



**GÉZA  
ANDA**

**PIANO  
CONCOURS  
2018**

# CONCOURS GÉZA ANDA 2018

**MEMBERS OF  
THE JURY**

Christian Zacharias, Chairman  
Andrea Bonatta, Markus Hinterhäuser,  
Robert Levin, Aleksander Madzar,  
Alexei Volodin, Nathalie Wappler Hagen

**AWARDS**

CHF 60'000 cash prizes  
Numerous concert engagements  
Free management services  
Several special prizes

**DATE**

3 to 12 June 2018

**PLACE**

Zurich and Winterthur / Switzerland

**CLOSING DATE  
FOR APPLICATION**

31 January 2018

**AGE LIMIT**

Born after 3 June 1986

**FURTHER  
INFORMATION**

Concours Géza Anda  
Bleicherweg 18  
CH-8002 Zurich / Switzerland  
Phone +41 44 205 14 23  
Fax +41 44 205 14 29  
info@geza-anda.ch  
www.geza-anda.ch



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## **Concours Géza Anda 2018**

The 14th Concours Géza Anda will be held from 3 to 12 June 2018.

The aim of the Géza Anda Foundation is to discover and promote young pianists in the musical spirit of the late Géza Anda.

### **Prizes**

1 <sup>st</sup> Prize:	CHF 30,000
2 <sup>nd</sup> Prize:	CHF 20,000
3 <sup>rd</sup> Prize:	CHF 20,000

The Géza Anda Foundation will arrange a considerable number of concert performances for the three Prizewinners from 2018 through to 2021, and will provide them with free concert management for the three years following the competition. The Prizewinners are obliged to respect the conditions of all concert engagements accepted on their behalf.

## Special Prizes

### ***Mozart Prize of the Musikkollegium Winterthur***

The Jury, in consultation with the Musikkollegium Winterthur, will award the Mozart Prize to the semi-finalist whom they consider to have given the best Mozart interpretation during the Mozart Round of the Concours Géza Anda 2018. The Mozart Prize, sponsored by the Musikkollegium Winterthur, consists of a concert accompanied by the Musikkollegium Winterthur.

### ***Géza Anda Audience Prize***

This Prize rewards the finalist whose personal and musical character makes the greatest impression on the concert audience. Please note: in contrast to the awards made by the Jury – which bases its decision on all four Rounds of the Competition – the Audience Prize is awarded solely on the basis of the Final Concert in the Tonhalle Maag on 12 June 2018.

The Audience Prize is sponsored by Privatbank IHAG Zürich AG. It provides the winner with the chance to perform in a concert.

### ***Schumann Prize***

Daniel Zulauf, founder of the concert agency Artists Management Company Ltd., Zurich, is offering a special prize for the best Schumann interpretation during the Concours Géza Anda 2018. This prize will consist of the sum of CHF 5,000.

### ***Special Prize Hortense Anda-Bührle***

The Géza Anda Foundation will award the Hortense Anda-Bührle Special Prize to one of the young participants for a performance of outstanding artistic merit during the Competition. The Prize will consist of the sum of CHF 3,000.

## General conditions of participation

- (1) The 14<sup>th</sup> Concours Géza Anda takes place from 3 to 12 June 2018.
- (2) Pianists of all nationalities born after 3 June 1986 are eligible.
- (3) The Competition is divided into the following rounds:
  1. First Round: Audition (max. 25 min.)
  2. Second Round: Recital (55 min.)
  3. Third Round: Mozart piano concerto with orchestra
  4. Fourth Round (final concert): Piano concerto with orchestra

Candidates who are eliminated in any of the qualifying rounds are not permitted to go through to the next round.

- (4) By submitting an application for the Competition, participants are bound by the decisions of the Jury as well as by the conditions of the Competition.
- (5) All candidates undertake to participate free of charge in the live video streaming and in radio and/or television performances in relation to the Competition, which can also be viewed at [www.geza-anda.ch](http://www.geza-anda.ch).
- (6) Electronic applications must be made via [www.geza-anda.ch](http://www.geza-anda.ch) by 31 January 2018 at the latest, and must be accompanied by:
  - a) Curriculum vitae
  - b) 2 photos
  - c) A photocopy of the applicant's passport
  - d) A video recording (submission possible as of 1 December 2017)

The Jury will decide whether to admit the applicant to the First Round on the basis of a video recording that must be uploaded to [www.geza-anda.ch](http://www.geza-anda.ch) from 1 December 2017 until 31 January 2018 at the latest. This **unedited** recording should include the applicant's own selection of works/movements of works from the Classical and Romantic periods and from the early 20<sup>th</sup> century (30 minutes), chosen as follows:

Video recordings of 10 minutes each:

Movement/work by Haydn/Mozart/Beethoven/Clementi

Movement/work by Schubert/Schumann/Brahms/Rachmaninov

Movement/work by Fauré/Ravel/Debussy/De Falla/Albéniz

(Video formats: \*.avi; \*.wmv; \*.mov; \*.flv; \*.mpeg; \*.mpg; \*.m4v; \*.mp4; audio transfer rate at least 192 kBit/s CBR; video transfer rate at least 2000 kBit/s CBR ; maximum file size: 2 GB)



The application becomes valid after payment of an entry fee of 300 Swiss Francs to:  
 Privatbank IHAG Zürich AG, Bleicherweg 18, CH-8002 Zurich  
 Account: 10.501179.0 in the name of Géza Anda-Stiftung  
 IBAN CH41 0852 8105 0117 9000 0  
 BC 8528 – Swift: IHZUCHZZXX  
 NB: Please state “Concours Géza Anda 2018”.

The candidates will be informed by 31 March 2018 if they have been accepted into the First Round of the Competition. Those who are accepted must register at the Musikschule Konservatorium Zürich MKZ (Florhofgasse 6, 8001 Zurich) at 2 pm on 2 June 2018.

The registration fee will be refunded to those applicants who on the basis of their submitted video audition are not accepted for the First Round. Applicants who are accepted for the Competition will have their registration fee returned to them after the First Round in Zurich. However, if a competitor withdraws from participation in the Competition, this fee will not be refunded.

- (7) Travel and accommodation expenses are the responsibility of the participants. The Competition Secretary will gladly provide further information and can also help competitors to find accommodation and a place to practise.

A number of attractive private lodgings with good practice facilities will be available free of charge for those candidates who desire them. However, if a candidate withdraws from the Competition, he or she must immediately inform the person who had agreed to provide the private accommodation.

- (8) Applications that do not correspond to the conditions of the Competition will be sent back to the candidate.
- (9) Candidates who are prevented from participating are requested on organisational grounds to inform the Secretariat at least one month before the competition starts. Candidates who withdraw from the Concours Géza Anda more than once are barred from entering for a third time.
- (10) The Jury is under no obligation to award prizes. The Jury’s decisions are irrevocable.
- (11) The concert management provided cost-free and commission-free to the Prizewinners for the three years after the Concours will be organised according to an agreement to be reached between the competition office of the Géza Anda Foundation and the concert agencies (if applicable) of the 2018 Prizewinners. All participants agree to disclose their commitments to any concert agents before participating in the Concours.

## Compulsory pieces

### First Round: Auditions

**3 and 4 June 2018**

Musikschule Konservatorium Zürich MKZ  
Florhofgasse 6, 8001 Zurich

- Haydn            Sonata in E flat, Hob. XVI:49  
                  Sonata in C, Hob. XVI:50  
                  Sonata in E flat, Hob. XVI:52  
                  *One of the above sonatas is to be selected*
- Mozart            Sonata in F, K. 280  
                  Sonata in A minor, K. 310  
                  Sonata in B flat, K. 333  
                  Sonata in C minor, K. 457  
                  Sonata in D, K. 576  
                  *One of the above sonatas is to be selected*
- Beethoven        Sonata No. 4 in E flat, Op. 7  
                  Sonata No. 7 in D, Op. 10,3  
                  Sonata No. 16 in G, Op. 31,1  
                  Sonata No. 18 in E flat, Op. 31,3  
                  Sonata No. 28 in A, Op. 101  
                  Sonata No. 32 in C minor, Op. 111  
                  *One of the above sonatas is to be selected*
- Schubert         Impromptus, Op. 90 D 899  
                  Impromptus, Op. 142 D 935  
                  Sonata in D, Op. 53 D 850  
                  Sonata in C minor, Op. posth. D 958  
                  Sonata in A, Op. posth. D 959  
                  Sonata in B flat, D 960  
                  *One of the above works is to be selected*
- Schumann        *Carnaval*, Op. 9  
                  Fantasy Pieces, Op. 12  
                  Symphonic Etudes, op. 13  
                  Fantasy in C, Op. 17  
                  Humoreske, Op. 20  
                  *One of the above works is to be selected*
- Brahms            Sonata No. 1 in C, Op. 1  
                  Sonata No. 2 in F sharp, Op. 2  
                  Sonata No. 3 in F minor, Op. 5  
                  Handel Variations, Op. 24  
                  Paganini Variations, Op. 35  
                  8 Pieces for piano, Op. 76  
                  Fantasies, Op. 116  
                  6 Piano Pieces, Op. 118  
                  *One of the above works is to be selected*

Chopin	3 Etudes from Op. 10 (except Nos. 3/6) <i>or</i> Op. 25 (except No. 7) <b>It is compulsory for the above to be combined with</b> 24 Préludes, Op. 28 <i>or</i> Sonata No. 2 in B flat minor, Op. 35 <i>or</i> Sonata No. 3 in B minor, Op. 58 <i>or</i> one Scherzo <u>and</u> one Ballade <i>or</i>
Liszt	5 from 12 <i>Etudes d'exécution transcendante</i> <i>or</i> 6 Paganini Etudes <i>or</i> Sonata in B minor
Debussy	<i>Images</i> I <u>and</u> II <i>or</i> <i>Estampes</i> <u>and</u> <i>Isle joyeuse</i> <i>or</i> 5 Préludes <i>or</i>
Ravel	<i>Gaspard de la nuit</i> <i>or</i> <i>Le Tombeau de Couperin</i> <i>or</i> <i>Miroirs</i> <i>or</i> <i>Valses nobles et sentimentales</i> <u>and</u> <i>Jeux d'eau</i>
Bartók	Suite Op. 14 <u>and</u> <i>Out of Doors</i> Sz 81 <i>or</i> Improvisations on Hungarian Peasant Songs, Op. 20 <u>and</u> Sonata Sz 80 <i>or</i>  A contemporary work from the last 60 years, of the candidate's own choice

For the First Round, the candidate chooses his or her repertoire from the above list of compulsory pieces and notifies the Jury in advance as to which pieces he or she will play first. The Jury will then require the candidate to play further works and/or movements from different periods on the compulsory list.

**Second Round: Recitals****6 and 7 June 2018**

Musikschule Konservatorium Zürich MKZ  
Florhofgasse 6, 8001 Zurich

A recital comprising compositions from the repertoire for the First Round, compiled by the Jury after consultation with the candidate.

**Third Round: Semi-finals (Mozart)****9 and 10 June 2018**

Stadthaus/City Hall  
Stadthausstr. 4a, 8400 Winterthur

A performance of one of the following **Mozart piano concertos**, accompanied by the Musikkollegium Winterthur under the direction of Theodor Guschlbauer:

No. 20 in D minor, K. 466

No. 21 in C, K. 467

No. 23 in A, K. 488

No. 24 in C minor, K. 491



**Fourth Round: Final Concert****12 June 2018**

Tonhalle Maag

Zahnradstr. 22, 8005 Zurich

Candidates will play a piano concerto selected by the Jury. The soloist will be accompanied by the Zurich Tonhalle Orchestra under the direction of Christian Zacharias.

**Two** of the following concertos are to be prepared:

Beethoven No. 3 in C minor, Op. 37 *or*

No. 4 in G, Op. 58 *or*

No. 5 in E flat, Op. 73

**It is compulsory for one of the above to be combined with one of the following piano concertos:**

Schumann A minor

Brahms No. 1 in D minor, Op. 15 *or*

No. 2 in B flat, Op. 83

Chopin No. 1 in E minor, Op. 11 *or*

No. 2 in F minor, Op. 21

Liszt No. 1 in E flat *or*

No. 2 in A

Tchaikovsky No. 1 in B flat minor, O. 23

Bartók No. 3 Sz 119

The Jury will award all the prizes at a ceremony in the Tonhalle Maag, shortly after the end of the concert.

There will be a video livestream of the Second Round, on [www.geza-anda.ch](http://www.geza-anda.ch). Swiss Radio SRF2 will record the final public concert.

# Jury



**Christian Zacharias, Chairman**

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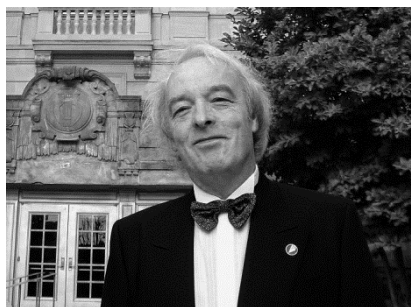
With his distinctive combination of integrity, unique style, surpassing linguistic expressiveness, deep musical insight and assured artistic instinct paired with his charismatic and captivating personality, Christian Zacharias has made a name for himself not only as one of the world's leading pianists and conductors, but also as a musical thinker. Beginning as a pianist and later moving on to work as a conductor as well, his international career burgeoned through numerous widely acclaimed concerts with the world's leading orchestras and renowned conductors, not to mention several awards and recordings.

Zacharias has been a long-term artistic partner of the St. Paul Chamber Orchestra and is still closely connected to the orchestra. He also maintains close ties with the Gothenburg Symphony Orchestra, the Boston Symphony Orchestra, the Kammerorchester Basel, the Konzerthausorchester Berlin and the Bamberger Symphoniker. Zacharias also gives recitals in the major musical centres worldwide and collaborates with like-minded musicians such as Frank Peter Zimmermann, the Leipzig String Quartet and Baiba Skride. He regularly turns his attention to opera, and has conducted productions of Mozart's opera seria *La Clemenza di Tito*, his *Le nozze di Figaro* and Offenbach's *La Belle Hélène*. In early 2015, Zacharias conducted Otto Nicolai's *The Merry Wives of Windsor* at the Opéra Royal de Wallonie in Liège. This production was awarded the "Prix de l'Europe Francophone" 2014/2015 by the Association Professionnelle de la Critique Théâtre, Musique et Danse.

Since 1990, Zacharias has appeared in several films: *Domenico Scarlatti in Sevilla*, *Robert Schumann – der Dichter spricht* (INA, Paris), *Zwischen Bühne und Künstlerzimmer* (WDR-Arte), and *De B comme Beethoven à Z comme Zacharias* (RTS, Switzerland). He has also released a recording of all Beethoven's piano concertos (SSR-arte).

Zacharias's work in the world of music has earned him numerous awards and prizes, including the 2007 Midem Classical Award "Artist of the Year". The French government has also honoured him as an "Officier dans l'Ordre des Arts et des Lettres", and he was honoured for his contributions to culture in Romania in 2009. During his time as Artistic Director and Principal Conductor of the Orchestre de Chambre de Lausanne, Zacharias's recordings with the orchestra garnered widespread critical claim in the international press. Of note is his complete cycle of Mozart's piano concertos, which won the Diapason d'Or, Choc du Monde de la Musique and ECHO Klassik awards. His most recent recordings feature the four Schumann symphonies and C.P.E. Bach's Berlin symphonies.

In the season 2016/17, Zacharias's engagements include performing with the Orchestre de Paris as conductor, soloist and chamber musician. In several concerts with the Orchestre National de Lille he will present his Schumann festival, which will include all of the four symphonies as well as the great solo concertos.



**Andrea Bonatta**

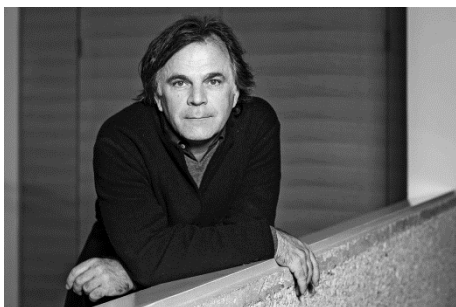
was born in Bolzano (Italy). Major influences in his musical development were studies with Paul Badura-Skoda in Vienna, Nikita Magaloff in Geneva, Stefan Askenase in Bonn and Wilhelm Kempff in Positano.

He has given concerts all around the world. Most recent recital venues have included Rome, Berlin, Moscow, Prague, Shanghai, Beijing, Paris, Hanoi and Saigon. He has recorded Brahms' complete works for piano on CD as well as several other CDs dedicated to Liszt and Schubert, getting top critical reviews: Choc/Le Monde de la Musique; ffff/Telèrama, best CD of the year/Neue Musikzeitung. His book on Brahms' piano work is considered a milestone in this field and has already been translated into German.

Andrea Bonatta has been several years the Artistic Director and Chairman of the jury of the International "F. Busoni" Piano Competition, has founded the "F. Busoni" International Piano Festival and has been the Vice President of the World Federation of International Music Competitions of Geneva. He is now the Artistic Adviser of the "Franz Liszt" Competition in Utrecht. He is Honorary Professor at the Shanghai Conservatory, artistic director of the „VeronaMusicFest“ and the founder and director of the Piano Academy-Eppan. Bonatta is also guest professor at the International Summer Academy Mozarteum in Salzburg and teaches at the Talent Music Master Courses in Brescia. He is often invited as a member of the jury at the most important international competitions, such as Liszt-Utrecht, Scriabin-Moscow, CSIPCC-Shenzhen, CIPC-Xiamen, Cleveland, Beethoven-Bonn, Géza Anda-Zurich, Van Cliburn-Texas, Rubinstein-Tel Aviv and many others.

He loves chamber music and has played duos with pianists such as Paul Badura-Skoda, Valentin Gheorghiu and Pavel Gililov or violinists like Domenico Nordio or Sergei Krylov. Andrea Bonatta has given masterclasses in Tokyo, Shanghai, Beijing, Utrecht, Montepulciano, Seoul, Fort Worth, Hanover, Cologne, Moscow, Vienna and many other cities.

Since many years now, Bonatta has been performing Mozart's concertos, conducting from the piano. This has also prompted him to engage with great symphonic repertoire. As a conductor he has worked with the Shenzhen Symphony Orchestra in China, the Suwon Philharmonic Orchestra and the KBS Symphony Orchestra in South Korea, the Filarmonica Banatul Timisoara in Romania, the Tbilisi Symphony Orchestra in Georgia and the Orchestra del Teatro Olimpico di Vicenza in Italy among others. His orchestra transcription of Liszt's Trauervorspiel und Marsch has been premièred in South America. In his symphonic repertoire the Symphonies of Johannes Brahms play a central role



## Markus Hinterhäuser

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Markus Hinterhäuser was born in La Spezia (Italy). He studied piano at the Vienna University of Music and at the Mozarteum University Salzburg and attended master classes with Elisabeth Leonskaja, Oleg Maisenberg and others.

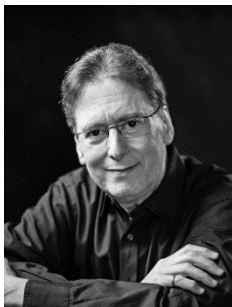
As a pianist, Markus Hinterhäuser has performed as a soloist and chamber musician in the world's major concert halls and at internationally renowned festivals, e.g. in Carnegie Hall, Vienna's Musikverein and Konzerthaus and at La Scala Milan. He has appeared at the Salzburg Festival, the Lucerne Festival, Wien Modern, the Festival d'Automne, the Holland Festival, the Berliner Festspiele and elsewhere. In the field of *lieder* interpretation, his long-standing collaboration with Brigitte Fassbaender is particularly noteworthy.

Markus Hinterhäuser and the baritone Matthias Goerne have performed the song cycle *Winterreise* by Franz Schubert on a worldwide tour. This startling production, conceived in cooperation with the South African artist William Kentridge, has been shown in Vienna, in Moscow (International House of Music), at the Sydney Festival, the Auditorio Gulbenkian in Lissabon, the San Francisco Opera, the Cité de la Musique in Paris and in many other renowned venues. They will perform it in South Korea in December.

In recent years, Markus Hinterhäuser has focused on the interpretation of contemporary music, in particular of works by Luigi Nono, Karlheinz Stockhausen, Morton Feldman and György Ligeti. Alongside numerous recordings for radio and TV, he has also recorded the complete oeuvre for piano by Arnold Schoenberg, Alban Berg and Anton von Webern, as well as compositions by Morton Feldman, Luigi Nono, Giacinto Scelsi, Galina Ustvolskaya and John Cage on CD.

Markus Hinterhäuser has repeatedly participated in music drama productions staged by Christoph Marthaler, Johan Simons and Klaus Michael Grüber, including the Wiener Festwochen productions of Christoph Marthaler's *Schutz vor der Zukunft* (2005, revived in 2006, numerous international guest performances) and Klaus Michael Grüber's production of Janáček's *Diary of One Who Disappeared* (2005).

In cultural management, Markus Hinterhäuser has won international acclaim as the co-founder and artistic director (together with Tomas Zierhofer-Kin) of the *Zeitfluss* event series presented from 1993 to 2001 at the Salzburg Festival. At the Wiener Festwochen, Markus Hinterhäuser and Tomas Zierhofer-Kin co-founded and co-directed the *Zeit-Zone* series, which was part of the Festwochen programme from 2002 to 2004. From 2006 to 2010, Markus Hinterhäuser was responsible for the concert programme of the Salzburg Festival, which was followed by his tenure as Artistic Director of the Salzburg Festival for the 2011 season. He was Artistic Director of the Wiener Festwochen from 2014 to 2016, bringing the most influential conductors and stage directors to this major festival. Since October 2016 Markus Hinterhäuser has been the Artistic Director of the Salzburg Festival.



**Robert Levin**

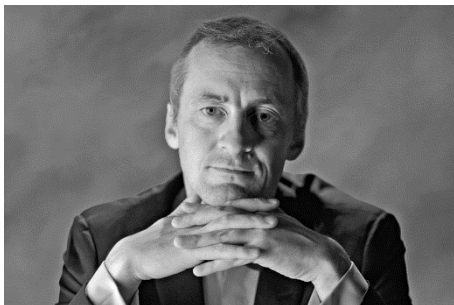
Robert Levin has performed throughout the United States, Europe, Australia and Asia, appearing with the orchestras of Atlanta, Berlin, Birmingham, Boston, Chicago, Cleveland, Detroit, Los Angeles, Montreal, Philadelphia, Toronto, Utah and Vienna on Steinway, and with the Academy of Ancient Music, the English Baroque Soloists, the Handel & Haydn Society, the London Classical Players, the Orchestra of the Age of Enlightenment and the Orchestre Révolutionnaire et Romantique on period pianos.

Renowned for his improvised cadenzas in the Classical repertoire, Robert Levin has made recordings of a wide range of repertoire for Bridge, DG Archiv, Decca/London, Deutsche Harmonia Mundi, ECM, Hänssler, Hyperion, Le Palais des Dégustateurs, New York Philomusica, Philips and SONY Classical. His recordings include Bach's complete keyboard concertos, the six English Suites and both books of the *Well-Tempered Clavier* (Hänssler *Edition Bachakademie*); a Mozart concerto cycle with Christopher Hogwood and the Academy of Ancient Music for Decca/Oiseau Lyre; the Beethoven concertos with Sir John Eliot Gardiner and the Orchestre Révolutionnaire et Romantique for DG Archiv; and the complete piano music of Dutilleux for ECM. A passionate advocate of new music, Robert Levin has commissioned and premiered a large number of works, including Joshua Fineberg's *Veils* (2001), John Harbison's *Second Sonata* (2003), Yehudi Wyner's piano concerto *Chiavi in mano* (Pulitzer Prize, 2006), Bernard Rands's *Preludes* (2007), Thomas Oboe Lee's Piano Concerto (2007), and Hans Peter Türk's *Träume* (2011). Bridge has released a CD that includes Levin's performances of Bernard Rands's *Preludes* and *Impromptu*, and Hyperion has issued his complete Beethoven sonatas and variations for fortepiano and cello with Steven Isserlis. His most recent recordings include violin and piano music by Mozart with Gérard Poulet, and Mozart piano trios with Hilary Hahn and Alain Meunier. He is recording the complete Mozart sonatas on Mozart's piano for ECM and will record the Bach Partitas for Le Palais des Dégustateurs later this year.

Robert Levin appears frequently in duo recitals and with orchestra with his wife the pianist Ya-Fei Chuang, with the cellist Steven Isserlis, the violinist Hilary Hahn, and the violist Kim Kashkashian.

A noted Mozart scholar, Mr Levin's completions of Mozart's Requiem and other unfinished works have been recorded and performed throughout the world. In 2005 his completion of Mozart's C-minor Mass, commissioned by Carnegie Hall, was premiered there and has since been widely heard in the United States and Europe.

Robert Levin has been an artist-teacher at the Sarasota Music Festival since 1979 and directed the Festival from 2007-2016. A member of the Akademie für Mozartforschung, the American Academy of Arts and Sciences, and an honorary member of the American Academy of Arts and Letters, he is also the President of the International Johann Sebastian Bach Competition (Leipzig, Germany). From 1993 to 2013 he was Dwight P. Robinson, Jr. Professor of the Humanities at Harvard University and is presently guest professor at the Juilliard School.



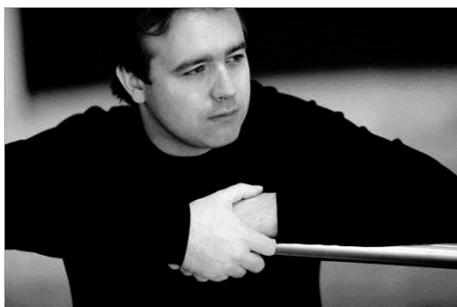
## Aleksander Madžar

Aleksander Madžar was born in Belgrade in 1968 and studied the piano at the Belgrade Music Academy, initially with Gordana Matinovic, later with Arbo Valdma. In 1987 he moved to Moscow to study with Elisso Virsaladzé, then in 1989 began tuition with Edouard Mirzoian at the Strasbourg Conservatory and with Daniel Blumenthal in Brussels.

When he was awarded a prize at the Leeds Competition in 1996, *The Times* wrote that he was “the most imaginative musician among the 1996 finalists”. Winning this prize swiftly prompted the big orchestras to take an interest in him, including the Berlin Philharmonic. The top-class engagements he was awarded, along with the growing pressure of his success, led him to decide to concentrate on his studies for the moment. During the ensuing years, he gave only selected concerts and worked on matters of interpretation and style. He also took on professorships at the Royal Flemish Conservatory in Brussels and at the Bern University of Music and Theatre. At this time, he performed with orchestras such as the Royal and BBC Philharmonic Orchestras, the Scottish Chamber Orchestra and the BBC National Orchestra of Wales under conductors such as Paavo Berglund, Ivan Fischer, Paavo Järvi, Carlos Kalmar, John Nelson, Libor Pesek, André Previn and Marcello Viotti. In 2004, Madžar decided to resume his full-time career as a concert pianist. Since then he has given solo recitals in Berlin (at the Philharmonie), in London, Rome, Florence, Milan, Hamburg and Duisburg, and has toured Japan and Columbia. He is a popular guest at international festivals such as the Kissinger Summer, the Schleswig-Holstein Music Festival, the Ruhr Piano Festival, the Salzburg Festival and the Aldeburgh Festival.

Madžar is a highly regarded chamber musician who performs with the soprano Juliane Banse, the trumpeter Håkan Hardenberger, the violinist Ilya Gringolts and the clarinetist Martin Fröst.

Aleksander Madžar’s discography encompasses both piano concertos by Chopin with the Symphony Orchestra of Hessian Radio under Dmitri Kitayenko (BMG Classics) and the works for two pianos by Chabrier (*Arion*). Together with the cellist Louise Hopkins, he has recorded works by Elliot Carter, Rachmaninov and Schnittke (*Intim Musik*). He has released CD recordings of solo piano music by Bartók and Ravel, and a song album with Juliane Banse on the ECM label.



**Alexei Volodin**

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Acclaimed for his highly sensitive touch and technical brilliance, Alexei Volodin is in demand with orchestras at the highest level. He possesses an extraordinarily diverse repertoire, from Beethoven and Brahms through Tchaikovsky, Rachmaninov, Prokofiev and Scriabin to Gershwin, Shchedrin and Medtner.

Highlights include debuts with the Orchestre symphonique de Montréal, the SWR Symphony Orchestra, the Orquesta del Teatro di San Carlo and the Royal Flemish Symphony Orchestra. Volodin will also be returning to the NHK Symphony Orchestra, the Mariinsky Orchestra and the Bournemouth Symphony Orchestra. In recent seasons, Volodin has made his debuts at the BBC Proms with the London, Swedish Radio, Danish Radio and BBC symphony orchestras, with the Orchestra Sinfonica Nazionale della RAI, the Sinfonia Varsovia and the Orchestre National de Belgique.

On tour, Volodin joined the Russian National Orchestra conducted by Mikhail Pletnev in Latin America, and also toured with the Polish Radio Symphony Orchestra and Alexander Liebreich in Germany.

His recital venues include the Wigmore Hall, the Wiener Konzerthaus, the Amsterdam Concertgebouw, LSO St. Luke's, Barcelona's Palau de la Música and the Adelaide Festival Centre. In 2016, Volodin performed a special programme entitled "Shakespeare in Music" to commemorate the 400<sup>th</sup> anniversary of the playwright's death. He regularly appears at the Philharmonie de Paris, London's International Piano Series, the Great Hall of the Moscow Conservatoire, the Alte Oper Frankfurt, Munich's Herkulesaal, the Zurich Tonhalle and Madrid's Auditorio Nacional de Música. As a chamber musician he collaborates with the Borodin Quartet, the Casals Quartet and Sol Gabetta.

Volodin has a long-standing relationship with The Mariinsky Orchestra and Theatre, and was their Artist-in-Residence in 2014/15.

Volodin's latest album on the Mariinsky label was Prokofiev's Piano Concerto No. 4, conducted by Valery Gergiev. Volodin's disc of solo works by Rachmaninov was released on the Challenge Classics label in 2013. He has also recorded a solo album of works by Schumann, Ravel and Scriabin, while his earlier Chopin disc won a Choc de Classica and was awarded five stars by Diapason.

A regular artist at festivals, Volodin has performed at the Bad Kissingen Summer Festival, La Roque d'Anthéron, the festival La Folle Journée, the White Nights Festival in St Petersburg, the St Magnus International Festival and the Moscow Easter Festival.

Born in 1977 in Leningrad, Alexei Volodin studied at Moscow's Gnessin Academy and later with Elisso Virsaladzé at the Moscow Conservatoire. In 2001 he continued his studies at the International Piano Academy Lake Como and gained international recognition following his victory at the International Géza Anda Competition in Zurich in 2003.





**Nathalie Wappler Hagen**

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has been Programme Director of MDR in Halle and Chairwoman of the ARD Radio Commission since 1 November 2016.

She was born in St. Gallen in Switzerland in 1968, and studied history, art history, political science and German at the University of Constance in the 1990s, where she completed her MA. She also studied at the University of Bristol in Britain and at Stanford University in California.

Wappler Hagen spent the early years of her career as editor and chief editor of the daily programme “Kulturzeit” on 3sat, as editor for the ARD talk show “Joachim Gauck”, produced by WDR, and for two weekly programmes broadcast by ZDF (the second German TV channel), namely the cultural programme “aspekte” and the talk show “Maybrit Illner”.

From 2005 until her move to MDR, Nathalie Wappler Hagen was active in various capacities with Swiss public TV, which was merged with Swiss Radio in 2011 to form “Swiss Radio and TV” (SRF). In her first years there, she worked as an editor and producer of the weekly programme “Kulturplatz” and as managing editor and moderator of the three-hour show “Sternstunden”.

From 2009 onwards she was a leading project manager running various fundamental transformation processes at Swiss Radio, developing strategies for a modern cultural radio broadcaster, new film and series strategies and trimedia workplace models. In recent years she was the Head of the Culture Department at SRF, and in this function was also a member of the executive management of SRF. She was also a member of senior management for the German-language television network 3sat and a member of the supervisory board of the international programme marketing company Telepool.

As Programme Director of MDR in Halle since 1 November 2016, Nathalie Wappler Hagen is responsible for the main editorial office of MDR KULTUR, the company’s youth offerings (including MDR SPUTNIK and “Zulieferungen zu funk”), MDR JUMP and “Knowledge and Education”, alongside running the main department of MDR KLASSIK and the broadcaster’s resident ensembles (the MDR Symphony Orchestra, the MDR Radio Chorus and the MDR Children’s Chorus), as well as the DAB+ radio MDR KLASSIK.

During the period of MDR’s chairmanship of ARD, Nathalie Wappler Hagen has also been the Chairwoman of the ARD Radio Commission since 1 November 2016 – one of the permanent expert commissions of ARD.

## Application

for the 14<sup>th</sup> Concours Géza Anda  
3 to 12 June 2018

Applications must be made by 31 January 2018 via [www.geza-anda.ch](http://www.geza-anda.ch)

### Please note:

This application only becomes valid after payment of the registration fee of 300 Swiss Francs to Privatbank IHAG Zürich AG, Bleicherweg 18, CH-8002 Zurich  
Account: 10.501179\_0 in the name of  
Géza Anda Foundation, Bleicherweg 18, CH-8002 Zurich/Switzerland  
IBAN CH41 0852 8105 0117 9000 0  
BIC 8528 – Swift: IHZUCHZZ  
Ref: Concours Géza Anda 2018

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