

THE MUSIC CLUB OF KINGSVILLE

Announces

The 28th KINGSVILLE COMPETITIONS
THE ISABEL SCIONTI PIANO COMPETITIONS

Piano Concerto



Piano Solo

April 2-4, 2009

More than \$20,000 in available cash prizes

Solo Performance at
FESTIVAL de SAN MIGUEL de ALLENDE, MEXICO

Symphony Performance Award
with the
VICTORIA (Texas) SYMPHONY ORCHESTRA

Winner may receive an invitation to perform
with the
CORPUS CHRISTI SYMPHONY ORCHESTRA

Judges

- Thomas Hrynkiw
- Jerome Lowenthal
- Jorge Luis Prats

Entry Deadline
January 21, 2009

Web site
KingsvilleMusic.org

E-mail
youngperf@hotmail.com

Telephone
(361) 592-2374

Further Information
Pages 2–3

Prizes

PRELIMINARY CONTESTS

JUNIOR (Precollege) and SENIOR (College)

Concerto Contests

| | |
|--------------|---------|
| First Place | \$2,000 |
| Second Place | \$1,000 |
| Third Place | \$ 700 |

JUNIOR (Precollege) and SENIOR (College)

Solo Contests

| | |
|--------------|---------|
| First Place | \$1,000 |
| Second Place | \$ 700 |
| Third Place | \$ 500 |

CONCERTO FINALS

| | |
|--------------|---------|
| First Place | \$4,000 |
| Second Place | \$1,000 |
| Third Place | \$ 500 |

SPECIAL AWARDS

PERFORMANCE AWARDS

- Solo Performance at the *Festival de San Miguel de Allende*
- Performance with the Victoria Symphony
- Corpus Christi Symphony audition

ISABEL SCIONTI PIANO SOLO AWARDS

- Junior and Senior Awards \$1,000 each

LAUGHLIN CONCERTO PRIZE

- \$500 for best concerto performance in the concerto finals.

TEXAS PERFORMER'S PRIZE

- \$500 for best concerto performance by a contest finalist who permanently resides in Texas or who has resided and studied in Texas for at least six months prior to the 2009 competitions.

General Information

No Lower Age Limit: Contestants under the age of 26 on April 2, 2009, may enter. Past winners of any performance prize with the Victoria or Corpus Christi Symphonies are ineligible to enter concerto contests.

The Texas UIL has determined that these competitions are not inter school contests. Contestants may compete without jeopardizing UIL eligibilities.

RULES AND INSTRUCTIONS

Entry – Eligibility

| | | |
|--|---|---|
| <p style="text-align: center;">Eligibility</p> <p>Junior Division: Any youth less than 20 years at the time of the competitions who has never enrolled in a college or conservatory as a regular student may enter the junior contests.</p> <p>Senior Division: Any pianist less than 26 years old on April 2, 2009, may enter the senior contests.</p> <p style="text-align: center;">Prohibited Entry</p> <p>Previous winners of any Corpus Christi or</p> | <p>Victoria Symphony performance award may not enter a concerto contest. Current students of 2009 judges may not enter any contest.</p> <p style="text-align: center;">Judging</p> <p>Judges may call for any repertoire listed by contestants and may interrupt performances. Judges may declare “no winner” in any contest if performance does not meet minimum standards for artistic performance. All prizes are awarded at the discretion of the judges. Decisions of the judges are final.</p> | <p style="text-align: center;">Entry/Acceptance</p> <p>The registration fee of \$40 per contest is not refundable. <u>Concerto contestants must enter the piano solo contest and must pay an \$80 entry fee for the two contests.</u> The post-marked entry deadline is midnight, Wednesday, January 21, 2009. Entry fees must be paid by money order or certified check. The competitions can not accept personal checks. Letters of notification will be mailed no later than February 23, 2009.</p> |
|--|---|---|

Accompanist

| | | |
|---|---|---|
| <p>Contestants may use their own accompanists. Our staff accompanist is also available. To obtain our staff accompanist, the contestant must, at the time of entry, request our accompanist, submit instructions for tempos and interpretation, and pay the staff accompanist fee of \$100.</p> <p>If an applicant requesting our staff accompanist is rejected, all but \$5 of the accompanist fee will be refunded.</p> | <p>If a contestant, after being accepted into the live round of competition, decides not to attend, all but \$5 of the accompanist fee will be refunded if the entrant notifies the directors of withdrawal before March 16, 2009. The staff accompanist fee is not normally refundable after March 16, 2009. Our accompanist may request a copy of the concerto music.</p> <p>Failure to reserve our staff accompanist with application may result in disqualification be-</p> | <p>cause of unavailability of accompanist.</p> <p>In emergencies, if a personal accompanist is not available, the contestant should contact the directors at once. If cancellations in the staff accompanist’s schedule allows, accommodation may be possible.</p> <p style="text-align: center;">Scheduling</p> <p>Rehearsal dates and times and contest performance times will be included with notification of acceptance. All scheduling is done by the contest directors.</p> |
|---|---|---|

Repertoire Requirements

| | |
|---|--|
| <p style="text-align: center;">Solo Contest</p> <p>Solo contestants do not have to enter the concerto competition. Solo contestants must play one movement of a sonata and two additional contrasting pieces from different historical periods. All pieces shall be from advanced piano repertoire. Most sonata movements serve as complete compositions. However, when a movement merges with the following one, the esthetic unit is the complete composition.</p> | <p style="text-align: center;">Concerto Contest</p> <p><u>All concerto contestants must also enter the Solo Competitions.</u> Concerto contestants must prepare a complete (all movements) concerto or concert piece for solo instrument with orchestra. A long unified work, such as a set of variations, counts as a complete concerto.</p> |
|---|--|

Entry Recordings – Live Performance

| | |
|--|--|
| <p>Contestants must submit an audio (CD/DVD) recording exceeding a performance time of 15 minutes. Video tapes/DVD’s must be in the NTSC (non-PAL) format. Solo contest applicants must perform three complete compositions according to the repertoire requirements. Concerto contest applicants must also submit a recording of a complete (all movements) concerto.</p> <p><u>The repertoire on recording(s) does not have to be the same as the repertoire for the live competitions, but recordings must satisfy the reper-</u></p> | <p><u>toire requirements.</u> Contestants must submit, with the entry materials, a list of the repertoire for the live competitions.</p> <p>After entries are received, repertoire changes must be approved by the directors (and our staff accompanist, if applicable).</p> <p>At the live competitions, each contestant must submit one legally printed copy of each of the entered compositions for the contest judges. No illegally reproduced copies will be allowed.</p> |
|--|--|

Application

Non U.S. Postal mailings to:
1222 West Lee Avenue
Kingsville, TX 78363-3412

Other mailings by U.S. Mail to:
Kingsville Competitions
Station 1, P.O. Box 2873
Kingsville, TX 78363-8328

Submit the following

1. Separate application form for each contest

with proof of birth date (facsimile copy of birth certificate, driver's license, or passport).

2. High quality recording of performances. If recorded performances are not with orchestra, reduce and cut lengthy piano introductions and interludes. Label recording with names of compositions, accompanist or orchestra/conductor. Pack in padded mailer.

3. Enclose one 3-by-5 inch card for each contest entered, listing repertoire for live audi-

tion. Include each composer's name, title of composition with opus-catalogue number, and movement(s) to be performed.

4. Certified check or money order for the sum of fees - \$40 per contest. Concerto contestants must pay \$80 for two contests. If our staff accompanist is requested, include an additional \$100 and instructions for the accompanist. Make money orders and certified checks payable to The Music Club of Kingsville.

Travel and Accommodation

Kingsville is located 40 miles from the Corpus Christi International Airport on Texas Highway 77. A limited number of Kingsvillians offer free accommodations in their homes to contestants. Requests for such accommodations should be made as soon as possible after notice of acceptance into the live competitions is received. Transportation from/to the Corpus Christi airport, motels and homes to the competitions is provided by the competitions.

Things to Remember

- ♪ All performances must be from memory.
- ♪ All movements of concertos are required.
- ♪ Submission of illegally reproduced music for the judges' reference is not allowed.
- ♪ Fees for reservation of our staff accompanist are not normally refundable after March 16, 2009.
- ♪ We cannot accept personal checks.
- ♪ Make money orders and certified checks payable to the Music Club of Kingsville
- ♪ Enclose a 5 by 3 card with a list of repertoire to be performed in the live auditions.

Kingsville Competitions 2009

Division entering: Junior (Pre-college)
 Senior (College)

Please Print

Rank in College:
 Fr. So. Jr. Sr. Grad.

Name, complete (First) (Middle) (Last) Phone E-mail

Address - number/ street/ apartment City State-Provence Zip-(postal code) - Country

Birth date: month / day/ year Age on April 2, 2009 Male/Female Citizenship Birthplace

Accompanist's name Accompanist's phone/e-mail Staff accompanist requested?

Name of parent/guardian Parent's phone E-mail

Present teacher Teacher's phone E-mail

Teacher's institution and address

Teacher's signature Entrant's signature or signature of legally responsible adult

By signing this application form the contestant or his legal representative certifies that the soloist on the recording submitted with this application is the contestant and that the performance on the recording has not been technically modified or altered to improve intonation or aesthetic interpretation.

ISABEL SCIONTI
PIANO CONCERTO and PIANO SOLO
CONTESTS



www.KingsvilleMusic.org
April 2-4, 2009



Non-Profit Org.
U.S. Postage
PAID
Kingsville, Texas
Permit No. 175
Zip Code 78363

Kingsville Competitions
P.O. Box 2873, TAMUK Station
Kingsville, TX 78363-8328
United States of America

JUDGES

See our web site (<http://www.KingsvilleMusic.org>) for more information on our judges.

THOMAS HRYNKIW: Hailed as a pianist of “dramatic power and poetry”, Thomas Hrynkiv has been making appearances since he was thirteen. In 1967, he won the gold medal at the Geneva Competition, and then the Frank Huntington Beebe Award, Harold Bauer Award, and the National Music Teachers Association Award.

Mr. Hrynkiv has played major concerts in both the United States and Europe. His U.S. appearances include the Kennedy Center, the Library of Congress and Constitution Hall in Washington D.C., the Lincoln Center in New York, and the Dame Myra Hess Memorial Concert Series in Chicago. He appears annually at the Newport Festival in Rhode Island and is also music advisor to their director. Mr. Hrynkiv’s countless other festival performances include those at the Palm Beach Festival, Sitka Festival in Alaska, Mt. Gretna Festival in Pennsylvania, Virginia Festival in Richmond, Beethoven Festival in Long Island, and the *San Miguel de Allende* Festival in Mexico. He has also performed in festivals at sea aboard the Queen Elizabeth II, Renaissance, and Royal Viking Ships.

JEROME LOWENTHAL: Born in 1932, Jerome Lowenthal continues to fascinate audiences, who find in his playing a youthful intensity and an eloquence born of life-experience. He is a virtuoso of the fingers and the emotions. Mr. Lowenthal studied in his native Philadelphia with Olga Samaroff-Stokowski, in New York with William Kapell and Edward Steuermann, and in Paris with Alfred Cortot, meanwhile traveling annually to Los Angeles for coachings with Artur Schnabel. After winning prizes in three international competitions (Bolzano, Darmstadt, and Brussels), he moved to Jerusalem where, for three years, he played, taught and lectured. Returning to America, Mr. Lowenthal made his debut with the New York Philharmonic playing Bartok’s Concerto No. 2. Since then, he has performed more-or-less everywhere, from the Aleutians to Zagreb. Conductors with whom he has appeared as soloist include Barenboim, Ozawa, Tilson Thomas, Temirkanov, and Slatkin, as well as such giants of the past as Leonard Bernstein, Eugene Ormandy, Pierre Monteux and Leopold Stokowski. He has played sonatas with Itzhak Perlman, piano duos with Ronit Amir (his late wife), Carmel Lowenthal (his daughter), and Ursula Oppens, as well as quintets with the Lark, Avalon and Shanghai Quartets. He has recently recorded the Beethoven Fourth Piano Concerto with cadenzas by eleven different composers. Teaching, too, is an important part of Mr. Lowenthal’s musical life. For seventeen years at the Juilliard School and for thirty-eight summers at the Music Academy of the West, he has worked with an extraordinary number of gifted pianists, whom he encourages to understand the music they play in a wide aesthetic and cultural perspective.

JORGE LUIS PRATS; Acknowledged as an outstanding Cuban pianist, Mr. Prats is a performer boasting a solid academic foundation and avowed artistry, evinced in his performances in major concert halls all over the world. He graduated from the National Arts College and earned a scholarship to the Tchaikovsky Conservatory in Moscow where he studied under Rudolf Keren. Mr. Prats continued his higher piano education at the Paris Conservatory and later on at the *Hochschule für Musik und Künstler* in Vienna under Paul Badura-Skoda and with Magda Tagliaferro in Paris. In 1977 he won the prestigious Marguerite Long-Jacques Thibaud contest in Paris, where he also was bestowed the Distinction of the Best Performer and the Ravel Prize, and in 1979, he won the Gold Medal at the Katia Popova Festival in Bulgaria and the First Prize of the Amadeo Roldán Piano Competition in Havana, Cuba. Mr. Prats has been decorated with Cuba’s highest awards granted to national and international personalities of the arts and culture: the Alejo Carpentier and Félix Varela medals.

Mr. Prats is frequently a guest professor at prestigious Iberian-American learning institutions such as the National University of Colombia in Bogotá; the National School of Arts in Havana; The Center for Fine Arts, Mexico DF and the Cordoba Conservatory of Music, as well as the Glenn Gould School at the Royal Conservatory of Music in Toronto. His concert tours have taken him to every nation on the European continent, as well as to North, South and Central America, China, Japan and Korea. He has made recordings for Pathé Marconi, Deutsche Grammophon, ASV, IMP, and the Musical Heritage Society.