

Preview**Piano Competition audiences to hear a vast range of repertoire choices from 28 contestants**

by Mike Telin



Following tonight's opening ceremonies at the Cleveland Museum of Art The Cleveland International Piano Competition gets underway on Wednesday, July 31 beginning at 1:00 pm in the Museum's Gartner Auditorium. Unique to CIPC, each of the twenty-eight contestants has the opportunity to perform in two rounds.

The Competition's rules state:

Use the five requirements listed below to choose repertoire for the first two rounds. Over the course of the First Round and the Second Round, each of the five requirements must be represented once. Candidates may present their choice of works in any order, provided the

First Round performance does not exceed 30 minutes and the Second Round performance does not exceed 35 minutes. All contestants perform two rounds before the first jury vote.

If you're wondering how this will play out in real time, let's have a look at the repertoire the contestants have chosen to fulfill each of these five requirements.

- *One original work or group of works by a Baroque composer (no transcriptions):*

Bach - Contrapunctus I and IX from *The Art of Fugue* - English Suites Nos. 3 and 6 - Fantasia and Fugue in A Minor, BWV 904 - French Suite No. 5 – Partitas Nos. 2 and 5 – 7 Prelude and Fugues from WTC Book 1 and 4 from WTC Book 2 – and the Toccatas in F-sharp Minor and C Minor. Eleven different **Scarlatti** sonatas will be heard as well. **Rameau's** "L'Enharmonique" & "L'Egyptienne" from *Nouvelles Suites de Pièces de Clavecin* round out the repertoire for this requirement.

- *One Chopin etude.*

From opus 10, nos. 1, 2, 4, 5, 8, 10 and 12. From opus 25, nos. 4, 5, 6, 8, 10 and 11. As always there are duplications. From opus 10, nos. 1, 2, 5 and 12 will receive two performances each, while nos. 8 and 10 will receive three. From opus 25, nos. 6 and 10 will receive three, and no. 5 will have four. And we can all breathe a sigh of relief: no. 11, "Winterwind," will only be heard twice.

- *One sonata by a Classical composer (excluding Schubert).*

Beethoven: Sonatas Nos. 2, 3, 4, 8, 23 and 30 will each receive one performance while sonatas nos. 110 and 111 will each have three. There will be eight different sonatas by **Haydn**. The sonatas nos. 8, 14 and 15 of **Mozart** will have single performances while no. 12 will have two and no. 9, three.

- *One work or group of works by Chopin, Brahms, or Schumann (choose one composer).*

The *Seven Fantasies*, Op. 116 and the *Vier Klavierstücke*, Op. 119 of **Brahms** will be heard twice. There will be single performances of Sonatas No. 1, *Klavierstücke*, Op. 76, *Variations on a Theme by Paganini*, Op. 35 and *Sechs Klavierstücke*, Op. 118. Three interpretations of the sonata no. 3 will be heard. Returning to **Chopin**, *Ballads* nos. 1 and 2, the *Fantasy in F Minor*, *Preludes*, Op. 28, Nos. 1, 12, 13 & 24, *Sonata in B-flat Minor*, Op. 35 and the *Scherzo in E Major*, Op. 54, No. 4 will each be heard once; the *Polonaise in A-flat Major*, Op. 53 "Heroique" twice; and the *Sonata No. 3 in B Minor*, Op. 58, thrice. The music of **Schumann** rounds out this requirement with single performances of the *Fantasiestücke*, Op. 12 and the *Symphonic Etudes*, Op. 13 while there will be two performances each of the *Fantasie* in C Major, Op. 17, *Kreisleriana*, and *Sonata No. 1 in F-sharp Minor*.

- *One work or group of works written by one composer after 1950.*

This requirement is represented by a fascinating mix of composers with surprisingly almost no duplication. Only nos. 3, 4, 6 and 10 from **Ligeti's** *Musica Ricercata* will each be heard twice. Here is the list in alphabetical order. **Babajanian** *Poem* (1966) – **Bacewicz** *Sonata No. 2* (1953) – **Bolcom** "Butterflies", "Hummingbirds" (from *12 New Etudes*, Book II) – **Britten** *Night Piece* (1963) – **Corigliano** *Fantasia on an Ostinato* (1985), *Winging It* (2008) – **Currier** *Scarlatti Cadences* (1996) – **Dutilleux** *Prelude No. 3: Le jeu des contraires* (1988) – **Holliger** I. „Elis, wenn die Amsel im Schwarzen Walde ruft, Dieses ist dein Untergang.“ (from *An den Knaben Elis*) II. „Blaue Tauben Trinken nachts den eisigen Schweiß Der von Elis' kristalliner Stirne Rinnt“ (from *Elis II*) (1961, revised 1966) – **Kapustin** *Eight Concert Etudes*, Op. 40 (1984) *24 Preludes in Jazz Style*, Op. 53 (1988) – **Kirchner** *Interlude II* (2003) – **Kurtág** Seven pieces from *Játékok* (1983-1998) – **Lachenmann** *Five Variations on a Theme of Franz Schubert* (1956) – **Ligeti** *Musica Ricercata*, Nos. 1, 3, 4, 6, 7, 8 & 10 (1951-1953), *Etude No. 4*, "Fanfares" *Etude No. 10*, *Der Zauberlehrling* – **Messiaen** "Le Loriot" from *Catalogue d'Oiseaux* – **Montsalvatge** *Sonatina para Yvette* (1962) – **Reddy** *Toccata for John Roos* (2007) – **Rzewski** *Dream* (2013) & *Winnsboro Cotton Mill Blues* (1979) – **Shostakovich** *Prelude and Fugue in E-flat Minor*, Op. 87, No. 14 – **Tanguy** *Intermezzo No. 1* (2002) and **Vine** *Five Bagatelles* (1994).