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19th PALOMA O’SHEA SANTANDER INTERNATIONAL PIANO COMPETITION
25th July to 5th August, 2018
COMPETITION RULES

INDEX

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>OFFICIAL CALL .......................................................... 2</td>
</tr>
<tr>
<td>2</td>
<td>CALENDAR ........................................................................ 2</td>
</tr>
<tr>
<td>3</td>
<td>MEMBERS OF THE JURY ....................................................... 2</td>
</tr>
<tr>
<td>4</td>
<td>PRIZES AND AWARDS .......................................................... 3</td>
</tr>
<tr>
<td>5</td>
<td>INVITED ARTISTS .................................................................. 3</td>
</tr>
<tr>
<td>6</td>
<td>REPERTOIRE ........................................................................ 4</td>
</tr>
<tr>
<td>7</td>
<td>DEVELOPMENT OF THE COMPETITION ....................................... 8</td>
</tr>
<tr>
<td>8</td>
<td>JURY REGULATIONS ............................................................... 12</td>
</tr>
<tr>
<td>9</td>
<td>PARTICIPANTS REGULATIONS .................................................. 17</td>
</tr>
<tr>
<td>10</td>
<td>GENERAL RULES .................................................................. 19</td>
</tr>
</tbody>
</table>
1 OFFICIAL CALL

1.1 This is the official call for the 19th Paloma O’Shea Santander International Piano Competition that is open to all pianists born on 1st January, 1986 and after.

2 CALENDAR

REGISTRATION
June 19th – November 13th, 2017

PRE-SELECTION
March – April 2018
Madrid, Moscow, New York, Paris

FIRST STAGE
20 participants. Recital
July 25th – July 27th, 2018
Santander. Palacio de Festivales de Cantabria. Sala Pereda

SEMI-FINAL
12 participants. Recital and Chamber Music
July 29th – August 1st, 2018
Sala Pereda

FINAL
6 participants. Symphony Orchestra Concerto
August 3rd – August 4th, 2018
Palacio de Festivales de Cantabria. Sala Argenta
Within the program of the 67th Santander International Festival

CLOSING GALA AND AWARDS CEREMONY
August 5th, 2018
Sala Argenta

3 MEMBERS OF THE JURY

3.1 SANTANDER JURY
Jesús López Cobos (president)
Joaquín Achúcarro (vice president)
Samuel S. Holland (vice president)
Jian Li (vice president)
Dimitri Alexeev
3.2 **PRE-SELECTION JURY**
Márta Gulyás
Alexander Kandelaki
Luis Fernando Pérez

4 **PRIZES AND AWARDS**

**FIRST PRIZE**
*Gold Medal. € 30,000. Concerts in Spain and abroad*
*Presentations in halls of international prestige*
*CD recording under Naxos label*
*“SANTANDER GRAND PRIX” DISTINCTION*
*€ 3,000 (awarded to the winner if unanimously granted)*

**SECOND PRIZE**
*Silver Medal. € 20,000. Concerts in Spain and abroad*

**THIRD PRIZE**
*Bronze Medal. € 10,000. Concerts in Spain and abroad*

**FINALIST PRIZE**
*€ 5,000*

**CANON AUDIENCE AWARD**
*Set of Canon equipment*

**SEMI-FINALIST DIPLOMA**
*€ 1,620*

**FIRST STAGE PARTICIPANT DIPLOMA**
*€ 540*

5 **INVITED ARTISTS**

**SEMI-FINAL**
*Cuarteto Quiroga*

**FINAL**
*Orquesta Sinfónica de RTVE*
*Miguel Ángel Gómez-Martínez, conductor*
6 REPERTOIRE

6.1 Sonatas and chamber music works shall be played without repetitions, except for those unavoidable.

6.2 ADMISSION. Recording
Maximum duration: 25 minutes. Free-election solo piano works of at least two, preferably three, different styles, including virtuoso works. Single movements are accepted.

6.3 PRE-SELECTION. Recital
Maximum duration: 40 minutes. It must include:
   a) A classical work by Joseph Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven or Muzio Clementi.
   b) One work of romantic style.
   c) One or more virtuoso work/s of any style.

6.4 FIRST STAGE. Recital
Maximum duration: 50 minutes. May include works played during the Pre-selection.
Must include by mandate a work from each of the following a), b) and c) items below. Additionally, other works of free-election may be included as long as the established maximum duration is not exceeded.
   a) A sonata by Ludwig van Beethoven (except for Op. 49, Op. 54, and Op. 79) or by Joseph Haydn, to be chosen from the following:
      No. 33 Hob XVI:20 in C minor
      No. 34 Hob XVI:33 in D major
      No. 35 Hob XVI:43 in A flat major
      No. 36 Hob XVI:21 in C major
      No. 37 Hob XVI:22 in E major
      No. 38 Hob XVI:23 in F major
      No. 39 Hob XVI:24 in D major
      No. 42 Hob XVI:27 in G major
      No. 43 Hob XVI:28 in E flat major
      No. 44 Hob XVI:29 in F major
      No. 46 Hob XVI:31 in E major
      No. 47 Hob XVI:32 in B minor
      No. 49 Hob XVI:36 in C sharp minor
      No. 50 Hob XVI:37 in D major
      No. 51 Hob XVI:38 in E flat major
      No. 52 Hob XVI:39 in G major
      No. 53 Hob XVI:34 in E minor
      No. 57 Hob XVI:47 in F major
      No. 58 Hob XVI:48 in C major
No. 59 Hob XVI:49 in E flat major
No. 60 Hob XVI:50 in C major
No. 61 Hob XVI:51 in D major
No. 62 Hob XVI:52 in E flat major

b) A relevant work of the romantic period.
c) A work by Béla Bartók, Sergei Prokofiev, Dmitri Shostakovich, Alexander Scriabin, Arnold Schönberg, Igor Stravinsky, Oliver Messiaen, Luciano Berio, Pierre Boulez, Karlheinz Stockhausen, György Ligeti, György Kurtág, Elliott Carter, or George Crumb.

6.5 SEMI-FINAL. Recital
Maximum duration: 60 minutes. It must not include works from the Pre-selection nor from the First Stage. It must contain a work from each of the following a), b) and c) items below. Additionally, other free-election works may be played as long as the maximum duration established is not exceeded. If the participant had time remaining and wished to add a further work, he/she will compulsorily include a work by either Maurice Ravel or Claude Debussy.

a) A work selected from the following:
   - By Isaac Albéniz:
     One of the Iberia pieces, except “Evocation”. (Free scores available on the Competition website)
   - From Enrique Granados’ Goyescas:
     Los requiebros
     Coloquio en la reja
     El fandango del candil
     Quejas, o la maja y el ruiseñor
     El pelele
     El Amor y la Muerte
   - By Manuel de Falla:
     Fantasía bética
   - By Federico Mompou:
     Variations on a Theme by Chopin

b) One of the Wolfgang Amadeus Mozart sonatas (according to Bärenreiter Edition):
   No. 1 in C major, K 279
   No. 2 in F major, K 280
   No. 3 in B flat major, K 281
   No. 4 in E flat major, K 282
   No. 5 in G major, K 283
   No. 6 in D major, K 284
   No. 7 in C major, K 309
   No. 8 in A minor, K 310
   No. 9 in D major, K 311
   No. 10 in C major, K 330
No. 11 in A major, K 331 *Turkish March*
No. 12 in F major, K 332
No. 13 in B flat major, K 333
No. 14 in C minor, K 457
No. 15 in F major, K 533/494
No. 16 in C major, K 545 *Sonata facile o semplice*
No. 17 in B flat major, K 570
No. 18 in D major, K 576

c) A work to be chosen from among the following:
   - By Franz Schubert:
     Sonata in D major, Op. 53, D 850
     Sonata in A major, Op. 120, D 664
     Sonata No. 19 in C minor, D 958
     Sonata No. 16 in A minor, Op. 42, D 845
     Fantasie in C major, Op. 15, D 760 *Wanderer fantasy*
     Impromptus, Op. 90, D 899
     Impromptus, Op. 142, D 935
   - By Robert Schumann:
     Carnival, Op. 9
     Sonata No. 1 en F sharp minor, Op. 11
     Symphonic Études, Op. 13
     Kreisleriana, Op. 16
     Fantasie in C major, Op. 17
     Humoreske in B flat major, Op. 20
     Sonata No. 2 in G minor, Op. 22
     Faschingsschwank aus Wien (Vienna Carnival), Op. 26
   - By Johannes 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
     Fantasies, Op. 116
     Piano pieces, Op. 119
     Variations on Theme by Paganini in A minor, Op. 35
   - By Franz Liszt:
     Sonata in B minor, S178
     Après une lecture du Dante, fantasia quasi sonata
     Selection of “12 Études d’exécution transcendante”, S.139
   - By Frédéric Chopin:
     Sonata No. 2 in B flat minor, Op. 35 *Funeral March*
     Sonata No. 3 in B minor, Op. 58
     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
     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
24 Preludes, Op. 28
Phantasy in F minor, Op. 49
Barcarolle in F sharp major, Op. 60
Études, Op. 10
Études, Op. 25
(Should the candidate decide to include in his/her program scherzos, ballades, or the Barcarolle, he/she should select always a minimum of two works, which may be freely combined, i.e.: Two scherzos, two ballades, a scherzo and a ballade, the Barcarolle and a scherzo, or the Barcarolle and a ballade. If choosing études, he/she shall either include all of Op. 10 or all of Op. 25).

- By Felix Mendelssohn:
  Fantasy in F sharp minor, Op. 28 Sonate Eccossaise

- By Modest Mussorgsky:
  Tableaux d’une exposition (Pictures at an exhibition)

- By Carl Maria von Weber:
  Sonata No. 2 in A flat major, Op. 39, J. 199
  Sonata No. 3 in D minor, Op. 49, J. 206

- By Sergei Rachmaninov:
  Variations on a Theme by Corelli, Op. 42
  Variations on a Theme by Chopin, Op. 22
  Selection of Preludes (Opp. 23 and 32) and Études (Opp. 33 and 39). This selection should be of minimum 20 minutes duration.

- By Alexander Scriabin:
  Sonata No. 3 in F sharp minor, Op. 23
  Sonata No. 4 in F sharp major, Op. 30
  Sonata No. 5, Op. 53
  Selection of Études (Opp. 8 and 42). This selection should be of minimum 15 minutes duration.

### 6.6 SEMI-FINAL. Chamber music

A work selected from the following Piano Quintets:
Op. 34 in F minor by Brahms
Op. 44 in E flat major by Schumann
Op. 81 in A major by Dvořák
Quintet in F minor by Cesar Franck
Op. 57 in G minor by Shostakovich
6.7 **FINAL. Piano concerto**

A piano concerto selected from the following:
- By Ludwig van Beethoven: No. 4 in G major, Op. 58; No. 5 in E flat major, Op. 73
- By Frédéric Chopin: No. 1 in E minor, Op. 11
- By Robert Schumann: In A minor, Op. 54
- By Johannes Brahms: No. 1 in D minor, Op. 15; No. 2 in B flat major, Op. 83
- By Franz Liszt: No. 1 in E flat major, S 124
- By Pyotr Ilyich Tchaikovsky: No. 1 in B flat minor, Op. 23
- By Sergei Rachmaninov: No. 2 in C minor, Op. 18; Rhapsody on a Theme by Paganini, Op. 43
- By Maurice Ravel: Concerto in G major
- By Béla Bartók: No. 3 in E major, Sz. 119, BB 127
- By Sergei Prokofiev: No. 3 in C major, Op. 26

7 **DEVELOPMENT OF THE COMPETITION**

**APPLICATION**

7.1 The application period commences on June 19th 2017 and ends on November 13th 2017. The online registration form will be available on the Competition website ([www.santanderpianocompetition.com](http://www.santanderpianocompetition.com)) from the beginning of the registration period.

7.2 To register, the applicant must:
   a) Fill out the online form and attach a digital copy of all documents which are requested.
   b) Send an audiovisual recording, which should include the chosen repertoire and duration of the recording as specified in section 6.2. Each work in this recording must have been recorded in one single take, with no breaks nor editing at all even between movements. The video may be sent by mail in DVD format, or by indicating the URL of an online audiovisual document. These sending methods should incur no costs for the Competition.
   c) Provide at least one recommendation letter or email issued by one or several prestigious musicians, different from the current professor or mentor of the applicant. These recommendation letters should be sent to the Competition by the recommender and not by the applicant.

7.3 When the form is being completed, under the terms established therein, the applicant will need to provide, amongst other things, his/her personal details; contact details of the prestigious musicians that will recommend the applicant; a summary of the applicant’s musical studies, mentioning his/her teachers,
participation in international competitions, key performances and CD/DVD recordings and recordings for radio or television; the repertoire featured in the recording for admission to the Competition; an affidavit in which the candidate states any family tie he/she may have with any of the members of the jury, and whether or not he/she has been a student of any of them after September 2016 (except for master classes); an affidavit stating the circumstances (time and place) where the recording for admission to the Competition took place; a complete, precise repertoire for all stages of the Competition; plus first and second choice city where the candidate wishes to participate in the pre-selection process. Digital copies of documents which the applicant should attach to the application include: identity card or passport, academic diplomas and diplomas from competitions, a passport photo, a recommendation letter or email issued specifically for the present edition of the Competition by the current professor or mentor of the candidate, and a list of the applicant’s full personal repertoire.

ADMISSION

7.4 The Artistic Committee of the Fundación Albéniz will study the application forms and the recordings and then decide which participants will be admitted. That decision will be final.
The Committee will take into account the importance of the programmes which have been selected for the various stages of the Competition, both from an artistic and a virtuoso point of view.
The Committee reserves the right to grant direct admission to prize winners from international competitions, if they are sufficiently accomplished, and also pianists with a proven artistic career.
The result will be communicated to interested parties on February 5th, 2018.

7.5 Those pianists who are admitted to the pre-selection stage must pay a € 100 entry fee, except those pianists who hold passports from developing countries who will receive a Fundación Albéniz grant towards 50% of the cost, hence the amount these applicants should transfer is € 50. This payment shall be made by bank transfer to a Fundación Albéniz account or other means of payment, the details of which will be made available to candidates when appropriate. The Competition should not incur any bank charges in this respect.

7.6 Under no circumstances will this sum be refunded.

PRE-SELECTION

7.7 The following is a prerequisite to be able to participate in the Pre-selection: an e-mail addressed to the General Secretariat of the Competition (concursantes@albeniz.com) attaching a scanned copy of proof of payment for the audition. This should clearly show the name and surname of the participant.

7.8 Pre-selection auditions will take place in March/April 2018 in Madrid, Moscow, New York and Paris.
7.9 The Competition reserves the right to modify the list of cities in the Pre-selection for organizational reasons.

7.10 The Pre-selection will consist of a recital which will be open to the public in the presence of the Pre-selection Jury (duration and repertoire as specified in section 6.3). An audio recording of the recital will be made for the Competition archives. Under no circumstances will the recording be made available to participants involved in the pre-selection.

7.11 Participants will have access to a practice piano for 30 minutes before this audition takes place.

7.12 Upon completion of the auditions in the above-mentioned cities, the Pre-selection jury will select twenty participants for the first stage.

7.13 The jury will also take into account the repertoire which is being presented for the various stages of the Competition, which will reflect the candidates’ artistic capabilities.

7.14 Participants will be informed of the results on May 15th, 2018.

REPORT IN SANTANDER

7.15 Successful candidates must report to the General Secretariat of the Competition in Santander, Palacio de Festivales de Cantabria c/ Gamazo s/n, on July 24th, 2018.

DRAW

7.16 On the morning of July 25th, the performance order will be determined via a draw which all participants are required to attend. This order will be respected in all stages of the Competition, unless the jury decides otherwise for artistic reasons for the concerts in the Final.

FIRST STAGE

20 participants

7.17 The First Stage will take place in Santander from 25th to 27th July, 2018 inclusive, in the Sala Pereda at the Palacio de Festivales de Cantabria between 16.00 and 23.30 (hours subject to change). It will consist of a recital, whose duration and repertoire are specified in section 6.4.

7.18 On the night of the 27th July, the jury will announce the names of the twelve participants who have been selected to participate in the Semi-final.

7.19 Participants who do not reach the Semi-final will automatically receive a “First Stage Participant” Diploma. This will be sent by mail once the competition is over.

SEMI-FINAL

12 participants

7.20 The Semi-final will be held between 29th July and 1st August inclusive in the Sala Pereda at the Palacio de Festivales de Cantabria between 16.00 and 22.30 (hours
subject to change). It will consist of two performances, a recital and a chamber music performance with the members of the Cuarteto Quiroga. The duration and repertoire of the above are specified in sections 6.5 and 6.6.

7.21 Each participant will perform in the two sections of the Semi-final on different days.

7.22 Before the chamber music performance takes place, each participant will attend two rehearsals of a maximum of 35 minutes’ duration each with the members of the Cuarteto Quiroga. One rehearsal will take place on July 28th and another on the morning of the participant’s performance.

7.23 On the night of August 1st, the jury will announce the names of the six participants who have been selected to participate in the Final, and their performing order.

7.24 Participants who do not reach the final will automatically receive a Semi-finalist Diploma. This will be sent by mail once the competition is over.

**FINAL**

6 participants

7.25 The Final will take place on 3rd and 4th August and it is included in the programme of the 67th Santander International Festival. Each finalist will perform the piano concerto they chose in their application form.

7.26 Before the performance takes place, each finalist will have a meeting on 2nd August with the conductor (duration to be determined). Each finalist will have a first rehearsal with the orchestra which will last for a maximum of 50 minutes on 2nd August and a dress rehearsal of the same duration on the morning of his/her performance.

**CLOSING GALA AND AWARDS CEREMONY**

7.27 The names of the winners will be announced at the closing gala and awards ceremony, which will take place in the Sala Argenta at the Palacio de Festivales on August 5th at 18.00 (hours subject to change).

7.28 The six finalists are required to personally receive their awards at the gala; otherwise, they will lose their rights to the awards.

7.29 Each finalist will prepare a short work or an extract of a work of their choice which will last for a maximum of 4 minutes and will make it known to the General Secretariat of the Competition on August 2. The participants who come first, second or third, will play this piece at the awards ceremony, as a gesture to the audience.
8 JURY REGULATIONS

8.1 The jury of the Santander International Piano Competition is composed of prestigious music personalities from all over the world. The aim of the jury is to decide which participants go through to the various stages of the competition and also award the prizes.

8.2 The jury has two different compositions. During the pre-selection, the jury is composed of a president and two jury members, as stated in section 3.2. During the competition in Santander, the jury is composed of a president, three vice presidents and seven jury members as stated in section 3.1.

8.3 The Fundación Albéniz is the body organising the Competition. The Chair of the Foundation and the Piano Competition, Paloma O’Shea, will attend, without voting rights, the final jury session for the pre-selection stage, the Santander jury’s constitutive session and the final jury session.

8.4 The Secretary General of the Competition is Pilar Pertusa, who is the secretary to the jury. His role is to provide support to the jury when counting votes and whenever assistance is required. His role is to also minute meetings.

8.5 If necessary, the Competition may modify the composition of the jury and number of members in the jury.

8.6 The fact of becoming a jury member entails full acceptance of the rules of the Competition.

8.7 The members of jury who have a student or relative among the participants, as stated in the communication mentioned in section 8.25, will abstain to vote for him or her. Jury members will not abstain or cast blank or void votes in any other case.

8.8 The jury's decisions are final.

Pre-selection Jury

8.9 The president of the pre-selection jury will manage and supervise the progress of sessions and shall vote.

8.10 The three members of the pre-selection jury will be present at each of the auditions which are scheduled to take place in Madrid, Moscow, New York and Paris.

8.11 If due to force majeure, a member of the pre-selection jury is unable to attend any of the auditions or voting sessions, his/her vote will be made up for by the President. If the President is unable to attend, one of the jury members will make up for his/her vote as per the order which appears in section 3.2.

VOTING

8.12 At the end of the auditions each day, each jury member will receive a ballot paper which features the names of the competitors who have been heard on that particular day. The jury member will vote “YES” for a candidate who he/she believes is good enough to go through to the First Stage of the Competition and “NO”, otherwise.
8.13 Each jury member shall sign his ballot paper and hand it into a representative of the Competition who will keep them all in a sealed envelope until the final meeting takes place.

**FINAL MEETING**

8.14 The purpose of the final meeting of the pre-selection jury is to select a maximum of 20 participants who will take part in the First Stage of the Santander Piano Competition. Three reserve candidates will also be selected.

8.15 The final meeting will take place in Madrid after the auditions are over.

8.16 At the beginning of the meeting, jury members will receive the ballot papers which they completed during the various pre-selection auditions and will have an allotted period of time to review these and, where appropriate, make alterations.

8.17 After reviewing the ballot papers, they will be handed to the secretary to the jury, who will count the votes with the president.

8.18 The president will immediately inform the other members of the pre-selection jury what the results of each vote count are.

8.19 Candidates who have received a negative vote from most of the jury members (two negative votes), will be automatically eliminated from the final selection.

8.20 If 20 candidates have received unanimous positive votes (3 positive votes), they will be selected to go to Santander. If there are over 20, each jury member will draw up and sign a list containing the names of 20 candidates selected among the ones who have received unanimous positive votes, and the 20 candidates with the most votes will be selected.

8.21 If, on the other hand, there are less than 20 candidates who have received a unanimous positive vote (three positive votes), the number will be made up via a new voting session —according to the method outlined in the previous section— where jury members vote between candidates who received two positive votes.

8.22 Only if there is a tie between several candidates will the jury vote again between the candidates who have tied.

8.23 The 3 reserve candidates, who will be called in order of preference, will be those candidates who have achieved the next greatest number of votes after the participants who have already been selected to go through to the First Stage.

**Santander Jury**

**THE CONSTITUTIVE MEETING OF THE JURY**  

8.24 The Constitutive Meeting of the jury will take place on July 25th at 12.00 pm in the Hotel Real in Santander. During this meeting, the secretary to the jury will report on the outcome of the pre-selection.

8.25 If a jury member realizes one of the competitors is a relative up to the fourth degree or has taught him/her after September 2016 (excluding master classes) he must make this known in the constitutive meeting of the jury.

8.26 During the constitutive meeting of the jury, or at the start of the semi-final and final, any jury member may propose amendments or additions to these
regulations which refer to the modus operandi of the jury. These will only come into force if two thirds of the jury members approve them.

OBLIGATIONS OF JURY MEMBERS

8.27 Jury members undertake to attend all auditions and meetings related to the first stage, semi-final and final as well as the closing gala and awards ceremony, and any meetings which may be held during the competition period.

8.28 Only in the case of force majeure may fewer members of the jury attend auditions or meetings and this must be authorized by the Competition Management.

8.29 Jury members undertake to vote, sign ballot papers and the minutes of meetings; they must not give their opinions about the participants verbally or by gesture or applaud; nor must they have contact with the participants or people who are associated with them. They must not attend chamber group or orchestral rehearsals.

8.30 The content of meetings will remain secret and must not be revealed before or after the Competition takes place. This condition is also applicable to any member of the organization who, in the course of their duties, may have contact with members of the jury.

8.31 The jury, via the method indicated below, will award the following prizes: First Prize, “Santander Grand Prix” Distinction (if applicable), Second Prize, Third Prize and Finalists’ Prizes.

8.32 The jury may not declare these prizes void except as stipulated in section 8.5; nor may cash prizes be divided between several competitors.

8.33 Apart from the Audience Award and the "Santander Grand Prix" Distinction, competition prizes are not cumulative.

THE PRESIDENT AND VICE PRESIDENTS OF THE JURY

8.34 The president of the jury shall oversee the progress of meetings and shall vote. In the situations outlined in the following sections, he will have a casting vote if there is a tie.

8.35 The vice presidents shall vote like the rest of the members of the jury. If the president is absent due to force majeure, his functions, including the casting vote if there is a tie, shall be undertaken by one of the vice presidents in alphabetical order.

8.36 It is also an obligation of the president to fill in for the vote abstention of a jury member who has any student or relative among the participants. The vote cast by the President for such a participant will be counted twice. In this way the tally sheet of each participant will still add up to the same number of cast votes. If in any of the voting sessions more than one participant should have a professor or a relative in the jury, the votes for these abstentions should be filled in by the president and by the three vice presidents. The president will duplicate his vote for the participant who has performed first and the three vice presidents, if necessary, in alphabetical order, for the other participants, following their order of performance.
8.37 If, having attended the relevant auditions, a jury member cannot be present due to force majeure, he/she can send his vote in writing to the president, who will fill out the ballot paper on behalf of the absent jury member.

8.38 If by reason of force majeure a jury member is unable to be present at an audition, his/her absence will be countered by the president’s vote being doubled.

8.39 The president shall immediately inform the jury members of the result of each voting and counting session. The participants will always be named according to the playing order which has been stipulated during the competition and never according to the number of votes obtained.

8.40 In voting sessions, there are to be no discussions or explanations of the reasons behind each vote. Exception to this rule is made in section 8.51, regarding the final voting.

**VOTING FIRST STAGE**

8.41 The jury will meet to vote for the first stage on the night of July 27th.

8.42 Each member will receive a ballot paper which contains the names of the 20 participants. He should write "YES" next to the names of those participants whose performance in the first stage deserves to go through to the semi-final and write "NO" if otherwise.

8.43 The President, with the secretary’s assistance, will collect the signed ballots, count the votes and note these down on the tally sheet.

8.44 The 12 participants with the highest number of "YES" votes will go through to the Semi-final.

8.45 If the participants in the last positions tie, voting will take place again between them.

8.46 If there is another tie between the candidates for the last few places available, the President shall exercise his casting vote, which will be decisive.

8.47 Once voting has taken place and the minutes have been drafted and signed, the president of the jury will immediately announce the results in a ceremony which will be open to the public.

**VOTING AT THE SEMI-FINAL**

8.48 The jury will meet to vote for the Semi-final on the night of August 1st and the voting procedure should mirror that of the First stage.

8.49 Once voting has taken place and the minutes have been drafted and signed, the President of the jury will immediately announce the names of the six finalists in a ceremony which will be open to the public.

**VOTING FOR THE FINAL AND ALLOCATION OF AWARDS**

8.50 On the morning of August 5th, the jury will meet to vote for the Final and for the allocation of awards.

*Resolution re awarding of First Prize*
8.51 At the start of the meeting, the president will allow any member of the jury who so wishes to explain their points of view, in a time slot decided at the discretion of the president.

8.52 Then, each jury member will receive a ballot paper on which they should answer "YES" or "NO" to the following question: should the first prize be awarded? The first prize will be declared void only if all the members of the jury vote "NO". Otherwise, the jury is obliged to award the prize.

**Voting for the Final and Allocation of Awards**

8.53 Subsequently, each jury member will receive a ballot paper which features the names of the six finalists and they should write "YES" next to the names of the candidate who, in his/her opinion, deserves the first prize.

8.54 The president, with the aid of the secretary, will count the votes and these will be noted down on the tally sheet.

8.55 The First Prize will be automatically allocated to the participant with the most "YES" votes.

8.56 If the First Prize-winner has received positive votes from all jury members he/she will also be awarded the “Santander Grand Prix” Distinction.

8.57 If there is a tie between some of the participants, jury members will vote in a similar way between those participants.

8.58 If there is another tie, the President of the jury shall exercise his casting vote, which will be decisive.

8.59 Once the first prize is assigned, the jury will award firstly the second prize and then the third prize according to analogous procedures.

8.60 If the first prize is not awarded, the second and third prizes will be awarded according to analogous procedures.

8.61 In any event, the finalists who have not obtained any of the major prizes will automatically be awarded a “Finalist prize”.

8.62 The outcome of these voting sessions will be kept secret until they are revealed at the appropriate time at the closing gala and awards ceremony which will take place on the afternoon of August 5th.

8.63 Audience members will vote for the winner of the Audience Award. They will need to have attended at least one of the two concerts at the final stage or to have watched a live broadcast of the concerts. The count will take place before a notary and the name of the winner will be announced at the Closing Gala and Awards Ceremony.
9 PARTICIPANTS REGULATIONS

9.1 By registering for the Competition, participants accept the competition rules and any regulations and standards which are related to these in full.

9.2 When a participant fails to comply with any of the rules, he/she may be excluded at any stage in the competition.

9.3 By applying for the Competition, participants commit themselves to free of any professional or artistic obligations the following dates: July 24th to August 5th 2018 inclusive.

9.4 If any of the information which appears in the documentation is found to be false, the participant may automatically be disqualified.

9.5 Any documentation which is submitted by the participant for application purposes is confidential and shall be treated with the utmost discretion. Under no circumstances will it be returned.

9.6 During the period of time the pianists are involved in the competition in Santander, they are not allowed to leave the competition area without the prior consent of the management.

9.7 Any disrespectful behaviour by the participants within the Competition entails the disqualification of the participant and the loss of any acquired rights.

9.8 Participants will dress for their performances in appropriate concert attire.

REPERTOIRE

9.9 When applicants select their repertoire, they will scrupulously adhere to the requirements and instructions which are laid out in sections 6.1 to 6.7. Special care must be taken not to exceed the maximum duration stipulated.

9.10 There will be no changes to the repertoire in any of the programmes.

9.11 The works must have been published by a recognized publisher with an international scope.

9.12 Participants must provide copies of scores of unusual works which they include in their programmes when requested by the Competition.

9.13 Original compositions by the pianist cannot be included.

9.14 All works must be played from memory, with the exception of chamber works.

ORGANIZATION

9.15 The competition will provide participants with a return air ticket to Santander from an airport located near to the participants’ place of study or place of residence, which has been stipulated on the registration form.

9.16 Participants will be accommodated at the Residencia “Ángeles Custodios” (C / León Felipe, no. 17, tel. +34 942 215 202) and this cost will be covered by the Fundación Albéniz. They will each be accommodated in a single room with an en suite bathroom. All participants will be accommodated from 24th to 27th July. Participants in the semi-final will be accommodated from 28th July to 1st August inclusive and finalists from 2nd to 5th August inclusive.

9.17 On arrival in Santander, all participants will receive € 400 as a contribution towards pocket money and subsistence costs. This must be considered an advance on cash prizes.
9.18 Cash prizes will be taxable according to the tax legislation in force in Spain.
9.19 Cash prizes will paid by bank transfer to the bank account each participant has indicated.
9.20 The repertoire of the CD under Naxos label offered as part of the First Prize will be agreed upon by Fundación Albéniz, Naxos and the pianist awarded with the First Prize.
9.21 The Audience Award will be awarded at the Closing Gala and Awards ceremony. The coordination of transporting this and any corresponding costs of transport and insurance will be covered by the winner of the award. The competition will provide free storage for the award on its premises from the moment it is awarded until it is collected and transported to its onward destination.
9.22 Participants in the First stage will have access to pianos for practice for a minimum of four hours a day from 25th to 27th July inclusive. This also applies to participants in the Semi-final from 28th July until 1st August inclusive. Finalists will have a practice piano from 09.00 to 22.00, from 2nd to 5th August inclusive.
9.23 Before the first stage, the semi-final and the final, each participant may choose one of the official competition pianos for his/her performance.
9.24 The official competition pianos are Steinway and Yamaha.

TOURS, CONCERTS AND WAIVING RIGHTS
9.25 Concert tours, which the Competition offers to the first three prize-winners, will be settled and coordinated by the management of the Competition. Management will also negotiate fees and other conditions with the organizers of the concerts which form part of the concert tours. On applying to the Competition, the participant, and the concert agents who may act on his/her behalf, accept all conditions which apply to the concert tours.
9.26 All ceremonies and auditions which pertain to the Competition may be recorded and broadcast live or at a future date, via various media including radio, television and the internet. By participating, the participant waives in favour of the Fundación Albéniz the rights derived from his/her participation in the various stages of the competition, the preliminary auditions, closing gala and awards ceremony and in all concerts organised by the Competition or the Fundación Albéniz. In particular, the participant waives the right to fixation, reproduction, public communication and distribution as well as the use of his/her image and name. Similarly, the participant accepts that the above performances can be recorded in any audio or video format and broadcast on the internet or by any other medium, by radio and/or television - be it live or recorded, or edited for audio or video by a magnetic, optical or computer device for commercial or archival purposes. These waivers will be in effect for the maximum time stipulated in the Real Decreto Legislativo Español 1/1996, which contains the revised text for the Law of Intellectual Property Rights, and other related legislation.
10 GENERAL RULES

10.1 All rounds of the Competition will be open to the public and will be treated with the artistic and organizational dignity which befits a concert.

10.2 All rounds of the Santander Competition along with the closing gala and awards ceremony may be webcast live for free.

10.3 The Competition will invite entrepreneurs, promoters, concert agents, specialist journalists and music critics to Santander.

10.4 The decisions of the management of the Competition are final.

10.5 The management of the Competition reserves the right to modify any of these competition rules at any time.

10.6 If there are any doubts or mistakes in the translated version of the rules, the original Spanish version will be considered the official version.

10.7 If there is any conflict, the criteria of the Fundación Albéniz will prevail, being the institution which has organized the Competition.