an independent entity under the direction of the Gina Bachauer International Piano Foundation to the current day. Documenting the activities carried out in a desire to fulfill the foundation's mission "to educate musicians and non-musicians to a higher caliber of performance and appreciation" may aid other organizations in making decisions that will enhance the educational viability of similar endeavors.

A compilation of the repertoire programmed by each contestant will provide insight into which works competitors offer most as well as allowing a comparison of the finalists' literature to that offered by the other competitors. This comparison will provide insight into whether or not the repertoire chosen determines one's chances of winning in advanced competition. This will be a useful reference for both teachers and students preparing for similar competitions and events.

Number of Participants

Principal historical research is being conducted at the Gina Bachauer Archive at Brigham Young University. You are the only participant being interviewed as part of this study.

Procedures

If you agree to be in this study, you will be asked to answer questions and discuss your experience regarding the Gina Bachauer International Piano Competitions and Foundation in an interview format with Michael Dean, the principal investigator for this study.

Length of Participation

The length of the interview process will be determined by the amount of information you as the interviewee wish to impart. The investigator will schedule, at your convenience, two meetings over the course of two consecutive calendar days.

This study has the following risks:

There are no foreseeable risks connected with participation in this study.

Benefits of being in the study are:

The primary benefits of participating in the study are intrinsic. Your participation will assist in creating a more complete record of the Gina Bachauer Competition and the role you have played in its development.

Confidentiality

In published reports, there will be no information included that will make it possible to identify you without your permission. Research records will be stored securely and only approved researchers will have access to the records.

There are organizations that may inspect and/or copy your research records for quality assurance and data analysis. These organizations include Dr. Jane Magrath and the OU Institutional Review Board.

Compensation

You will not be reimbursed for your time and participation in this study.

Voluntary Nature of the Study

Participation in this study is voluntary. If you withdraw or decline participation, you will not be penalized or lose benefits or services unrelated to the study. If you decide to participate, you may decline to answer any question and may choose to withdraw at any time. If at any time before the conclusion of the study you wish to rescind or amend a response, you may do so.

Waivers of Elements of Confidentiality

Your name will not be linked with your responses unless you specifically agree to be identified. Please select one of the following options

_____ I consent to being quoted directly.

_____ I do not consent to being quoted directly.

_____ I consent to having my name reported with quoted material.

_____ I do not consent to having my name reported with quoted material

Audio Recording of Study Activities

To assist with accurate reporting of participant responses, the interview may be recorded on an audio recording device. The recording will be stored securely on the researcher's password protected computer. At the completion of the study, the recording will be deleted. You have the right to refuse to allow such recording without penalty. Please select one of the following options.

I consent to audio recording. ___ Yes ___ No.

Contacts and Questions

If you have concerns or complaints about the research, the researcher(s) conducting this study can be contacted at

Michael Dean [redacted]

Dr. Jane Magrath (faculty advisor) [redacted]

Contact the researcher(s) if you have questions or if you have experienced a research-related injury.

If you have any questions about your rights as a research participant, concerns, or complaints about the research and wish to talk to someone other than individuals on the research team or if you cannot reach the research team, you may contact the University of Oklahoma – Norman Campus Institutional Review Board (OU-NC IRB) at 405-325-8110 or irb@ou.edu.

You will be given a copy of this information to keep for your records. If you are not given a copy of this consent form, please request one.

Statement of Consent

I have read the above information. I have asked questions and have received satisfactory answers. I consent to participate in the study.

Signature Date

APPENDIX E

Interview Guide for Paul Pollei

General History and Impressions

1. You have stated on multiple occasions that, in its first year in 1976, the competition was practically an afterthought to the 1976 festival. Yet, in subsequent years it grew rapidly and you and others spent significant energies developing the event. When and how did you first realize the competition's importance and potential?

2. As you look back over the history of the Bachauer, what have been the most successful aspects of:
    a. the Artist Competitions?
    b. the Young Artist Competitions?
    c. the Junior Competitions?
    d. the Amateur Competition?

3. What were the primary motivations behind adding new contest events?
    a. the Junior Competition?
    b. the Young Artists Competition?
    c. the Amateur Competition?

4. What are your favorite or most memorable stories to tell regarding the Bachauer Artist Competitions?
    a. From the early years at Brigham Young (1976-1980): winners Douglas Humpherys, Christopher Giles, Arthur Green, Panayis Lyras, and Duane Hulbert.
    b. From the years with the Utah Symphony (1982-1986): winners Michael Gurt, David Buechner, and Alec Chien.
    c. From the early years as an independent organization, when the Artist Competition was on a triennial cycle (1988-1994): winners Xiang-dong Kong, Armen Babakhanian, and Nicholas Angelich
    d. From more recent competitions, on the quadrennial cycle: winners Lori Sims, Cédric Pescia, and Stephen Beus.

5. What are your favorite stories regarding the Young Artists competitions?
    a. From 1999: winner Yundi Li
    b. From 2001: winner Kyu-Yeon Kim
    c. From 2005: winner Kuok-Wai Lio
    d. From 2008: winner Sijing Ye

6. What are your favorite recollections of the Junior Competitions?
    a. From 1987-1996: the first Junior Competitions, with two levels.
    b. From 1997: winner Dustin Gledhill
    c. From 2000: winner Nareh Arghamanyan
    d. From 2004: winner Rachel Cheung
    e. From 2008: winner Aristo Sham

7. Describe the Amateur competition of 2003.

8. Will there be another Amateur Competition in the future?

9. It seems every international competition has its share of controversies. What are some of the most problematic issues you have encountered while running the Bachauer, and how have you overcome them?

10. Have you ever considered discontinuing the Bachauer competitions entirely, or any part of the Bachauer competition and festival cycle?
    a. If so, what were the circumstances leading to this, and what kept you from discontinuing the event(s)?
    b. If not, what do you think has contributed to your profound commitment to the competition?

11. As a student and young professional, did you enter piano contests?
    a. If so, how did your experience with competitions influence the design and development of the Bachauer events?

12. If you could go back to 1976 and start the entire process over again, what would you do differently and why?

Proliferation of Contests and the Competition Artist

13. As the Bachauer was beginning, many critics complained about the proliferation of piano competitions, and many still do. What made you see the need for another one?

14. Looking at the biographies of Bachauer contestants, one often sees evidence of competitors traveling from one competition to another. Critics claim by focusing on competitions, these pianists learn to offend the fewest number of people with their playing, and that this produces a breed of pianist, the competition artist, who plays with technical precision but little passion.
    a. Do you agree?
    b. Would you elaborate?

Career Development and Competition Participants

15. Have any of the Bachauer laureates continued on to have successful careers as performing artists?
    a. If so, which ones?
    b. What role do you think the Bachauer played?

16. Have any of the past Bachauer participants become notable teachers?
    a. If yes, who are these educators?
    b. Do you credit the Bachauer at all with their development as such?

17. Which competitors stand out in your memory as being among the most successful participants and why?

18. Which laureates or other contestants have been most actively in contact with you and the Bachauer since their participation?

Adjudication

19. A highly respected jury can greatly influence how others view a competition. How do you choose or acquire your jury members?

20. Do Bachauer jurists need to be successful competitors themselves?

21. As stipulated by the World Federation of International Music Competitions, your juries must have an international makeup. How much importance do you give to balancing the representation of various countries on the jury, and how has this changed over the years?

22. How is the chairperson of the jury selected?

23. Which jurors have been the most enthusiastic supporters of the Bachauer?

24. In 1977, the audience voted during the final round, with the combined vote being equivalent to the vote of one judge.
    a. Do you think this worked well?
    b. Why didn't this practice continue?

25. Have you ever been disappointed or surprised by the jury's decisions regarding finalists or winners and if so, on what occasions?

26. Most competitions at some point have problematic issues regarding a jury panel.
    a. At the Bachauer, did a jurist ever cause controversy, unrest or other problems?
    b. Are there individuals you definitely will ask back as members of the jury?

Repertoire Requirements and Elimination

27. You revised the repertoire requirements for the competitions and the processes of elimination throughout the years, eventually arriving at the current practice of having no specific solo repertoire requirement and no elimination until the final round.
    a. Why do you feel this has worked for the Bachauer?
    b. Are there any aspects of the current system that do not work as well as you had hoped?
    c. Have you considered reinstating any repertoire requirements?
    d. Have you considered reinstating eliminations in the earlier rounds?
    e. When there were solo repertoire requirements, who made the decision of what should be included?
    f. There is a list of acceptable concerti for the competition. How did you select the pieces on this list for inclusion?

28. How do repertoire requirements, or the lack of them, influence the outcome of a competition?

29. The major difference in the various types of competitions that you run seems to be the age restrictions. Do you think that, though the Artist Competition works well with no repertoire requirement, the Young Artists or Junior Artists competitions would benefit from repertoire requirements or from elimination in earlier rounds?

30. There were chamber elements for the Artists competitions from 1984 to 1991, but you discontinued this practice. What was the reason for this?

31. Have you ever considered reinstating a chamber element?

32. A commissioned work was an aspect of the competition in 1982, with Marescotti's *Chéréa.*
    a. What was the original intent of the commissioned work?
    b. Why was the practice of including a commissioned work short-lived?
    c. Have you ever considered reinstating the commissioned element?

33. What was the process of commissioning a work, and moving from the composition to distributing the work to multiple contestants for live performance?

Application and Support of Accepted Contestants

34. What are the primary factors you consider when selecting Bachauer participants?

35. On the application, how much weight do written elements such essays have?
    a. What are you looking for in this regard?

36. How do you determine the number of participants accepted in any given competition?

37. The participants stay in the homes of host families.
    a. How has this practice been received by contestants?
    b. How has this practice been received by the host families?
    c. Have there been cases where the pairing of participants with host families has not worked well?

38. Are any of the travel expenses for the competitors covered by the foundation?
    a. Has the foundation ever covered these expenses?
    b. If so, what prompted this change?

The Gina Bachauer International Piano Foundation

39. Describe the current structure and makeup of the Bachauer Foundation, regarding its Board of Directors and personnel.

40. Has the structure of the Board changed since its inception?
    a. If so, in what way?

41. What is the role of the Board of Directors?

42. How has the Board's role changed since the Bachauer first became an independent organization in 1986?

43. Who have been the most influential members of the Board of Directors throughout the years? In what ways did they affect the Bachauer?
    a. In the position of Chair:
    b. In the position of Vice-Chair:
    c. Other officers or members of the board:

44. Are there other people, such as volunteers or community members, who have had a significant impact/influence on the competitions? Who are these people and what role have they played in the Bachauer history?
    a. During the Brigham Young years:
    b. During the Utah Symphony years:
    c. During the years of the Bachauer Foundation:

Funding and Support

45. The competition has struggled at times for a variety of reasons, including financial.
    a. Did you ever truly worry that it would not be able to continue?
    b. How did you overcome these situations?

46. What is the primary source of funding for the Bachauer currently?
    a. How has this changed over the years?

47. Does an outside entity, company, or organization provide the competition pianos?
    a. If so, who?
    b. Who selects the specific instruments
    c. How has this changed (if it has) over the years?

Media Coverage

48. In general, how has the media portrayed the Bachauer, in your opinion?

49. What have been the most significant sources of media support for the Bachauer?

50. Do you believe that the media has ever treated the Bachauer unfairly, and if so on what occasions?

Philosophy of Competitions and the Bachauer Mission

51. What do you see as the primary value of piano competitions, and how does the Bachauer illustrate this?

52. Many people argue against competitions for various reasons: they are unhealthy; they do not promote careers like they promise; they cannot be objective, etc.
    a. Do you think there are negative aspects to competitions, and if so, what are they?
    b. How have you and those running the Bachauer competitions tried to overcome these aspects?

53. The festival's focus at its inception was primarily educational while the competitive aspect was secondary in nature.
    a. Do you feel the Bachauer ever veered away from its educational roots?
    b. If so, in what ways did this happen, and why did this occur?

54. The Bachauer's mission statement includes educational components, especially the statement, "to educate musicians and non-musicians to a higher caliber of performance and appreciation."
    a. Do you still feel this is important? Why or why not?
    b. In what ways is this part of the mission statement fulfilled by the competitions?

55. Considering the recent cycle of competitions:
    a. What were the educational components of the 2003 amateur competition?
    b. What were the educational components of the 2004 and 2008 Junior competitions?
    c. What were the educational components of the 2004 PianoTeams® competition?
    d. What were the educational components of the 2005 and 2008Young Artist competition?
    e. What were the educational components of the 2006 Artists competition?
    f. What were the educational components of the festival held in 2009, when the foundation presented no competition?
    g. What do you see as educational components in the forthcoming 2010 Artist competition?

56. Describe the other programs of the Bachauer that have educational elements.
    a. Music-In-Our-Schools
    b. Music-In-Our-Homes
    c. Other?

Reputation and Impact

57. In comparing the Leventritt and the Cliburn, Joseph Horowitz has implied that the Leventritt was elitist and the Cliburn is populist.
    a. How do you think Horowitz would characterize the Bachauer?
    b. Why do you think this?
    c. How do you characterize the Bachauer as a competition, and why?

58. What do you consider the role of the Bachauer in today's society?
    a. Is this role different from its role in the past? If so, how so?

59. What do you hope will be the impact of the Bachauer on the musical culture of the United States and the world?

60. Do you feel there were specific years that had a particular impact or deeper influence on society and international musical culture than others did?
    a. What years stand out to you and why?
    b. What special impact did they have?
61. What is it about directing the Bachauer that personally fulfills you?

Future

62. What are some of your goals for the future of the competition?

63. Are there any major changes that you plan?

64. You are so involved in every aspect of the competition process.
    a. What will be the difficulties for the person who takes over when you retire?
    b. What advice would you give your successor?

Concluding Thoughts

65. Would you discuss some other unique features of the Bachauer years that we have not yet discussed?

66. Are there additional comments you would like to make?