RULES AND REQUIREMENTS

APPLICATION RULES

Rules and Procedures for Application

1. The Fourteenth Van Cliburn International Piano Competition is open to pianists of all nationalities. First-prize winners of previous Cliburn Competitions are not eligible to compete. Applicants must have been born after June 9, 1982, and before May 24, 1995.

2. The Application Form can be submitted online or by post. It must be completed, signed, and sent with all the necessary enclosures to the Van Cliburn Foundation, postmarked no later than October 15, 2012, or submitted online by 11:59 p.m. GMT-6 that day. The Application Form and all enclosures must be completed in English.

3. The following enclosures must accompany each Application Form. You may send physical copies by post or scanned copies through the online application form.
   • A photocopy of the applicant’s birth certificate or equivalent proof of age.
   • A current one-page résumé.
   • Three different color photographs in digital format with a resolution of 300 dpi, including one head-shot, suitable for publicity purposes. These can be submitted in the online application or mailed on CD to the Foundation.
   • Photocopies of programs from at least five recitals and five concerto performances from the past five seasons, translated into English.
   • Photocopies of several press reviews from the past five seasons, translated into English.
   • Photocopies of any awards from other competitions, translated into English.

4. All applicants must submit a nonrefundable application fee of $100 US by certified check, money order, Western Union, or bank draft made payable to the Van Cliburn Foundation. The fee may also be electronically transferred to the Van Cliburn Foundation account upon request. Payment may also be made by credit card or PayPal if using the online application to apply.

5. Applicants must supply the following recommendations:
   • A recommendation letter from a recent teacher of the applicant or, if the applicant is still a student, from the current teacher. The letter must be specifically written to recommend the applicant to the Fourteenth Van Cliburn International Piano Competition.
   • A recommendation letter from a musician or musicians of acknowledged international standing, specifically written to recommend the applicant to the Fourteenth Van Cliburn International Piano Competition. Those writing recommendation letters are to send them directly to the Van Cliburn Foundation. They may send printed letters by post or fax, or scanned letters by email to:
     Van Cliburn Foundation
     2525 Ridgmar Boulevard, Suite 307
     Fort Worth, Texas 76116 USA
     Telephone: 817.738.6536
     Fax: 817.738.6534
     Email: competition2013@cliburn.org
   • Applicants must also supply the names and contact information of two additional musicians or teachers for reference purposes on the Application Form.

6. Applicants should retain copies of all material sent with their applications. The Van Cliburn Foundation will accept no responsibility for lost documents.

7. An acknowledgment will be sent to each applicant upon receipt of the completed Application Form and enclosures. Incomplete applications will not be considered.

8. All applications will be reviewed by the Competition Artistic Committee and treated as confidential. The Committee reserves the right to request additional information from or about an applicant.

9. All applicants will be notified by December 1, 2012, whether or not they have been accepted to perform in a screening audition. The Screening Auditions will be held in designated cities in Asia, Europe, and the United States during January and February 2013. Each applicant accepted for a screening audition is required to give a forty-minute recital before a live audience and the screening jury. Video recordings of performances by those applicants unable to attend the live Screening Auditions will be accepted only under special circumstances such as illness during the scheduled auditions or prohibitive travel costs.

10. A travel allowance will be provided to those applicants accepted for screening auditions for travel to and from the audition sites closest to their current residence under the following conditions:
   • Surface public transportation (train, bus, or car) must exceed four hours from place of residence to audition site.
   • Cost of transportation (economy or second class) must exceed $150 US for the round trip. Allowance does not cover transportation to or from airport, train station, etc.
• Allowance does not cover accommodations or meal expenses. If the above conditions are met, the Van Cliburn Foundation will reimburse the applicant the excess of expense for transportation over $150 US but not to exceed a total reimbursement of $350 US. The request and submission of a copy of the ticket must be received by the Cliburn by March 31, 2013, in order for the applicant to collect reimbursement. Payments of travel allowance will be made between March 15, 2013, and April 15, 2013.

11. All applicants will be notified whether or not they have been accepted for the Competition no later than March 5, 2013. The approximately thirty selected pianists will be announced to the public immediately thereafter.

COMPUTION RULES

Rules and Procedures for the Competition

1. The Competition will consist of three separate rounds: Preliminary, Semifinal, and Final.

2. The jury will advance twelve pianists to the Semifinal Round, and six to the Final Round.

3. The order of appearance of pianists in the Preliminary Round will be determined by a drawing. Random competitor names will be drawn, and they will select their Preliminary Round performance order as their names are drawn. The Competition will follow this order except for reasons of accident, illness, or other unusual circumstances, at the discretion of the president of the Cliburn. Semifinalists will appear in the order they performed in the Preliminary Round. The order of appearance in the Final Round will depend on rehearsal scheduling, program content, and administrative requirements, and may vary from that of the previous rounds.

4. A selection of Steinway pianos will be provided for the pianists' performances. Time will be assigned to each pianist to choose his or her preferred instrument beginning May 20, 2013. Pianists will be notified of these assigned times.

5. All rounds of the Competition may be broadcast live or may be recorded and videotaped for subsequent broadcast, video, or audio recording use. It is anticipated that a CD recording of selected Competition performances will be commercially produced, that a documentary of the Competition incorporating selected performances will be produced for television and DVD, and that parts or all of the Competition will be made available on the Internet. Camera crews may photograph all Competition events. Neither the Van Cliburn Foundation, Inc. nor its assignees or licensees may be held liable for any payments to pianists arising out of materials derived from Competition performances. Applicants are required to sign a release form yielding all rights on such materials to the Van Cliburn Foundation, Inc., its assignees, or its licensees.

6. Pianists may not contact or speak with any member of the jury as long as they continue to participate in the Competition. Any violation of this rule may disqualify the pianist.

Rules Relating to Prizes and Engagements

1. The prizes and awards specified on the Van Cliburn Foundation website will constitute the only prizes and awards of the Fourteenth Van Cliburn International Piano Competition. No other prizes, awards, or remuneration will be permitted, except by express decision of the Cabinet of the Van Cliburn Foundation.

2. Taxes will be deducted from prizes according to U.S. tax laws in effect at the time of the Competition.

3. The Van Cliburn Foundation is in the process of negotiating a number of major recital and orchestra engagements for the six finalists of the 2013 Competition, to be performed within the three-year period following the Competition. A list of potential engagements forming part of the prizes will be published in the Competition program book in May 2013. Scheduling of these engagements will take into account any prior commitments of the winners, but the winners will be expected to fulfill all prize engagements. Failure to do so may result in forfeiture of the winners’ claim to prizes, awards, and engagements, at the discretion of the Cabinet of the Cliburn. In addition, during the three years of management by the Van Cliburn Foundation, the winners will not accept any engagement without prior consultation with the Cliburn.

4. The first-, second-, and third-prize winners will, if requested, perform a maximum of two recitals without charge for the benefit of the Fifteenth Van Cliburn International Piano Competition, to be held in 2017.
GENERAL RULES RELATING TO REPERTOIRE

• Repertoire for all rounds will consist of works chosen by the pianist. The Semifinal Round recital must include the commissioned work. Works may not be repeated during the Competition.
• Only complete works or movements of works accepted as standard performance repertoire (such as selections from Miroirs or Goyescas) will be accepted, as approved by the Cliburn.
• Repeats are at the discretion of the pianist.
• All works except for the piano quintet and commissioned work must be played from memory.
• Total performance times include applause and pauses, and will be strictly enforced. The jury retains the right to stop a performance if the pianist exceeds the allotted time.

SCREENING AUDITIONS

From the 167 applications received by the Cliburn, 132 pianists were selected to be heard in live audition recitals for the Fourteenth Van Cliburn International Piano Competition, held in six locations: Hong Kong, Moscow, Hannover, Milan, New York, and Fort Worth. Applicants who were unable to be scheduled in the public concerts were screened in Fort Worth via DVDs. The jury included: John Giordano (chairman), Andrea Bonatta, Richard Dyer, Yoheved Kaplinsky, and Blanca Uribe.

Each applicant performed a forty-minute recital that was free and open to the public. The choice of repertoire was permitted to be drawn from works offered for the Preliminary and Semifinal Round recitals.

COMPETITION ORDER OF APPEARANCE

The order of appearance of pianists in the Preliminary Round will be determined by a drawing. Random competitor names will be drawn, and they will select their Preliminary Round performance order as their names are drawn. The Competition will follow this order except for reasons of accident, illness, or other unusual circumstances, at the discretion of the president of the Cliburn. Semifinalists will appear in the order they performed in the Preliminary Round. The order of appearance in the Final Round will depend on rehearsal scheduling, program content, and administrative requirements, and may vary from that of the previous rounds.

PRELIMINARY ROUND

Thirty competitors have been invited to participate in the Fourteenth Cliburn Competition. The Preliminary Round will have two phases. Each pianist will perform two recitals, not to exceed forty-five minutes in length.

SEMIFINAL ROUND

Twelve competitors will be chosen by the jury as semifinalists of the Competition.

Phase 1: Each pianist will perform a recital not to exceed sixty minutes in length. The repertoire must include Birichino, the commissioned work by Christopher Theofanidis.

Phase 2: Each pianist will perform a quintet with the Brentano String Quartet. Repertoire must be chosen from the following:

- Brahms: Piano Quintet in F Minor, op. 34
- Dvořák: Piano Quintet in A Major, op. 81
- Franck: Piano Quintet in F Minor
- Schumann: Piano Quintet in E-flat Major, op. 44

FINAL ROUND

Six competitors will be chosen by the jury as finalists of the Competition.

Each pianist will perform two concerti with the Fort Worth Symphony Orchestra, both conducted by Maestro Leonard Slatkin. Repertoire is to be chosen as follows:

Concerto 1: Repertoire must be chosen from the following and will be performed with a reduced-size orchestra:

- Beethoven: Piano Concerto No. 1 in C Major, op. 15
- Piano Concerto No. 2 in B-flat Major, op. 19
- Piano Concerto No. 3 in C Minor, op. 37
- Piano Concerto No. 4 in G Major, op. 58
- Piano Concerto No. 5 in E-flat Major, op. 73
- Mozart: Piano Concerto No. 20 in D Minor, K. 466
- Piano Concerto No. 21 in C Major, K. 467
- Piano Concerto No. 22 in E-flat Major, K. 482
- Piano Concerto No. 23 in A Major, K. 488
- Piano Concerto No. 24 in C Minor, K. 491
- Piano Concerto No. 27 in B-flat Major, K. 595

Concerto 2: The pianist may choose any work scored for piano and symphony orchestra. The choice is subject to approval by the president, jury chairman, and conductor of the Final Round, based on rehearsal requirements and other considerations.
VOTING PROCEDURES

JURY RULES

1. All members of the jury must attend the official jury orientation scheduled prior to the Competition, except under special circumstances, at the discretion of the president of the Cliburn, during which they will be given an official notebook containing information and all materials necessary for their adjudication, including sections on which to write their evaluations. These notebooks must be treated as documents containing privileged information that may not be divulged to anyone during the course of the Competition. All notebooks and their contents remain the property of the jury members.

2. Each member of the jury must attend every performance of each round. Failure to do so will disqualify the juror, except under extenuating circumstances, at the discretion of the president.

3. Subsequent to the first jury orientation meeting, official gatherings of the jury for the purpose of briefing or voting will be closed except for jurors, the chairman of the jury, a voting administrator responsible for tabulation of the votes, and the president of the Cliburn. Any exceptions will be made at the discretion of the president. For example, members of the string quartet may be invited to appropriate jury meetings to relate their experience regarding their collaboration with the competitors, or the composer may be invited to talk about his commissioned work.

4. Jurors will not discuss with any person whatsoever, including amongst themselves, their opinion of competitors’ performances or any other aspect of their adjudication responsibilities.

5. Jurors may not communicate at any time during the Competition with competitors.

6. Any juror having, or having had during the preceding four years, a familial, teaching, or professional relationship with a competitor must declare such relationship. Voting on that competitor’s performance shall be held in accordance with the special voting procedure outlined below. Any juror who has had a long-term teaching or close relationship of any kind with a competitor at any time must disclose such relationship. Master classes do not count as a teaching relationship. Jurors are required to sign a conflict of interest waiver.

7. Jurors must refrain from verbal comment, demonstrative behavior, or any form of communication during competitors’ performances.

8. No individual or composite jury votes may be disclosed at any time to any person who is not a juror, the voting administrator responsible for tabulation of the votes, or the president of the Cliburn, except the final composite decision of the jury at the conclusion of each round of the Competition, which will be announced to the public after the Preliminary and Semifinal Rounds by the jury chairman, and after the Final Round by the master of ceremonies at the Awards Ceremony or as designated by the president.

9. Jurors must comply with all rules in the Jury Handbook. Any infraction of the rules by a juror may result in the dismissal of that juror and/or the disqualification of a competitor.

VOTING PROCEDURES

The following procedures apply to the selection of competitors for the Semifinal and Final Rounds. The jury will select, in no specific order, the twelve most qualified pianists for advancement to the Semifinal Round and the six most qualified for advancement to the Final Round. Selections for advancement will be based on a composite evaluation of the competitors’ performances.

BALLOTS

Ballots will be distributed at the end of each round. Each juror will submit the number of competitor names equal to the number of spaces available for advancement to the next round, as well as a number of names of pianists who the juror feels have the possibility to advance, i.e. “maybes.”

After voting, the completed and signed ballots will be submitted to the jury chairman who in turn will submit them to the voting administrator. The names will be entered into a computer under the scrutiny of the jury chairman and the president of the Cliburn.

Results will be revealed to the jury in alphabetical order. The relative standing of competitors will not be revealed.

TIES

In the event of a tie for the last place(s), and in order to avoid re-voting, the names in the “maybe” votes will be taken into account. In the event of an unresolved tie for the last places (after counting the “maybe” votes), a second ballot shall be held for the tied competitors, in order to select the required number of competitors equal to the number of place(s) remaining. Subsequent ballots will be taken only if the vote remains deadlocked after the chairman of the jury’s vote is discarded.
VOTING PROCEDURES
CONTINUED

JURORS WITH FAMILIAL, TEACHING, OR PROFESSIONAL RELATIONSHIPS WITH COMPETITORS

Any juror having, or having had during the preceding four years, a familial, teaching, or professional relationship with a competitor must declare such relationship. Master classes do not count as teaching relationships. The juror may, if he/she sees fit, include the name of this competitor on the ballot. However, in such cases, the juror’s opinion will not count as a vote on behalf of that particular competitor. When counting the votes for each competitor, the computer program will express that juror’s vote as the ratio between the total number of votes received and number of jurors eligible to vote for that competitor.

I. PRELIMINARY ROUND, PHASES 1 AND 2

Ballots with twelve spaces will be distributed on which each juror will enter the names of twelve competitors in no order of preference. On the same ballot and to help resolve a possible tie, there will be three spaces on which each juror must submit the names of three “maybes” in no order of preference. The “Ties” procedure outlined above will be used to resolve a tie in the last place(s).

II. SEMIFINAL ROUND

The jury will consider all phases to this point. The goal upon the completion of the Semifinal Round will be four-fold:

• to select six finalists
• to select the winner of the Steven De Groote Memorial Award for the Best Performance of Chamber Music
• to select the winner of the Beverley Taylor Smith Award for the Best Performance of a New Work
• to select up to three recipients of Jury Discretionary Awards, who will not also advance to the Final Round and/or receive awards for the best performance of chamber music and/or the commissioned work.

1. Finalists

Ballots with six spaces will be distributed on which each juror will enter the names of six competitors from the Semifinal Round in no order of preference. On the same ballot and to help resolve a possible tie, there will be one space on which each juror must submit the name of one “maybe.” The “Ties” procedure outlined above will be used to resolve a tie in the last place(s).

2. Chamber Music – Piano Quintet

Ballots will be distributed for the best performance of the piano quintet at the completion of the Semifinal Round. Jurors will list the name of one competitor from the Semifinal Round for the best performance of a piano quintet. Should none of the competitors attain at least half of the votes of the jurors, then a further ballot shall be held to decide between the two competitors with the most votes.

a. Should there be a tie between three or more competitors for the highest number of votes, a second ballot shall be held of the tied competitors. Should none of the tied competitors attain at least half of the votes, then a further ballot shall be held to decide between the two competitors with the most votes.

b. Should there be a tie between competitors for the second most votes, the jury will first hold a ballot to decide between those tied competitors. Another ballot will then be held between the winner of that vote and the competitor with the most votes but who did not receive at least half of the votes.

3. Commissioned Work

The best performance of the commissioned work will be determined by the same voting procedure as that of the best performance of chamber music, outlined above.

4. Jury Discretionary Awards

A ballot will be distributed for the three Jury Discretionary Awards at the completion of the Semifinal Round: John Giordano Jury Chairman; Raymond E. Buck; and a third one. Jurors will enter three names. The awards will be granted to the three competitors with the highest count of votes who do not also advance to the Final Round and/or receive awards for the best performance of chamber music and/or the commissioned work. In the event of a tie for the last place(s), subsequent ballots shall be held for the tied competitors, in order to select the required number of competitors equal to the number of places remaining. The result of this vote will not be disclosed to the jury until the end of the vote in the Final Round.

III. FINAL ROUND

In awarding the prizes, the jury will render a final decision taking into consideration the pianist’s performances in the following:

1. Three recital performances:
   a. Phase 1 of the Preliminary Round
   b. Phase 2 of the Preliminary Round
   c. Semifinal Round

2. A piano quintet with the Brentano String Quartet

3. Two concerti with the Fort Worth Symphony Orchestra

If a juror has, or has had during the preceding four years, a familial, teaching, or professional relationship with a competitor who is in the Final Round, that juror may participate in the gathering of the jury, but he/she will not be permitted to vote in the Final Round. If the number of jury
members entitled to vote is even, the chairman of the jury will not vote in the Final Round.

1. Ballots will be distributed to the jury at the completion of the final concerto performance. The jury will enter the name of one person to be awarded the gold medal. Should none of the competitors attain at least half of the votes of the jurors entitled to vote and who did vote in the Final Round, then a further ballot shall be held to decide between the two competitors with the most votes.
   a. Should there be a tie of three or more competitors for the highest number of votes, a second ballot shall be held of the tied competitors. Should none of the tied competitors attain at least half of the votes, then a further ballot shall be held to decide between the two competitors with the most votes.
   b. Should there be a tie between competitors for the second most votes, the jury will first hold a ballot to decide between those tied competitors. Another ballot will then be held between the winner of that vote and the competitor with the most votes but who did not receive at least half of the votes.

2. After the gold medalist is selected, the silver medalist will be determined using the same procedure. Ballots will be distributed to the jury to name the silver medalist. The jury will enter the name of one person to be awarded the silver medal.

3. After the silver medalist is selected, the Crystal Award winner will be determined using the same procedure. Ballots will be distributed to the jury to name the Crystal Award winner. The jury will enter the name of one person to be given the crystal award.

4. The remaining finalists will not be ranked.