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**Competition  
rules  
2025**

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**70 Maria Canals Barcelona  
International Music Competition**  
Palau de la Música Catalana

**B**

# **Competition rules**

## 2025

70 Maria Canals Barcelona  
International Music Competition

### **Honorary president**

H. M. Queen Sofia of Spain

### **Founder president**

Maria Canals

### **President**

Mariona Carulla Font

### **Artistic director**

Carlos Cebro

### **Director**

Jordi Vivancos Farràs

### **Maria Canals International Music Competition Barcelona**

Palau de la Música Catalana  
C/Palau de la Música, 4-6  
08003 Barcelona (Cataluña - España)  
T 93 295 72 51

**[www.mariacanal.org](http://www.mariacanal.org)  
[info@mariacanal.org](mailto:info@mariacanal.org)**

### **A Registered Non-Profit Organization**

Member of the  
“Fédération Mondiale des Concours  
Internationaux de Musique”  
(World Federation of International  
Music Competitions)

Member of the  
Alink-Argerich Foundation

### **Important note**

In the event of dispute, the Spanish version of these rules will be legally binding.  
The Rules are available in Catalan and Spanish on the competition's website: [www.mariacanal.org](http://www.mariacanal.org).  
Registration and programme forms are also available on the Muvac website  
<https://www.muvac.com/competition/maria-canals-international-music-competition-barcelona-mcb2025>

**Calendar of the  
competition  
2025**

**Barcelona,  
from March 22 to April 3, 2025**

**December 13, 2024  
12:00 p.m. (Barcelona time)**

Online registration deadline

**January 25, 2025  
*Pre-selection shortlist***

Acceptance notification deadline

**February 5, 2025  
*Confirmation of participation***

Deadline to pay the participation fee and confirm participation to the Competition through Muvac

**March 19, 2025,  
3:00 p.m. (Barcelona time)  
*Online preliminary meeting  
and drawing***

to decide the order of participation within the Competition.

**March 22, 2025  
*Testing the piano of the Competition***  
at Palau de la Música and accreditation

**From March 23 to March 25, 2025  
*First round***

**March 27 and March 28, 2025  
*Second round***

**March 30, 2025  
*Semifinal***

**From March 27 to March 30, 2025  
*OFF Competition***

Dates of possible recitals by contestants no longer competing

**April 2, 2025, 8:00 p.m.  
*Final with orchestra***

**April 3, 2025, 6:00 p.m.  
*Official Awards Ceremony***

## Eligibility and application procedures

1) The competition is open to young pianists of all nationalities.

### 2) Age limit as of January 1, 2025:

Minimum: 17 years old. Maximum: 29 years old.

3) Contestants from previous Maria Canals Competitions may compete again unless they have already been awarded the first prize.

### 4) Inscription: All the process has to be done online through the Muvac website:

**<https://www.muvac.com/competition/maria-canals-international-music-competition-barcelona-mcb2025>**

Required documents to be enclosed to the registration form:

- a) Duly completed Muvac's profile.
- b) Your "Curriculum Vitae" of your Muvac profile must be also fully completed.
- c) Documents to submit in the registration:
  - One recent portrait photo in high-resolution
  - An identity card or passport scanned
- d) Cover letter in English briefly describing the candidate and his or her main motivation for applying to the Maria Canals Competition.
- e) Two videos using a fixed camera with no postproduction and with a maximum duration of 20 minutes (both videos), including:
  - One fast movement of a Beethoven sonata
  - A work of the applicant's own choice

Good quality recording is required. The Competition will not be liable for any external technical problems related to access to these links. Candidates must clearly state the name of the pieces of the videos (Composer's name and surname, and work's title).

**Also, Prizewinners of a 1st, 2nd or 3rd Prize of a competition member of the WFIMC within the last 4 years, must submit these videos.**

- f) The questionnaire of the programme to be performed during the competition to be answered and filled in during the registration process.
- g) **All candidates must pay €60 through Muvac in order to formalise the registration for the pre-selection of the competition.** Without this last requirement, the definitive confirmation of registration for the pre-selection will not be issued, and consequently, their candidature will not be valid. Under no circumstances will the pre-selection registration fee be refunded. Contestants who have previously obtained a 1st, 2nd or 3rd Prize at any competition organised by members of the World Federation of International Music Competitions within the last 4 years, will be automatically accepted to participate in the first round. Likewise, the contestants who reached the semifinal in the last two editions of the Competition will automatically be accepted. They must, however, also fill the online form through Muvac and enclose all documents including one that proves they have received such prize. **In any case, they must provide all the required documentation through Muvac for the preselection, including the 60€ registration fee payment, as the other candidates.**

Online registration form deadline: Friday, December 13, 2024.

**By sending the online registration form, the applicant accepts that all terms and conditions of the Competition are read, understood and accepted. The Muvac platform must be used for all communications.**

## Eligibility and application procedures

### 5) Pre-selection

In principle, there is no limit to the number of contestants accepted into the competition. The shortlist will be drawn up by a commission chaired by the Artistic Director.

Contestants will be notified whether or not they have been accepted to participate, no later than January 25, 2025.

The Organization will not disclose the names of the candidates who have not been admitted to the First Round.

**6)** Selected candidates must pay a participation fee of 140€, confirm their participation and submit a short biography via their Muvac profile by 5 February 2025 at the latest. No contestant will be accepted unless this payment is made. Participation fees will not be refunded under any circumstances.

The participation fee must be transferred to:

Concurs Internacional de Música  
Maria Canals de Barcelona  
Banco Sabadell  
Via Laietana, 47  
08003 Barcelona (Catalonia, Spain)

**Account Number:**

**IBAN: ES1100810057300001427051**

**SWIFT: BSABESBB**

All bank charges relating to the international transfer are to be paid by the contestants.

## **The jury**

**7)** No relative or pupil that has received lessons from a member of the Jury in the last three years may take part in the competition. In the event of an irregularity, the contestant will automatically be disqualified.

**8)** The Members of the Jury will be unchanged throughout the Competition. If a Member of the Jury is forced to give up its duties, either temporarily or permanently, due to force majeure events, such as health or personal issues, this person will not be replaced.

**9)** Contestants that have not advanced to the second round or the semifinal may talk to members of the Jury, if they wish to do so, on March 26 or March 29, both in the morning. Those interested should let the contestant's secretary know in advance, once they are already out of the competition.

**10)** All decisions of the Jury are final.

## **Online preliminary meeting and draw**

**11) On March 19 at 3 p.m.** (Barcelona time), the online preliminary meeting and draw will be held, whereby a participation number will be assigned to each contestant, valid throughout the Competition. Prior to that date, the Organization will provide a link for the online meeting. Contestants must attend the online preliminary meeting at the given date and time, except in the event of force majeure, duly justified and previously noticed to the Organization. Otherwise, they shall be deemed to have waived their right to participate in the competition.

**12)** Any admitted contestant deciding not to participate is required to notify the Organization prior to the online preliminary meeting day. Failure to do so will prevent them from participating in future editions of the Competition.

**13)** After the online meeting and draw, the following information will be emailed to all contestants:

- a) Schedule for testing the piano of the competition at the Petit Palau hall, where the eliminatory rounds will be held.
- b) Arriving date and time to the Secretariat of the Competition at the Palau de la Música for the First Round performance.
- c) Movement or movements of the Beethoven sonata chosen by the Artistic Committee that contestants shall play.
- d) The address and schedule for piano practising during their stay in Barcelona.

## **Testing the piano of the competition**

**14)** Testing the piano of the Competition will take place on March 22, 2025, from 8:00 a.m. onwards at the Petit Palau hall, where the three eliminatory rounds prior to the final will be held.

The established criteria for testing the piano of the Competition will be the draw number assigned to each contestant, which is the same that sets up the participation order throughout the Competition.

Each contestant will be allowed a minimum of 8 minutes to test the piano of the Competition.

Each contestant must show up at the place on the date and time assigned by the organization, except in the event of force majeure, duly justified. Any delay or absence must be supported by a medical certificate, by any document issued by a transport company or organism certifying that the delay was beyond the contestants' control (strikes, technical delays, etc.) or by any other reason valid to the organization. Failing to do so, the contestant will not be allowed to test the piano nor participate in the Competition.

**15)** Prior to the piano testing, contestants must provide the Competition with a valid address and contact number in Barcelona. The Competition declines any responsibility for damages to the contestants if these requirements are not fulfilled. On the piano testing day, contestants will be asked to sign a copy of their programme with the repertoire for all the competition's eliminatory rounds and final.

## **Pianos for practising while taking part in the competition**

**16)** The Organization will provide each contestant with a piano to practice during their stay in Barcelona, while taking part in the competition.

Pianos can be in private homes or music schools in Barcelona. The assigned practising pianos can be grand pianos or upright pianos, old or new, in different states of preservation, and located near or far from the Palau de la Música.

Practicing piano assignment is determined by the number that each contestant is allocated at the draw, which sets the schedule for each round and consequently, the compatibility with the available pianos for practising.

The Organization will set equal practicing time for each contestant, ensuring a minimum of 3 hours per day while taking part in the Competition.

The Competition declines any responsibility for families or music schools exceeding the allotted time and not complying with the assigned schedule, causing comparative harm.

No additional pianos will be offered when contestants, without prior notice or justification, do not turn up at the designated place and time.

## General considerations

**17)** Unjustified late arrival to any round will imply disqualification from the Competition.

**18)** The President of the Jury may stop any performance if the contestant exceeds the allotted time for each round.

**19)** Rating will range from 5 (minimum) to 10 (maximum). The following fractions are admitted: 0.25, 0.50 and 0.75. The resulting averages for each round will only be calculated to two decimal points.

**20)** Any violation of the competition rules and regulations by the contestant will result in disqualification.

**21)** All competition rounds are open to the general public but the President of the Jury may clear the hall in the event of exaggerated or untimely demonstrations. Should this occur, the hearing would continue in private.

**22)** The Competition reserves the right to refuse admission and the right to sell entrance tickets to the public.

**23)** The Competition owns the rights for recording or broadcasting the rounds, the winner's concert, other competition concerts and related events by radio, Internet or television, live or deferred. The rights may be commercialized and transferred, freely, exclusively and without any limitation of these rights in favour of any person or entity. This transfer of these rights will be free of charge.

**24)** Any data sent in by the contestants during registration, or that may be generated during the follow-up of their activities, will be included in the Competition's association database. This information will not be used for any purpose other than that related to the publicity of the competition, the contestants, or other activities. The Competition is also authorized to use this data to publicize the Competition and the contestants both during and after the Competition.

**25)** In the event of a pandemic and following the health authorities' recommendations to ensure the health of the jury, contestants and audience, the Organization reserves the right to take the necessary steps even if it might lead to non-compliance with the calendar of events, functioning rules and participating conditions stipulated in the Competition rules.

## Competition rounds

### First Round

**26)** A minimum average of 7 points is required to be admitted to the second round. At the end of the deliberation of the first round a list of contestants who have obtained this minimum average will be posted. In the event of more than 18 contestants obtaining the minimum average of 7, in principle, only the first 18 ranked contestants will be admitted to the second round.

**27)** Upon request, contestants who have obtained 7 points or more but have not been admitted to the second round will receive a certificate stating the obtained score. Such certificate will be emailed once the competition is over.

### Second Round

**28)** A minimum average of 8 points is required to be admitted to the semifinal.

**29)** The average of each contestant after the second round is obtained from the average between the marks obtained in the first round, from which 10% will be deducted, and those obtained in the second round, to which 10% will be added.

**30)** The Jury will, in principle, not accept more than six contestants for the semifinal.

**31)** The list of contestants advancing to the semifinal and the list of winners of medals and certificates (honours) will be announced at the Awards Ceremony taking place immediately after the Jury's deliberation. The contestants must attend in order to receive medals and certificates.

**32)** The competition, upon request, will issue a certificate showing the points obtained to all those contestants who have taken part in the second round without having received any award. Such certificate will be emailed once the competition is over.

## Competition rounds

### Semifinal

**33)** The score to be admitted to the final will be the average of the points obtained after the second round, from which 10% will be deducted, and those obtained in the semifinal, to which 10% will be added.

**34)** The Jury will not accept more than three contestants to the final. In the event of a tie (when the difference between candidates is no greater than 0.05), the decision of who qualifies to the final will be decided by a secret vote. Semifinalists not qualifying for the final (those in 4th, 5th and 6th position) will obtain a medal, a diploma and the corresponding economic prize as semifinalists. The list of semifinalists advancing to the final will be announced after the Jury's deliberation.

**35)** Semifinalists must personally collect their awards at the Official Awards Ceremony, in the Town Hall, on April 3. If they fail to do so due to a duly justified reason, a date shall be agreed upon with the Secretariat of the Competition and the prize donors to personally receive the awards.

### Final

**36)** The marks to decide who will be the Competition winners will be obtained from the average between the points obtained after the Semifinal and the points obtained in the Final.

**37)** Prizes will be awarded by order of marks. First, Second and Third prizes cannot be shared. In the event of a tie (when the difference between candidates is no greater than 0.05) the first prize will be decided by a secret vote. If the difference between the second and third finalist is less than 0.05, the Jury will vote the second prize. If the vote ends in a tie, the President of the Jury will have the casting vote.

**38)** Winners of the main prizes and the audience prize will be announced after the final, in the presence of the audience.

**39)** The order of participation in the final will be, in principle, based on the contestant's number. The order of participation may be changed in the case of repeated concerts or at the request of the Artistic Committee.

## Prizewinners

**40)** The three finalists must stay in Barcelona until April 4 (included), to be able to attend the media and other commitments, if required by the Organization.

**41)** Prizewinners must attend the official Awards Ceremony in order to receive their prizes (main prizes, special prizes and/or concert prizes).

**42)** The Artistic Committee will select the prizewinners performing in the Closing Ceremony. These prizewinners must take part in this recital without any compensation. The Artistic Director will also select the piece or pieces to be played among those presented throughout the Competition.

**43)** Should an awarded contestant be absent at the official Awards Ceremony or other Competition events, the contestant will automatically lose all prizes and associated benefits, except in the event of illness, of which medical proof is required, or in the event of force majeure, also duly justified.

**44)** Any contestant selected to perform at one of the concerts offered by the Competition will have to accept all terms and conditions – financial, dates, repertoire– established by the promoters and previously agreed upon with the Competition. If these conditions are not met, the contestant will not be allowed to perform.

The Competition is not liable for any breach of the obligation to organize the agreed concerts by the promoters and prize donors.

The Competition reserves the right to cancel concerts if the prizewinners do not cooperate in tax and administrative procedures and do not meet the deadlines set by prize donors.

## **Competition program**

### **VERY IMPORTANT**

- 1. At least two works by Spanish composers, including a minimum of one work by a Catalan composer, must be included in the Competition programme.**
- 2. At least one work by a female composer must be performed throughout the different rounds of the competition.**
- 3. All works must be performed from memory.**
- 4. All works must be performed without repeats, except in the semifinal.**
- 5. A maximum of two works by the same composer are allowed throughout the First Round, Second Round and Semifinal. Should a contestant perform two works by the same composer throughout the three eliminatory rounds, he or she will be allowed to play a third work by the same composer in the Grande Finale (concert with orchestra).**
- 6. Please note that no changes to the programme will be allowed after the deadline for registration on 13 December. Changes may only be requested for reasons of force majeure through the Muvac platform, with the corresponding justification, until 5 February.**
- 7. Works requiring preparation of the piano are not allowed.**
- 8. The Competition will offer special prizes to the best performers of the music by Mompou, Blancafort and Granados.**

# Competition program

## Repertoire suggestions

To facilitate searching and selecting piano works by female as well as Spanish and Catalan composers, and to promote their performance throughout the world, the Organization makes several lists of works available to the contestants. These works are not preferential or compulsory, but rather suggestions made along with other organizations, music conservatories, foundations and specialized researchers.

The Competition also provides the candidates with a 7 minute work specially commissioned for this edition of the competition by the Catalan composer Bernat Vivancos. This is not a mandatory work to participate in the Competition.

## Commissioned works for this edition of the Competition 2025

Bernat Vivancos: Zapateado, 2024  
(download the scores and the video)

### Other commissioned works for the Competition:

Sira Hernández: Hymn, 2023  
(download the scores)

Víctor Oller: International Waters, 2022  
(download the scores and the audio)

Leonora Milà: Equitant op. 42, 2022 (download the scores and the audio)

Marcos Fernández: FugaCity, 2021  
(download the scores and the video)

Maria Rosa Ribas: La mirada alta, 2021  
(download the scores and the video)

Jordi Cervelló: Recordant a Maria Canals, 2019  
(download the scores)

### Works by female composers:

Selection of works by female composers (together with Ester Vela).

# Competition program

## First Round

**Maximum duration of this round:  
20 minutes**

### **J.S. BACH**

One prelude and fugue from the Well-Tempered Clavier (Book 1 or Book 2) to be chosen by the contestant.

### **L.V. BEETHOVEN**

A complete sonata.

Contestants will play one or two movements or the whole sonata, to be decided by the Artistic Committee.

### **The following sonatas will not be accepted:**

op. 2 n° 1; op. 10 n° 1; op. 13; op. 14 n° 1; op. 14 n° 2;  
op. 26; op. 27 n° 2; op. 28; op. 31 n° 2; op. 49 n° 1;  
op. 49 n° 2; op. 79;  
op. 90.

### **F. CHOPIN, F. LISZT, C. DEBUSSY, S. RACHMANINOFF or A. SCRIBAN**

One étude to be chosen by the contestant.

# Competition program

## Second Round

**Maximum duration of this round:  
40 minutes**

**1)** A contemporary work, no longer than 7 minutes, composed from 1995 on, **stating the year of composition and the composer's year of birth**. Any work requiring previous adjustment of the piano will not be accepted, nor will be any work composed by the contestants themselves.

**2)** One of the following romantic works, to be chosen by the contestant:

### **J. BRAHMS**

Sonata No. 1 in C Major, op. 1;  
Sonata No. 2 in F-Sharp Minor, op. 2;  
Sonata No. 3 in F Minor, op. 5; Variations on a Theme by Haëndel, op. 24; Variations on a Theme of Paganini, op. 35 (Book I or II)

### **F. CHOPIN**

Ballade No. 1 in G Minor, op. 23; Ballade No. 2 in F Major, op. 38; Ballade No. 3 in A-Flat Major, op. 47; Ballade No. 4 in F Minor, op. 52; Scherzo No. 1 in B Minor, op. 20; Scherzo No. 2 in B-Flat Minor, op. 31; Scherzo No. 3 in C-Sharp Minor, op. 39; Scherzo No. 4 in E Major, op. 54; Sonata No. 2 in B-Flat Minor, op. 35; Sonata No. 3 in B Minor, op. 58; Polonaise in E-Flat Major Andante Spianato et Grande Polonaise Brillante, op. 22; Polonaise in F-Sharp Minor, op. 44; Polonaise-Fantasia in A-Flat Major, op. 61; Fantasia in F Minor, op. 49

### **C. FRANCK**

Prélude, Chorale et Fugue

### **F. LISZT**

Sonata in B Minor; Après une lecture du Dante; Spanish Rhapsody; Mephisto Waltz; Ballade No. 2

### **S. RACHMANINOFF**

Sonata No. 2 in B-Flat Minor op. 36 (1931 edition); Variations on a Theme of Corelli, op. 42

### **F. SCHUBERT**

D850 Sonata No. 17 in D Major, op. 53; D894 Sonata No. 18 in G Major (Fantasy), op. 78; D960 Sonata No. 21 in B-Flat Major; Fantasy in C Major (Wanderer Fantaisie), op. 15

### **R. SCHUMANN**

Carnaval, op. 9; Kreisleriana, op. 16; Sonata No. 2 in G Minor, op. 22; Fantasy, op. 17; Études Symphoniques, op. 13 (with the posthumous).

**3)** One complete work or sonata; or one movement of a sonata; or a collection, one piece or several pieces from a collection by a composer born after 1860 (included), to be selected by the contestant. The composer's year of birth should be stated.

Contestants may choose the order in which they perform the works. However, the Artistic Committee may recommend the order of performance if appropriate.

# Competition program

## Semifinal

**Maximum duration of this round:  
50 minutes**

Recital with a free choice program.

**1.** The following pieces won't be accepted:

### **F. CHOPIN**

Études op. 10 and op. 25, and Préludes op. 28

### **R. SCHUMANN**

Fantasiestücke op. 12

Also, no work played in the previous rounds should be included.

**2.** In this round, one work by a Spanish composer is compulsory.

## Final with Orchestra

**One of the following concertos,  
to be chosen by the contestant:**

### **L.V. BEETHOVEN**

Concerto No. 4 in G Major, op. 58

### **F. CHOPIN**

Concerto No. 1 in E minor, op. 11

### **R. SCHUMANN**

Concerto en A minor, op. 54

### **J. BRAHMS**

Concerto No. 2 in B-Flat Major, op. 83

### **P. TCHAIKOVSKY**

Concerto No. 1 in B-Flat minor, op. 23

### **S. RACHMANINOFF**

Concerto No. 2 in C minor, op. 18

Concerto No. 3 in D minor, op. 30

### **M. RAVEL**

Concerto in G Major

### **S. PROKOFIEFF**

Concerto No. 3 in C Major, op. 26

# Prizes

## Main prizes

### First Prize

#### Fundación Occident Prize

**25.000 euros**

Gold medal offered by Bagués-Masriera Joiers.

### Second Prize

#### Maria Font de Carulla Prize

**10.000 euros**

Medal offered by Capdevila, Joiers i Argenters.

### Third Prize

#### Fundació Vila Casas Prize

**6.000 euros**

### Fourth place, Semifinalist

Mariona Guarro de Martínez Girona Prize

1.500 euros

### Fifth place, Semifinalist

Museu de la Colònia Vidal Prize

1.500 euros

### Sixth place, Semifinalist

Joan-Artur Roura i Comas Prize

1.500 euros

## Medals

## Diplomas

## Special Prizes

### Prize of the audience

#### Lluís Soler Farriols Prize

25 hours of recording and edition offered by Lluís Soler Farriols to the finalist receiving the most votes from the audience.

### The best performer of music by Manuel Blancafort (1897-1987)

Manuel Blancafort Foundation

Prize of 1.500 euros offered by the Fundació Manuel Blancafort (consult the catalogue of works at [www.manuelblancafort.cat](http://www.manuelblancafort.cat)).

### The best performer of music by Frederic Mompou (1893-1987)

Frederic Mompou Foundation

Prize of 1.500 euros offered by the Fundació Frederic Mompou (consult the catalogue of works at [www.fundaciomompou.cat](http://www.fundaciomompou.cat)).

### The best performer of the music by Enrique Granados

Prize of 1.500 euros offered by the Vallribera-Mir family, for the best interpretation of the music of Enrique Granados.

## Prizes

### **Special concert and recital prizes**

#### **Best-ranked spanish contestant (from the Second Round onwards)**

##### **Instituto Cervantes de Palermo**

Recital offered by Instituto Cervantes de Palermo.

#### **Best-ranked italian contestant (among the top ten)**

##### **Istituto Italiano di Cultura di Barcellona**

Recital offered by the Istituto Italiano di Cultura di Barcellona.

### **Concert and recital prizes**

#### **Fundación Occident**

##### **Concert with Orchestra in Seville or Granada**

A minimum of 1 concert, with the Real Orquesta Sinfónica de Sevilla or Granada during their regular seasons at the Teatro de la Maestranza de Sevilla or Auditorio Manuel de Falla de Granada, offered to the First Prizewinner.

#### **Fundación Occident**

##### **Concert with Orchestra in Bilbao**

A minimum of 1 concert with the Orquesta Sinfónica de Bilbao during the regular season at the Palacio Eskalduna, offered to the First Prizewinner.

#### **Fundación Occident**

##### **Concert with Orchestra in Tenerife or Valencia**

A minimum of 1 concert with the Orquesta Sinfónica de Tenerife or Valencia during their regular seasons at the Auditorio de Tenerife or at the Palau de la Música de Valencia, offered to the First Prizewinner.

#### **Fundación Occident**

##### **Concert with Orchestra in Madrid**

A minimum of 1 concert with the Orquesta Sinfónica de Madrid during the regular season at the Auditorio Nacional, offered to the First Prizewinner.

#### **L'Auditori - Barcelona**

A recital or concert with orchestra within the season of the Auditori, offered to the First Prizewinner.

## Prizes

### **Joan-Artur Roura Comas prize**

Concert offered by Joan-Artur Roura i Comas to the 6th semifinalist, at Las Arcadias Fleming.

### **Elvira Farreras de Gaspar prize**

Concert offered by the Gaspar Farreras family to one of the finalists at Jardí dels Tarongers in Barcelona. At the concert, the prizewinner should perform one of the pieces suggested by the organization.

### **Maria Rosa Jorba prize**

Concert offered by the Cendrós Jorba family to one of the semifinalists or finalists, at Teatre Romea. At the concert, the prizewinner should perform at least one piece of a catalan composer.

### **Lluís Foromina Foundation**

A concert offered by the Lluís Coromina Foundation on occasion of the summer Festival in the Auditori de Girona to one of the finalists.

### **Festival Pianino,**

#### **Valldemossa Royal Cartuja- Mallorca**

Recital offered by Festival Pianino held at Valldemossa Royal Cartuja, to one of the finalists.

### **Teià city council**

Recital offered by the Department of Culture of the Teià City Council to one of the finalists.

### **Orfeó Català Foundation**

#### **Palau de la Música Catalana**

Recital in the Palau de la Música Catalana offered by Fundació Orfeó Català - Palau de la Música Catalana, to one of the finalists.

### **Instituto Cervantes and Winners & Masters - Munich**

Recital in the Münchner Künstlerhaus at Lenbachplatz offered by the Instituto Cervantes in Munich and Winners&Masters, to one of the finalists.

### **Real academia de España en Roma**

Recital at the Real Academia de España in Rome offered to one of the finalist. For this concert, the selected prizewinner will have to perform the work commissioned by Real Academia de España en Roma to a composer in residence at the academy or perform at least one piece from a contemporary Spanish composer.

### **CD recording, Naxos**

One Naxos CD recording including sonatas by Catalan composer Antoni Soler (1729-1783), offered to the First Prizewinner.

## **General considerations**

The monetary prizes and economic compensations for the offered concerts may be subject to the corresponding withholding tax, which may differ depending on the bilateral agreements of each country with the Kingdom of Spain.

The list of special and concert awards may be modified (expanded or reduced) over the next few months until the date of the Awards Ceremony, depending on external factors outside the control of the Organization.

All the concerts offered by the Competition are paid.

Occasionally, the performance of works by female composers, Spanish and Catalan composers, or of works specifically commissioned by the Competition might be required in the offered recitals. In such cases, the Competition will provide access to the specific repertoire.

## **Off Competition**

**The Competition will offer contestants no longer participating the possibility to perform in recitals in different parts of the city. Knowledge of English or Spanish as well as communication skills will be appreciated. These recitals will not be remunerated, but the Competition will bear the accomodation expenses for the selected contestants, if their stay in Barcelona is extended.**

**The aim of the OFF recitals is to spread free of charge classical music throughout the city. The recitals are divided into 3 categories:**

- 1) master classes and recitals at music schools**
- 2) recitals in public spaces in Barcelona**
- 3) recitals at different cultural and social organizations**

Upon request, the Competition will issue a certificate to all contestants performing recitals in the OFF Competition.

The Competition does not guarantee contestants the performance of these recitals, even if they have marked it at the registration form through Muvac.

## **Accommodation Grant**

Accommodation and breakfast will be provided for all accepted contestants into the second round, from the day after posting the first round results until the day after posting the second round results. Accommodation and breakfast will also be provided for the semifinalists and the finalists until the day after the official Awards Ceremony is held.

The Competition will pay for the accommodation and breakfast expenses for those contestants who were eliminated from the competition but were selected to give recitals of the OFF Competition, until the day after the recital has taken place.

The accommodation expenses will only be paid in premises provided by the Competition.