

Rules & Repertoire

Concours Géza Anda 2024

APPLICATION: VIDEO RECORDING FOR ADMISSION TO THE COMPETITION

- The competition is open to participants from all countries who are born after 30th May 1992.
- The video recording has to be approx. 30 minutes long and unedited (in one take).
- The video recording should be provided by YouTube (not open to the public). Applicants will paste a link to the video into their online application.
- No application videos will be accepted which contain works or parts of works from the repertoire of the Concours Géza Anda 2024 (1st Round to Final).
- The video recording must include each of the following three parts:

1st part:

One or several movement(s) or piano work(s) from the baroque repertoire leading up to and including the year 1764 which is (are) not part of the repertoire of the Concours Géza Anda 2024 (1st Round to Final).

2nd part:

One or several movement(s) or work(s) from the piano repertoire from 1765 to 1828 which is (are) not part of the repertoire of the Concours Géza Anda 2024 (1st Round to Final).

3rd part:

One or several movement(s) or work(s) from the piano repertoire from 1829 to today which is (are) not part of the repertoire of the Concours Géza Anda 2024 (1st Round to Final).

Please note for the online application:

- Applicants who won a main prize at a piano competition comparable to the Concours Géza Anda since 1.1.2020 may replace the online application video either by a link to their final concert of this competition, or by a link to a solo recital (min. 30 minutes) of this competition.

1st ROUND: AUDITION – DURATION: MAX. 25 MINUTES

- The audition is open to the public and will be streamed online.
- Duration: max. 25 minutes
- The candidate has to specify his choice of repertoire in his online application.
- The candidate is obliged to prepare works from the following list to play them in the order of the three parts:

1st part:

Either one sonata by

Domenico Scarlatti

Sonata in D minor, K 1 (L.366)

Sonata in D minor, K 9 (L.413)

Sonata in E major, K 20 (L.375)

Sonata in B minor, K 87 (L.33)

Sonata in D major, K 214 (L.165)

Sonata in E major, K 380 (L.23)

Sonata in F minor, K 519 (L.475)

or a “Prelude and Fugue” from “The Well-Tempered Clavier, Book II” by

Johann Sebastian Bach

No. 1: Prelude and Fugue in C major, BWV 870

No. 2: Prelude and Fugue in C minor, BWV 871

No. 3: Prelude and Fugue in C-sharp major, BWV 872

No. 4: Prelude and Fugue in C-sharp minor, BWV 873

No. 5: Prelude and Fugue in D major, BWV 874

No. 6: Prelude and Fugue in D minor, BWV 875

No. 7: Prelude and Fugue in E-flat major, BWV 876

No. 8: Prelude and Fugue in D-sharp minor, BWV 877

No. 9: Prelude and Fugue in E major, BWV 878

No. 10: Prelude and Fugue in E minor, BWV 879

No. 11: Prelude and Fugue in F major, BWV 880

No. 12: Prelude and Fugue in F minor, BWV 881

No. 13: Prelude and Fugue in F-sharp major, BWV 882

No. 14: Prelude and Fugue in F-sharp minor, BWV 883

No. 15: Prelude and Fugue in G major, BWV 884

No. 16: Prelude and Fugue in G minor, BWV 885

No. 17: Prelude and Fugue in A-flat major, BWV 886

No. 18: Prelude and Fugue in G-sharp minor, BWV 887

No. 19: Prelude and Fugue in A major, BWV 888

No. 20: Prelude and Fugue in A minor, BWV 889

No. 21: Prelude and Fugue in B-flat major, BWV 890

No. 22: Prelude and Fugue in B-flat minor, BWV 891

No. 23: Prelude and Fugue in B major, BWV 892

No. 24: Prelude and Fugue in B minor, BWV 893

2nd part:

Three sonatas from the following list:

Ludwig van Beethoven

Sonata No. 1 in F minor, Op. 2,1

Sonata No. 5 in C minor, Op. 10,1

Sonata No. 8 in C minor „Pathétique“, Op. 13

Sonata No. 12 in A-flat major „Marcia funebre“, Op. 26

Sonata No. 13 in E-flat major, Op. 27,1

Sonata No. 14 in C-sharp minor „Mondschein“, Op. 27,2

Sonata No. 22 in F major, Op. 54

Sonata No. 24 in F-sharp major „A Thérèse“, Op. 78

Sonata No. 26 in E-flat major „Das Lebewohl“, Op. 81a

Sonata No. 28 in A major, Op. 101

Sonata No. 30 in E major, Op. 109

3rd part:

Three etudes from the following list:

Frédéric Chopin: Études Op. 10

No. 1 in C major

No. 2 in A minor

No. 3 in E major

No. 4 in C-sharp minor

No. 5 in G-flat minor

No. 6 in E-flat minor

No. 7 in C major

No. 8 in F major

No. 9 in F minor

No. 10 in A-flat major

No. 11 in E-flat major

No.12 in C minor

Frédéric Chopin: Études Op. 25

No. 1 in A-flat major

No. 2 in F minor

No. 3 in F major

No. 4 in A minor

No. 5 in E minor

No. 6 in G-sharp minor

No. 7 in C-sharp minor

No. 8 in D-flat major

No. 9 in G-flat major

No. 10 in B minor

No. 11 in A minor

No. 12 in C minor

Franz Liszt: “Grandes études de Paganini”, S. 141

No. 1 in G minor “Tremolo”

No. 2 in E-flat major

No. 3 in G-flat minor “La Campanella”

No. 4 in E major “Arpeggio”

No. 5 in E major “La Chasse”

No. 6 in A minor

Franz Liszt: “Douze études d'exécution transcendante”, S. 139

No. 1 “Prélude” in C major

No. 2 “Fusées” in A minor

No. 3 “Paysage” in F major

No. 4 “Mazeppa” in D minor

No. 5 “Feux follets” in B-flat major

No. 6 “Vision” in G minor

No. 7 “Eroica” in E-flat major

No. 8 “Wilde Jagd” in C minor

No. 9 “Ricordanza” in A-flat major

No. 10 “Appassionata” in F minor

No. 11 “Harmonies du soir” in D-flat major

No. 12 “Chasse neige” in B-flat minor

Please note for the 1st round:

- The candidate will be informed 90 minutes before his audition, which three pieces (one of each part) he has to play, in each case chosen from candidates' choice in his online application.
- The concert order of the pieces is not free.

2nd ROUND: RECITAL – DURATION: MAX. 55 MINUTES (12 CANDIDATES)

- The audition is open to the public and will be streamed online.
- Duration: 50 to max. 55 minutes
- The candidate must prepare three alternative recital programmes, specify them in his online application and write a short note about the concept of each recital programme.
- The three recital programmes must include the following parts:

Part A: major work

Each of the three recital programmes must contain a different complete work selected from the following list. Repetition within the three recital programmes is not allowed.

Ludwig van Beethoven

- Sonata No. 3 in C major, Op. 2,3
- Sonata No. 11 in B-flat major, Op. 22
- Sonata No. 17 in D minor “Der Sturm”, Op. 31,2
- Sonata No. 21 in C major “Waldstein”, Op. 53
- Sonata No. 23 in F minor “Appassionata”, Op. 57
- Sonata No. 31 in A-flat major, Op. 110
- Sonata No. 32 in C minor, Op. 111

Wolfgang Amadeus Mozart

- Sonata No. 9 in A minor, K. 310
- Sonata No. 15 in F major, K. 533 (K. 494)

Joseph Haydn

- Sonata No. 60 in C major, Hob. XVI:50
- Sonata No. 62 in E-flat major, Hob. XVI:52

Franz Schubert

- Fantasy in C major “Wanderer Fantasy”, Op. 15 / D. 760
- Sonata No. 13 in A major, D. 664
- Sonata in G major “Fantasia” (without repeats), Op. 78 / D. 894
- Sonata in C minor Op. posth. / D. 958
- Moments musicaux (complete), Op. 94 / D. 780
- Three Piano Pieces (complete), Op. posth. / D. 946

Robert Schumann

- Sonata No. 1 in F-sharp minor, Op. 11
- Sonata No. 3 in F minor “Concert sans Orchestre”, Op. 14
- Symphonic Etudes, Op. 13

Johannes Brahms

- Sonata No. 3 in F minor, Op. 5
- Variations on a Theme of Paganini (both books), Op. 35
- Ballades (complete), Op. 10

Frédéric Chopin

- Sonata No. 3 in B minor, Op. 58

24 Préludes, Op. 28
Ballades (complete), Op. 23, 38, 47, 52

Franz Liszt

Sonata in B minor, S.178

Maurice Ravel

“Gaspard de la nuit”, M.55

Béla Bartók

Piano Sonata (Sz 80 / BB 88)

Part B: minor work(s)

Each of the three recital programmes must contain one or several works selected from the following list. Repetition within the three recital programmes is possible.

Wolfgang Amadeus Mozart

Sonata No. 18 in D major, K. 576

Fantasy in D minor, K. 397

Fantasy in C minor, K. 475 (without K. 457)

Rondo in A minor, K. 511

Adagio in B minor, K. 540

Joseph Haydn

Sonata No. 38 in F major, Hob. XVI:23

Franz Schubert

Three Piano Pieces, Op. posth. / D. 946: No. 1 in E-flat minor

Three Piano Pieces, Op. posth. / D. 946: No. 2 in E-flat major

Three Piano Pieces, Op. posth. / D. 946: No. 3 in C major

Felix Mendelssohn Bartholdy

Songs Without Words, book 1, Op. 19b: No. 1 E major

Songs Without Words, book 1, Op. 19b: No. 2 A minor

Songs Without Words, book 1, Op. 19b: No. 3 A major

Songs Without Words, book 1, Op. 19b: No. 4 A major

Songs Without Words, book 1, Op. 19b: No. 5 F-sharp minor

Songs Without Words, book 1, Op. 19b: No. 6 G minor “Venetianisches Gondellied”

Songs Without Words, book 2, Op. 30 No. 1 E-flat major

Songs Without Words, book 2, Op. 30 No. 2 B-flat minor

Songs Without Words, book 2, Op. 30 No. 3 E major

Songs Without Words, book 2, Op. 30 No. 4 B minor

Songs Without Words, book 2, Op. 30 No. 5 D major

Songs Without Words, book 2, Op. 30 No. 6 F-sharp minor “Venetianisches Gondellied”

Robert Schumann

Abegg Variations, Op. 1

Variations in E-flat major on an original theme “Ghost Variations”, WoO 24

Johannes Brahms

Ballade Op. 10 No. 1 in D minor

Ballade Op. 10 No. 2 in D major
Ballade Op. 10 No. 3 in B minor
Ballade Op. 10 No. 4 in B major
Rhapsodie Op. 79 No. 1 in B minor
Rhapsodie Op. 79 No. 2 in G minor

Frédéric Chopin

Ballade No. 1 in G minor, Op. 23
Ballade No. 2 in F major, Op. 38
Impromptu No. 1 in A-flat major, Op. 29
Impromptu No. 2 in F-sharp major, Op. 36
Impromptu No. 3 in G-flat major, Op. 51
Fantaisie-Impromptu No. 4 in C-sharp minor, Op. 66

Franz Liszt

Hungarian Rhapsody No. 12, S.244/12
Mephisto-Waltz No. 1, S.514
Funérailles, S.173
Two Concert Études, S.145, No. 1 “Waldesrauschen” in D-flat major
Two Concert Études, S.145, No. 2 “Gnomenreigen” in F-sharp minor

Claude Debussy

Estampes, L.100, No. 1 “Pagodes”
Estampes, L.100, No. 2 “La soirée dans Grenade”
Estampes, L.100, No. 3 “Jardins sous la pluie”
Images I, L.110, No. 1 “Reflets dans l'eau” in D-flat major
Images I, L.110, No. 2 “Hommage à Rameau” in G-sharp minor
Images I, L.110, No. 3 “Mouvement” in C major

Maurice Ravel

“Pavane pour une infante défunte”, M.19
“Valses nobles et sentimentales”, M.61

Béla Bartók

Three Burlesques, Op. 8c (Sz 47 / BB 55)
Suite, Op. 14 (Sz 62 / BB 70)

Part C: piece of free choice (optional)

The candidate is free to add one short work (ca. 5 minutes) which is not part of his online application video or of the CGA 2024 repertoire. Repetition within the three recital programmes is possible.

Please note for the 2nd round:

- Candidates should show their ability to create a convincingly conceived recital programme of 50 to 55 minutes. The order of the pieces within the recital programmes is free.
- Candidates can mark one of the three recital programmes as their favourite. The programme for the Recital will be agreed upon jointly with the Jury and the individual participants on 2nd June 2024. Changes are possible, in each case chosen from the candidates' choice for the 2nd round in his online application.

3rd ROUND: MOZART SEMIFINAL – WITH ORCHESTRA (6 CANDIDATES)

The candidate has to prepare two of the following piano concertos by

Wolfgang Amadeus Mozart

Piano Concerto No. 8 in C major “Lützow”, K. 246

Piano Concerto No. 9 in E-flat major “Jenamy”, K. 271

Piano Concerto No. 17 in G major, K. 453

Piano Concerto No. 20 in D minor, K. 466

Piano Concerto No. 23 in A major, K. 488

Piano Concerto No. 24 in C minor, K. 491

Piano Concerto No. 25 in C major, K. 503

Piano Concerto No. 27 in B-flat major, K. 595

Please note for the Semifinal:

- The Jury will choose one of the two concertos. This choice will be communicated with the announcement of the semi-finalists.
- The candidate has to specify his choice of cadenzas in his online application.

FINAL ROUND: FINAL CONCERT – WITH ORCHESTRA (3 CANDIDATES)

For the Final Concert participants will prepare two piano concertos by different composers from the following list, and the compulsory encore:

Ludwig van Beethoven

Piano Concerto No. 3 in C minor, Op. 37

or

Piano Concerto No. 4 in G major, Op. 58

Camille Saint-Saëns

Piano Concerto No. 2 in G minor, Op. 22

Edvard Grieg

Piano Concerto in A minor, Op. 16

Béla Bartók

Piano Concerto No. 1 (Sz 83 / BB 91)

or

Piano Concerto No. 2 (Sz 95 / BB 101)

or

Piano Concerto No. 3 (Sz 119 / BB 127)

Compulsory encore:

Toshio Hosokawa

Etude I-VI (2011): No. 1 “2 Lines”

Please note for the Final Concert:

- The Jury will choose one of the two concertos. This choice will be communicated with the announcement of the finalists.
- The candidate has to specify – if necessary – his choice of cadenzas in his online application.