



## The Concerto Competition

In the framework of Tel-Hai International Piano Master Classes, a Concerto Competition in memory of Jacob (Jasha) Bistrizky, the founder and long-time director of the Arthur Rubinstein International Piano Competition in Israel, is held on the second weekend (Friday and Saturday) of the course.

1. The competition aims at choosing outstanding course participants for performance as soloists with orchestra during the following concert season in Israel. In addition, the competition winners will be offered the following monetary prizes, in memory of Jasha Bistrizky:

First Prize: US \$1000

Second Prize: \$750

Third Prize: \$500

Audience Favorite Prize: \$500, bestowed by Perry and Senecky Families.

2. The Master Classes students wishing to take part in the Competition should meet the following requirements:
- Not to have performed with orchestra as a result of participating in an earlier Tel-Hai concerto competition.
  - Be in possession of a letter from their major teacher (during the school year), attesting to the applicant's level and ability to take on a professional orchestral engagement.
  - Be recommended for participation by their teacher at the Master Classes.
  - Attend the Master Classes from day one. (In very rare exceptional circumstances, it may be waived by the Master Classes Artistic Directors.)

Due to time limits, the number of participants will not significantly exceed 20. If more apply, the Master Classes Artistic Directors, in consultation with faculty members, will make the final choice. The list of competition participants will be announced no later than by the end of the first week, before the rehearsals with the accompanists commence.

3. The Competition will be judged by the Master Classes faculty. They will be joined on the Jury by representatives of the Israel Symphony Orchestra Rishon LeZion, the Raanana Symphonette orchestra and, possibly, additional musician(s) of renown, invited by the Chair of the Master Classes. Artistic Directors of the Master Classes will serve as Jury chairmen.
4. The Competition will be held in two rounds.
5. The orchestra part will be performed, on the second piano, by accompanists engaged by the Master Classes. The participants – if they so choose – may appear with other accompanists, at their responsibility.
6. In Round One, participants will perform the first movement of the concerto they prepared. If the concerto is in one movement, the Jury will decide whether to hear the entire work or a part of it. The competitors will be notified of the Jury decision in advance of their appearance.
7. At the conclusion of Round One, the Jury will choose those going on to Round Two by the following procedure: each Jury member will write the names of six participants who, in his/her opinion, deserve to be advanced to Round Two. The order of the names is of no importance.
8. The six contestants to receive most votes will be advanced to Round Two to take place the next day.

9. Should a tie occur at the bottom of the list of six and there be no room to accommodate the tied participants, the Jury is to vote among the tied participants to fill the six slots for Round Two.
10. Each of Round Two participants will perform the entire concerto of his/her choice.
11. Should religiously observant persons – not performing on Shabbat (Saturday) – be among the competition finalists, their second-round performance will be advanced and take place Friday, after the announcement of the first-round results and before the onset of the Sabbath.
12. At the conclusion of the Round Two (Finals), the following voting procedure will be followed:
  - i. The First Prizewinner will be determined by a simple ballot in which each Jury member has one vote.
  - ii. Should none of the competitors attain at least half of the Jury votes, a further ballot is to be held to decide between the two performers with the most votes.
  - iii. Once the First Prizewinner has been decided, the winners of other prizes will be determined the same way.
13. The order of playing in the first round will be established by a lottery held at least two days prior to the competition.
14. The order of the second-round performances will be determined by the management in consideration of the accompanists. If a new lottery is needed, it will be held after the results of the first round become known.
15. The order of playing for each round will be FINAL on the evening before that round, and no changes are allowed.
16. No rehearsals in the hall will take place during the competition (Friday & Saturday). The Master Classes administration will make every effort to provide for practicing in the hall during the second week of the course, before the competition.
17. The orchestra representatives, in consultation with other members of the Jury and with the Master Classes Chair, will decide how many, if any, of the contestants are to perform as soloists with the orchestras.
18. The orchestra representatives, in consultation with other members of the Jury and with the Master Classes Chair, will decide on the actual concertos to be played with the orchestra (given the already existing season programming, previous years' winning concertos, etc.).
19. Should any special situations, not covered by present Rules, arise, they are to be resolved by the course Chair and Artistic Directors.