

Добројдовте во Охрид
Welcome to Ohrid



Republic of North Macedonia

Ministry of Culture

Tuesday, 14 June 2022

Opening ceremony 20:00 h.

Wednesday, 15 June 2022

acoustic rehearsal (B-cat.)	08:00 – 08:30 h. (no. 1-4)
Piano B – Category	08:30 h. (no. 1-4)
acoustic rehearsal (D-cat.)	10:55 – 11:10 h. (no. 1-2)
Piano D – Category I round	11:10 h. (no. 1-2)
acoustic rehearsal (Pre & B cat.)	14:55 – 15:10 h. (Pre & B no.1-2)
Violin Pre-category	15:10 h.
Violin B – Category	15:35 h. (no. 1-2)
acoustic rehearsal (D-cat.)	17:50 – 18:00 h. (no. 1-2)
Violin D – Category I round	18:00 h. (no. 1-2)

Thursday, 16 June 2022

acoustic rehearsal (C-cat.)	08:00 – 08:30 h. (no. 1-4)	10:15 – 10:25 h. (no. 5-8)
Piano C – Category	08:30 h. (no. 1-4)	10:25 h. (no. 5-8)
acoustic rehearsal (C-cat.)	14:30 – 15:00 h. (no. 1-4)	16:25 – 16:35 h. (no. 5-9)
Violin C – Category	15:00 h. (no. 1-4)	16:35 h. (no. 5-9)

Friday, 17 June 2022

acoustic rehearsal (Pre & A-cat.)	08:00 – 08:30 h.	
Piano Pre-category	08:30 h.	
Piano A – Category	09:00 h.	
acoustic rehearsal (D-cat.)	09:30 – 09:40 h.	TBA
Piano D – Category II round	09:40 h.	TBA
acoustic rehearsal (chamber)	13:30 – 13:45 h.	
Chamber music	13:45 h.	
acoustic rehearsal (D-cat.)	14:45 – 15:00 h.	
Violin A – Category	15:00 h.	
acoustic rehearsal (D-cat.)	16:05 – 16:20 h.	TBA
Violin D – Category II round	16:20 h.	TBA

Saturday, 18 June 2022

Final concert 20:00 h.

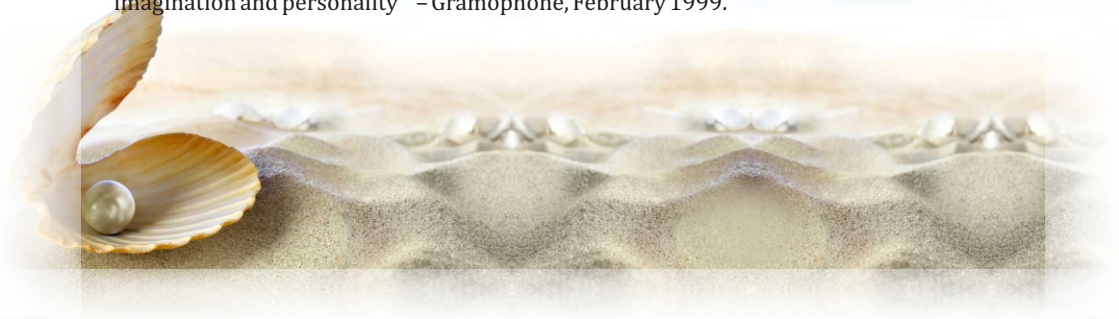
acoustic rehearsal (B-cat.)	09:30 – 09:40 h. (no. 5-8)	
Piano B – Category	09:40 h. (5-8)	
acoustic rehearsal (D-cat.)	12:20 – 12:30 h. (no. 3-4)	13:40 – 13:50 h. (no. 5-6)
Piano D – Category I round	12:30 h. (no. 3-4)	13:50 h. (no. 5-6)
acoustic rehearsal (Pre & B cat.)	16:10 – 16:25 h. (B no. 3-7)	
Violin Pre-category		
Violin B – Category	16:25 h. (no. 3-7)	
acoustic rehearsal (D-cat.)	19:25 – 19:35 h. (no. 3)	
Violin D – Category I round	19:35 h. (no. 3)	

acoustic rehearsal (C-cat.)	12:15 – 12:25 h. (no. 9-13)	
Piano C – Category	12:25 h. (no. 9-13)	
acoustic rehearsal (C-cat.)	17:50 – 18:00 h. (no. 10-12)	19:35 – 19:45 h. (no. 13-15)
Violin C – Category	18:00 h. (no. 10-12)	19:45 h. (no. 13-15)





Aleksandar Serdar was born in 1967 in Belgrade, Serbia. He graduated in 1988 from the “Art Academy of Novi Sad”, and received in 1992 his Master of Music at the Peabody Conservatory of Music in Baltimore where he studied with Leon Fleisher for five years. Later and continued studies with Sergio Perticaroli at the Academy of Santa Cecilia in Rome. Aleksandar Serdar won several international awards including Monza, Carlo Zecchi, Vercelli-Italy, Palm Beach and Cincinnati in the USA, Arthur Rubinstein in Tel Aviv (4th prize). Aleksandar Serdar played in Italy (Conservatory hall in Milano, Palermo, Venezia, Roma, Bari, Trento, Reggio, Torino), United States (namely Avery Fisher Hall at Lincoln Center in New York, Cincinnati, Cleveland, Washington DC), France (Paris-Museum d’Orsay, Auditorium du Louvre, Theatre du Chatelet, Nice, Lion, Orleans, Marseille, Toulouse, and Festivals such as La Roque d’Anthéron, Sully sur Loire, St. Riquier, Piano Jacobin, Radio France Montpellier), Switzerland (at the prestigious Zurich Tonehalle), Russia (at the Saint Peterbourg festival and Moscow), Israel, Romania, Bulgaria, Serbia, Slovenia (in Ljubljana, Bled Festival, Celje, Gorizia), Croatia (Zagreb and Dubrovnik Summer Festival), Brazil, Peru, Portugal (Lisbon festival Folles Journeaus), Morocco, Lebanon (Bustani Festival in Beirut), Thailand, Japan, Canada, Luxembourg, Germany (Munich, Nurnberg, Hamburg-Schwesli Holstain festival). Aleksandar Serdar played with such orchestras as the Dresden Philharmonic, Munich Philharmonic, Bremen Philharmonic, Slovenian Philharmonic, Sophia Philharmonic, San Jose Philharmonic, Cincinnati Philharmonic, Orchestre National de Lille, Orchestre National du Capitole de Toulouse, Belgrade Philharmonic, Zagreb Philharmonic, Athens Philharmonic, Vancouver Island Symphony, Saint Peterbourg Philharmonic, Israel Chamber Orchestra, Chamber Orchestra of Santa Cecilia, Haifa Symphony Orchestra and conductors such as Marcello Viotti, Erich Kunzel, Leonid Grin, Emil Tabakov, Mendi Rodan, Jean-Claude Casadesu, Milan Natchev, Jeansuk Kahidze, Daniel Raiskin. Aleksandar Serdar’s CD, released by EMI Classics, in 1998 aroused strong interest from promoters and the press. His second double disc has been released in Luxembourg in December 2004. He has recorded a first CD for the Serbian discographic house PGP with Baroque repertoire. From 1999 Aleksandar Serdar is a senior professor at the Academy for music in Belgrade and appears as a jury member at the national and international piano competitions. “Aleksandar Serdar is clearly a thoughtful musician with imagination and personality” – Gramophone, February 1999.





Justas Dvarionas already flourished into a skillful performer with his own musical identity at the age of eleven when he represented his country at the “Virtuosi per Musica di Pianoforte” International Piano Competition in Czechoslovakia. From this event Justas returned home as triumphant Laureate.

His extraordinary and growing abilities eventually lead him to the Moscow P.Tchaikovsky Conservatoire for graduate and post-graduate studies, both of which he completed with highest honours (CUM LAUDE) studying under Prof Lev Vlassenko and Mikhail Pletnev. After the initial five years of study, Justas’ professor, Lev Vlassenko, found that his young student’s “natural talent had bloomed and he had become undoubtedly an accomplished artist.” Justas’ pianistic and musical abilities were enhanced through his acquaintances with pianist Sviatoslav Richter and Elisso Wirssaladse.

Justas’ early career continued successfully. During his final years of study he won the Italian “Viotti” International Piano Competition in 1992. Justas also received special awards from both the Portuguese “Porto” International Piano Competition and the “International M.K. Čiurlionis” Piano Competition in Lithuania, meriting the respect of jury chairman Daniel Pollack: “Justas Dvarionas from Lithuania left me with one of the biggest impressions...[he] has unique interpretation.”

Justas also has performed in solo, chamber music or with orchestras in Bulgaria, Canada, Germany, Russia, United States of America, Australia, France, Kazakhstan, Italy, Spain, Portugal, Sweden, Norway, Czech Republic, Austria, Peru, England, Japan and more.

Justas Dvarionas is Associated Professor at the Vytautas Magnus University Music Academy and is Visiting Piano Teacher at The Purcell School in London. He has also held many Master Classes of his own in Germany, Poland, Norway, France, Russia, Japan, Australia, Italy, Peru, Great Britain, Lithuania and numerous other countries. Many of his students have been awarded major prizes at prestigious piano competitions.

Since 2008 Justas Dvarionas is Vice-President of EMCY (European Union of Music Competitions for Youth). His goals and achievements include developing and supervising quality standards for EMCY competitions, working on new concepts for development of music competitions in order to refine the musical education and promotion of musical talents in the pre-professional area on a European level.

He has served as jury member in many international competitions (like the Gina Bachauer Piano Competition, USA; Aarhus International Piano Competition, Denmark; Liszt Junior Piano Competition, Germany; N.Rubinstein International Piano Competition, France; Pyabhang Sanitwongse Piano Competition, Thailand; International Radio Competition for Young Musicians ‘Concertino Praga’, Czech Republic; Volodymyr Krainev Competition, Ukraine; Santa Cecilia International Competition Porto, Portugal; PIANALE Competition, Germany, R.Schumann Junior Competition, Germany and many others).

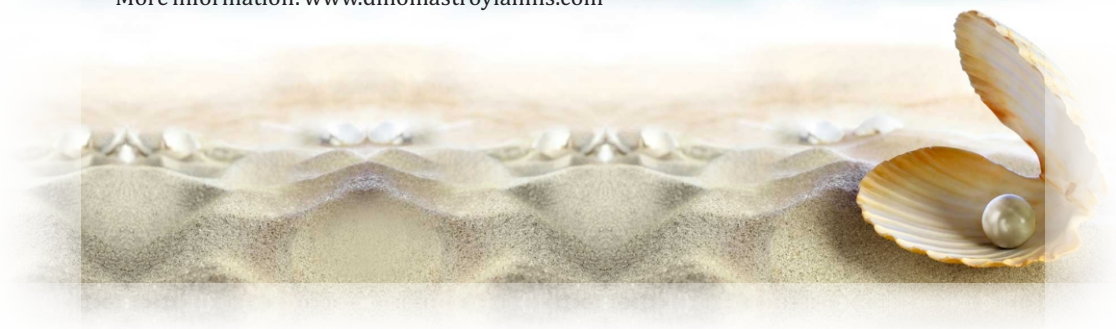
These days Justas teaches and plays concerts in Lithuania and abroad, is very active in countries and international cultural and musical life. His last engagements include concerts, teaching and jury activities in Europe, Asia, Australia, North and South America (and as well intense internet since COVID).



Eminent Greek concert pianist **Dino Mastroiannis** has pursued a career of remarkable diversity. Regarded for his “rich and multi-faceted technique”, “perfect feeling for rhythm” and “rare expressiveness”, he has appeared in such prestigious concert halls as Bridgewater Hall in Manchester, England; Glinka Hall of the St. Petersburg Philharmonic; Ateneul Român in Bucharest; Rudolfinum in Prague; and the Lisinski in Zagreb, to name a few. He has performed in many international festivals and in historic places, including the ‘Bertramka’ Mozart museum in Prague, the ancient Odeon Theatre of Herodes Atticus as part of the Athens International Festival, and in July 2015 at the Mozart’s House in Vienna, a concert organized by the famous Piano factory Bösendorfer. Dino Mastroiannis enjoyed a special collaboration and friendship with the legendary living Greek composer Mikis Theodorakis. Among many of Theodorakis’ works for Piano and Orchestra he has performed to critical acclaim, Mastroiannis achieved tremendous success with the world premiere of Theodorakis’ “Helikon” Piano Concerto – lost for 44 years - given first in Finland in 2005, and subsequently with orchestras in several other countries. Dino has issued 3 CDs (Saint-Saens: 4th Piano Concerto, "Zorba's Dance-Greek Music for Solo Piano" and Schubert: "Die schöne Müllerin" together with the distinguished Austrian baritone Georg Lehner).

Dino's teachers were Ely Adam, Aliko Vatikioti, Konstantin and Julia Ganevi (former students of Heinrich Neuhaus). He completed his studies in piano performance as a private student of the greatest virtuoso, Brazilian pianist Roberto Szidon, student of Claudio Arrau and Artur Schnabel. Beginning from 2012 he is the inspirer and Artistic Director of the "Evmelia" International Music Festival, one of the most famous festivals of modern Greece. "Evmelia" just completed its 5th annual Edition with huge success.

More information: www.dinomastroiannis.com





Marija Gjoshevska is one of the most prominent and active pianists in Republic of Macedonia. With every performance, she is confirmed as a rare artist in Macedonian music scene, a pianist of high standards of performance, munitious virtuosity and remarkable individuality. Gjoshevska fascinates with her refine and sensitive technique, which results in exceptional stage expression.

Upon Musical school “Vladimir Arsovski” – Negotino in the class of Prof. Kamelija Kulakova and graduating from the Music High School DMBUC “IlijaNikolovski – Luj” in the class of prof. Snezana Anastasova – Chadikovska, Marija Gjoshevska enrolled at the Faculty of Music in Skopje where she graduated, mastered and received her PhD in the class of the prominent professor Boris Romanov. She has been awarded numerous awards and recognitions at state and international competitions in the Czech Republic, Italy and France. She has performed recitals at prominent international festivals such as Ohrid Summer Festival, Heraclea Nights and in a several countries in USA and Europe: New York, England, France – Piano Plage Festival in Ouistreham, Italy, Austria, Poland, the Czech Republic, Turkey, Croatia, Yugoslavia, Bulgaria and others.

She regularly performs with as a soloist with the Macedonian Philharmonic Orchestra, as well as with Dubrovnik Symphony Orchestra, the Chamber Orchestra of Musical Youth of Macedonia and the Festival Orchestra of Ohrid Summer Festival, making collaborations with conductors such as Critoph Campestrini, Anton Nanut, Leonid Nikolaev, Patrick Strub, Yuriy Aliev, Arild Remmereit, Sasha Nikolovski – Gjumar, Borjan Canev and others.

The repertoire of Marija Gjoshevska comprises numerous works from baroque to contemporary music. She has given a few concerts on the festival “Days of Macedonian Music” where she has been appraised for her subtle feeling when performing works by domestic composers. In 2010, Gjoshevska received the Special Award for teaching, by the foundation “Tomislav Zografski” and she became a member of honor of the foundation.

Marija Gjoshevska has confirmed superiority in her performance by actively participating as piano accompanist and chamber musician. She is member of the trio “VAM” along with Vladimir Kostov – violin and Aleksandar Kotevski – cello, as well as one part of the piano – duo with Elena Atanasovska.

Gjoshevska has realized several audio and video recordings at the Macedonian Radio and Television. From 2009 to 2011 she was invited to take part at European Project named “Piano – reflection of the European Culture” which was held in five countries: France, Austria, Poland, Moldova and Macedonia. In 2016, she won prestigious National award “Virtuosi” for the best musician-performer in Macedonia. In 2018 she receives prestigious National award “Golden Lyre” for outstanding artistic achievements from Association of Music Artist of Macedonia.

Marija Gjoshevska is a professor at the Piano Department and Chief of third cycle – doctoral studies at the UKIM Faculty of Music in Skopje, member of the Association of Music Artist of Macedonia and Association of Music Pedagogues of Macedonia.



Srdjan F. Caldarovic, born January, 8th 1973 in Zagreb, Croatia, started to play piano at the age of five in the music school „Pavao Markovac“ where he graduated in 1990. in the calss of prof. Jelica Kuzmin. During his music education in primary and secondary music schools in Zagreb, he had appeared in many public performances. He had played as a soloist with several orchestras, including the Zagreb Soloists ensemble (at the age of 13), Zagreb Symphony Orchestra, Budafok-Dohnany Symphony Orchestra and Orchestra dell'Amministrazione di Bari. From 1990 onwards he gives solo and chamber music recitals on a regular basis in Croatia, Germany, Italy, USA and Canada. For several of his performances, Caldarovic has won outstanding awards (Brahms: Piano Concerto No. 1, Liszt: Sonata in B minor). For his Washington debut music critic Cecilia Porter wrote –“Caldarovic's playing reveals consummate artistry in coupling an introspective approach with refined sensitivity for phrasing...”

After graduating as a piano major at the Music Academy, University of Zagreb in the class of Prof. Vladimir Krpan (1995) Caldarovic went onwards to perfect his pianist skills at Indiana University in Bloomington with Prof. Leonard Hokanson (1996), and later at the Trinity College of Music with Prof. Philip Fowke (2000). After completing these performance-oriented programs, Caldarovic became a Teaching assistant at the University of Miami School of Music where he obtained a Master's degree in Piano performance, under the guidance of J.B. Floyd (2002). He has actively participated in masterclasses held by E. Timakin, S. Costa, R. Kehrler, J. Rose, and R. de Waal.

From 2013 he holds a position as the Full Professor at the Music Academy, Piano Department in Zagreb, Croatia. He records regularly for Croatian radio and TV, and has published two CD's.





Yulia Berinskaya was born into an artistic and musical environment; her precocious talent was discovered at an early age by her father Sergey Berinsky, among the greatest composers of the 20th century in Moscow, and he encouraged her to study violin. Her training and her extraordinary musical potential were encouraged and cultivated by internationally renowned artists such as E. Tchugueva and V. Tretiakov, the Borodin Quartet, the Moskov Trio, who guided Yulia to graduate with honors from the Moscow Tchaikovsky Conservatory. She then continued her studies at the Hochschule für Musik in Vienna under the tuition of D. Schwarzberg.

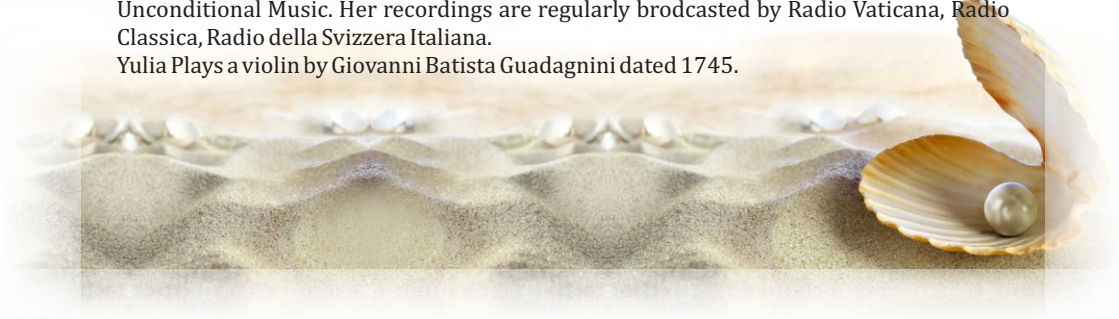
Aerwards Yulia began a brilliant career as a solist, chamber musician and teacher, acclaimed in Italy and abroad: Netherlands, Switzerland, France, Germany, the former Yugoslavia, USA, Israel, Russia. Her recitals represent her quality as a versatile artist, and her virtuosity accompanies many diverse styles. She has had prestigious collaborations with several orchestras: Verdi Orchestra in Milan, The Milan Conservatory Orchestra, Moscow Amadeus Orchestra, Sverdlovsk Philharmonic Orchestra and I Musici di Parma ensemble.

Being a passionate chamber musician, she has been invited to some of the major Italian and European festivals, performing alongside artists including: S. Krilov, Y. Bashmet, D. Cohen, V. Mendelssohn, F. Lips.

Yulia regularly gives masterclasses in Mendrisio (Switzerland), Timisoara (Romania), Rhodes (Greece), Mulin de Andee (France), Portogruaro (Italy), Venice (Italy); she has also founded her own violin course at the Milano Music Masterschool academy and is regularly a jury member in international violin competitions. Yulia has performed as a guest leader with the following orchestras: Teatro San Carlo in Naples, Orchestra of Trento and Bolzano, Orchestra Earl (Austria), Teatro La Fenice in Venice, The Philharmonic Orchestra of Ljubljana.

She records for the record labels: Koch Records (Germany) and Gramsapis ArtClassic (Russia), Sonart Studio, Playing News, ClassicaViva, LimenMusic (Italy). Yulia recorded the CDs Red Violin, Violin in Blue, Violin in White and Violin in Bach, and with Limen Records she has released a double CD and a live DVD box set: Bear in the Sky – Unconditional Music. Her recordings are regularly broadcasted by Radio Vaticana, Radio Classica, Radio della Svizzera Italiana.

Yulia plays a violin by Giovanni Battista Guadagnini dated 1745.





“Alexander Gilman is a name to watch”, stated Classic FM Magazine in 2007. Today, Alexander Gilman is among the most renowned violinists and teachers of his generation. The Frankfurter Allgemeine Zeitung describes him as “an artist who identifies profoundly with the work”. Since 2013 Alexander has been the artistic director of the LGT Young Soloists, and in 2019 he was appointed to the Royal College of Music.

Alexander Gilman has worked with famous conductors such as Neeme Järvi, David Zinman, Bernard Haitink, Dan Ettinger, Mario Venzago, Michael Sanderling and Perry So. His chamber-

music partners include Maximilian Hornung, Nils Mönkemeyer, Juliane Banse, Matan Porat, Francisco Araiza and Erik Schumann. Alexander is a popular guest at international music festivals as both a soloist and a teacher. His concerts have been recorded and broadcasted by numerous radio and television stations, including the Bavarian Radio, WQXR New York, Rai Italia and NHK Japan.

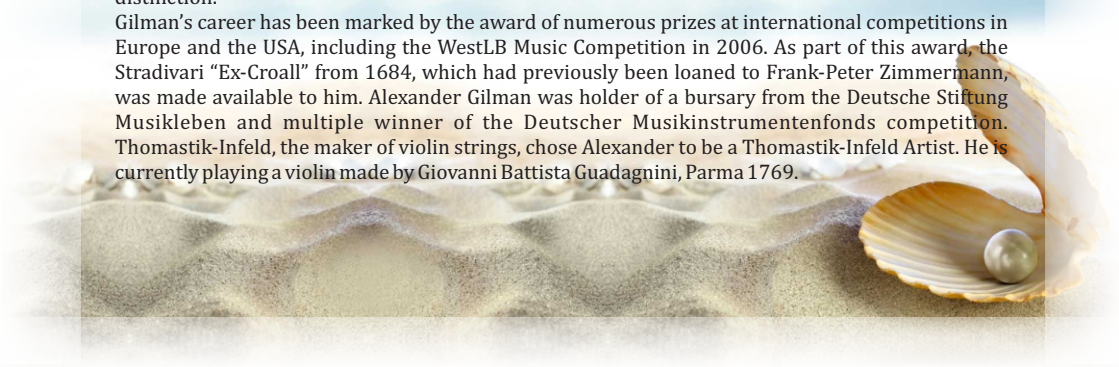
Alongside his activities as a soloist, Alexander established himself as an internationally recognized teacher in recent years. He is passionate about fostering young talents and holistically preparing them for a life as professional musicians. The fact that his students regularly win competitions demonstrates the high quality of his teaching work. Alexander Gilman is currently teaching at the Royal College of Music in London and at the Kalaidos University in Switzerland. Before that, he taught at the Zurich University of Arts (ZHdK) and at the Amadeus Music Academy in Vienna where he was also responsible for the entire String Department.

By founding the LGT Young Soloist, Alexander Gilman created a unique initiative to promote young talents, offering them a musical homeland and giving them the opportunity to grow as soloists as well as chamber and orchestral musicians. The string ensemble is made up of highly talented young soloists between the ages of 12 and 23. Within one year, Alexander brought the ensemble up to such a high musical standard that very soon engagements at Gasteig Munich, Mozarteum Salzburg, Rheingau Music Festival, Schloss Elmau, MS Europa 2, as well as annual tours through Asia and Europe followed.

The LGT Young Soloists are the world’s first youth orchestra to record for Sony Music/RCA. Alexander Gilman focuses their recordings on thematic programs to expose the young musicians to a wide musical spectrum. The ensemble’s discography already includes four albums: “Italian Journey” (2015), “Russian Soul” (2017), “Nordic Dream” (2018) and “Souvenir” (2019). Their album “Nordic Dream” was nominated for the Opus Classical Award in three categories and acclaimed by the media: “If you didn’t know that young teenagers are playing here, you would think you were in the midst of a top ensemble.” (Das Orchester). Several former members of the ensemble are now successfully following their career as professional musicians.

Alexander Gilman was born in Bamberg and grew up in a family of musicians. At the age of seven he marked his debut at the Gasteig in Munich. From the age of sixteen he worked with the famous violin teacher Dorothy DeLay in New York and attended master classes by Itzhak Perlman, Aaron Rosand, Ingolf Turban, Igor Ozim, Akiko Tatsumi and Mikhail Kopelman. Alexander Gilman graduated with distinction from Zakhar Bron’s master class at the Hochschule für Musik in Cologne. He then moved to the Hochschule der Künste in Zurich for his master’s degree, from which he also graduated with distinction.

Gilman’s career has been marked by the award of numerous prizes at international competitions in Europe and the USA, including the WestLB Music Competition in 2006. As part of this award, the Stradivari “Ex-Croall” from 1684, which had previously been loaned to Frank-Peter Zimmermann, was made available to him. Alexander Gilman was holder of a bursary from the Deutsche Stiftung Musikleben and multiple winner of the Deutscher Musikinstrumentenfonds competition. Thomastik-Infeld, the maker of violin strings, chose Alexander to be a Thomastik-Infeld Artist. He is currently playing a violin made by Giovanni Battista Guadagnini, Parma 1769.





Violeta Smailovic Huart - coming from a family of renowned musicians, she began her violin studies at the age of three and a half. At the age of five, she gave her first live television performance. At eleven, with great success, she made her debut with the Sarajevo Philharmonic Orchestra. At the age of 18, she obtained the First Prize of the Academy of Arts in Novi Sad (ex-Yugoslavia) and went on to study: Cycle de Perfectionnement at the CNSM in Paris, Academia di Concertisti in Portogruaro (Venezia), and Meadows School of Music (Southern Methodist University in Dallas) where she received the Artist Certificate and her Master's Degree. Unlike the many "child prodigies" lost sight of, she acquired a growing maturity by bringing together the best of what her teachers offered her, representing the great Russian, French and American schools: E. Tchugaeva, P. Vernikov, A. Moglia, T. Smirnova, I. Grubert, E. Schmieder and E. Borok. She also participated

in the Master Classes of A. Rosand, V. Tretjakov and S. Kravcenko.

Elected "Best Young Musician of Yugoslavia", she was a laureate of the Sir Yehudi Menuhin Foundation (Paris) and the Sasakawa Peace Foundation (Japan). She was also the winner of two international chamber music competitions (INCE Special Prize at the Trio Competition in Trieste and the Grand Prize in the Chamber Music Competition in Caltanissetta).

This violinist performs in recitals, chamber music concerts and soloist with many orchestras in Austria, England, Germany, Belgium, Croatia, France, Italy, Japan, Macedonia, Morocco, the Netherlands, Russia, Romania, Serbia, Slovenia, Switzerland and the USA.

His great artistic expression has been applauded in the greatest halls such as the Concertgebouw in Amsterdam, the Salle Gaveau in Paris, St. John's Cathedral in New York, Nybroyarken Hall in Stockholm, Royal Theater in Brussels, Lisinski Hall in Zagreb, Rachmaninov Hall in Moscow, Morton Meyerson Symphony Center in Dallas, etc.

An excellent interpreter of contemporary music, she often performs in works nowadays written for solo violin of high virtuosity (Berio, Xenakis, Sciarrino). She also created and recorded on CD (for FNAC) the work dedicated to her by David Wilde, "Cry Bosnia Now".

Deeply interested in transmitting her "know-how" to young violinists, Violeta Smailovic-Huart attracts a large number of international students. A violin teacher at the University of Sarajevo, she regularly gives highly sought-after Master Classes in Italy, Slovenia, France, the Netherlands, and Croatia. She is regularly invited by the Royal Palace of Morocco to give advanced lessons to the most talented violinists in Rabat. Artistic director of the Sarajevo International Festival "Music on the String", she is also the founder of the "Little School of Music on the Chorde", an educational system for young prodigies.

Violeta Smailovic-Huart plays a magnificent violin created by the great Italian luthier Enrico Rocca. She is fluent in English, Italian, French, Russian, Slovenian, and Bosnian.

"This charismatic artist has an exciting personality, a sound of a thousand and one colors, a perfect technique and an inexhaustible energy. It is a happy symbiosis between an innate musicality and an excellent musical education" (Novi List, Zagreb, 2008).



Ljubisha Kirovski was born in 1971. He completed his musical education at the Academy of Music Art, University of Skopje; where he obtained his BA and MA degrees with the highest marks and special merit CUM LAUDE under professor Z. Dimitrovski. Kirovski has performed in Macedonia and on stages Sarajevo, Budapest, Germany Croatia , Turkey like a soloist ,chamber musician's and concert master. He is a soloist with the Macedonian Philharmonic Orchestra performing Paganini concerto No 1 and No 2, Chaturian concerto in Skopje, Sarajevo; and Sofija. He is a soloist with Symphony Orchestra at the Faculty of Music performing Wieniawski Concerto No 1, and a soloist with Saint Petersburg Chamber Orchestra performing Mozart Concerto in A- major. He was a soloist with Macedonian Philharmony Chamber Orchestra on a concert tour in Sweden (june 2006), performing Mendelssohn – Concerto in d-minor. He played all six sonatas of E. Isyayev in the one concert. From 1993 he played with his wife-pijano in chamber duo. With duo he has had many concerts in Macedonia and abroad-Croatia, Serbia and Montenegro Italy, Switzerland Bulgaria North of Cyprus etc. In 1997 specialized solo and chamber music at the European Mozart academy in Warsaw, with following professors G. Zhislin G.Takacs, I. Rohman.. He won a special prize PREMIO SPECIALE INIZIATIVA CENTRO EUROPEA at the International competition for Chamber Music TRIO DI TRIESTE, held in Trieste in 1998.[duo].He held master class for sonatas for violin and piano in Lausanne, with professors P. Amoyal and P. Gililov .He recorded his first CD in live at the OHRID SUMMER FESTIVAL in 1999, and the second CD from live concert in Skopje in 2005 .In 2004 he won the prize [duo] for the best concert in 2003 GOLDEN LIRA from the Association of Music Artists of Macedonia.In 2004 he won the prize VIRTUOZI for the best chamber ensemble in 2013 . In 2014 the prize GEORGI BOZIKOV for the best performance of pieces from Macedonian composer In his repertoire are more than 50 sonatas for violin and piano, and the most important violin concert's.Kirovski was a concert master at the Macedonian National Opera, and Macedonian Philharmonic Orchestra.Now he is a professor at the Music Academy in Skopje and leader of the Macedonian String Quartet GAJDOV From 2011 Kirovski is the president of associations of Music artist in Macedonia From 2005 on his concert he plays viola.





The macedonian violinist **Sofia Nikoska** was born in 1991 in Prilep. She started with her primary music education in her born town, in the national primary music school “Ordan Mihajlovski-Ocka”, and continued in the high school DMBUC “Ilija Nikolovski-Luj” in Skopje. She entered FMU in Skopje when she was only fifteen, and graduated with the highest grade- CUM LAUDE in the cathedra of prof. Oleg Kondratenko, where she later finished her master- studies as well. She continued with her education in the „Queen Sofia College of Music ” in Madrid for six years under the mentorship of prof. Zakhar Bron, and as a stipendist of the foundation "Albeniz". Participant in many master-classes, seminars, winner of numbered prizes in international and national competitions, Sofia as well had given numbered concerts as a soloist and as a chamber musician in Macedonia, and abroad. At the moment she is living in Macedonia, mainly contributing while teaching violin in the Music Academy in Štip.



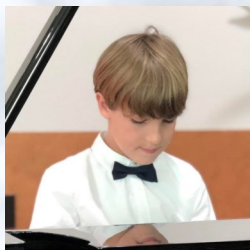


**European Union of
Music
Competitions for
Youth**



PIANO

Pre-category



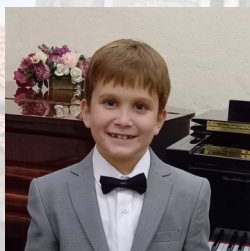
1. Aleksej Belevski (2013) MKD

D. Cimarosa: Sonata D minor
M. Clementi: Waltz
K. Miletkov: Columbine and the Harlequin



2. Ivona Georgieska (2013) MKD

L. Mozart: Bourree D minor
A. Goedicke: Sonatina C major I mvt.
P. I. Tchaikovsky: Valse



3. Kliment Kovacheski (2013) MKD

J. S. Bach: Minuet D major
A. Goedicke: Sonatina C major I mvt.
P. I. Tchaikovsky: Old french song
D. Shostakovich: Polka-sharman



4. Ana Smilevska (2013) MKD

J. Haydn: Sonata D dur Hob VI:4(movt. 1)
P. Tchaikovsky: "March of the toy soldiers"
from Nutcracker Suite op. 71
T. Zografski: Ten Miniatures op. 6 no. 3

A - Category



1. Nojus Galvydis (2012) LTU

J. S. Bach: Invention 8 in F Major, BWV 779
F. Kuhlau: Sonatina Op. 55 No 1 in C Major
F. Burgmüller: "L'hirondelle" , Op. 100 No. 24; "Tarantelle"
Op. 100 No. 20
B. Dvarionas: Theme and Variations from the "Little Suite"



2. Benediktas Galvydis (2010) LTU

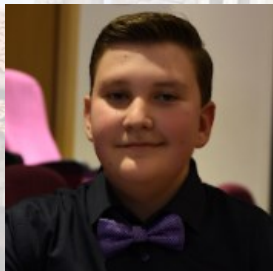
J. S. Bach: Prelude and Fugue in C minor, BWV 847
W. A. Mozart: Sonate in B Major, 1st mov. Allegro, KV. 570
F. Liszt: Etudes op. 1 (S. 136) No. 9, No. 4
B. Dvarionas: Little Rhapsody from the "Little Suite"



3. Sara Vitanova (2010) MKD

J. P. Rameau: L` Egyptienne
F. Liszt: Etude in d minor op. 1 no. 4
G. Kolarovski: Preludioetude

B - Category



1. Vedran Aleksovski (2008) MKD

W. A. Mozart: Piano sonata K. 570, B-dur (I-mov); S. Rachmaninoff: "Polichinelle" Op. 3 no. 4 E. Grieg: "Wedding day at Troidhaugen" Op. 65 no. 6



2. Ivan Chernukhin (2008) SRB

L. van Beethoven: Rondo a Capriccio op. 129, G-Dur
S. Slonimsky: Intermezzo in memory of Brahms, B-mol
M. Skoryk: "Melody", a minor



3. Sofija Mihajlovska (2008) MKD

L. van Beethoven: 9 Variations on « Quant'e più bello » in A major, WoO 69
S. Rachmaninoff: Étude-Tableaux in G minor, Op. 33, No. 8
S. Rachmaninoff: Elegie Op. 3 No. 1
F. Chopin: Grande Valse in A-flat major, op. 42



4. Sofija Milanović (2007) SRB

L. van Beethoven: Sonata no. 6 in F major, op. 10 no. 2,
1st movement
F. Chopin: Nocturne in D sharp major, op. 27 no. 2



5. Izabelė Orlaitė (2007) LTU

L. van Beethoven: Grand Sonata Pathétique Op. 13, No. 8,
C minor, (I movt.)
A. Scriabin: Deux Poèmes, Op. 32
G. Ligeti: Etude No. 4, "Fanfares"
B. Dvarionas: Etude E major



6. Lizi Razmadze (2008) GEO

L. van Beethoven: Sonata No 5 op. 10 C minor Part I
F. Mendelssohn: Rondo capriccioso op. 14
S. Rachmaninoff: Etudes Tableaux op. 33 No 7 in
E-flat major
Nodar Gabunia: From a Pupil's Diary: Music lesson. Dream.
Arithmetics lesson
T. Zografski: Ten miniatures 1 op. 6 No. 1. 2. 3. 4. 5.



7. Marta Škoda (2008) HRV

W. A. Mozart: Sonata in B flat major, K. 333 (movt. I, Allegro)
F. Schubert: Impromptu in E flat major, op. 90, no. 2
V. Babin: Jazzyland - Variations on a theme
"Ah, vous dirai-je maman"



8. Vladimir Srbinoski (2007) MKD

F. Mendelssohn: Rondo Capriccioso in E, Op. 14
F. Liszt: Gnomenreigen
J. Haydn: Sonata No. 47 in B minor, Hob XVI 32

C - Category



1. Arsenij Angeleski (2005) MKD

L. van Beethoven: Sonata no. 8 in C minor, Op. 13, "Pathétique" (movt. I, II, III)

A. Scriabin: Etude op. 8, no. 12, D-sharp minor

F. Liszt: Hungarian Rhapsody no. 11, A minor



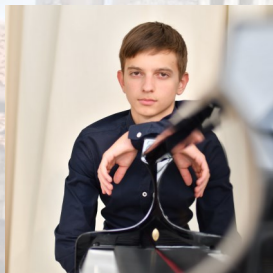
2. Petar Atanasov (2005) MKD

W. A. Mozart: "Ah vous dirai-je maman" Variations

F. F. Chopin: Etude Op 25 No. 6 "Double Thirds"

G-Sharp Minor

C. Debussy: Images - Book I



3. Milan Ducheovski (2005) MKD

W. A. Mozart: Sonata K570, B-flat major

S. Rachmaninoff: Moments Musicaux op. 16 (no 4 , no 5), E minor, D-flat major

F. Liszt: "Waldesrauschen", D-flat major

S. Prokofiev: Sonata no. 3, A minor



4. Mihail Jagurinoski (2004) MKD

L. van Beethoven: Sonata op. 31 n. 3

F. Chopin: Scherzo op. 39 n. 3

S. Rachmaninoff: Musical moments op. 16 n. 3 and n. 4



5. Veronika Jaklová (2003) CZE

L. van Beethoven: Sonata op. 26, A-flat major (I. Andante con variazioni, II. Scherzo)

F. Liszt: Transcendental etude no. 5 "Feux follets"

F. Chopin: Ballade no. 4 in F minor, op. 52



6. Ljubica Malinova (2005) MKD

W. A. Mozart: Sonata F-major K 547a 1 movement
F. Liszt: Un Sospiro
A. Scriabin: 24 preludes op. 11 no. 10, no. 24
Blagoj Canev: Ovchepolska Suite



7. Iva Mišić (2003) AUT

L. van Beethoven: Sonata Op. 22 No. 11 B major,
I movement
F. Chopin: Ballade Op. 23 No. 1 G minor
S. Prokofiev: Sonata op. 28 no 3
Paganini-Liszt: Etude No. 6



8. Daria Sannikova (2005) UKR

L. van Beethoven: Piano Sonata, Op. 53, No. 21, C major
(movt. I)
F. Chopin: Ballade, Op. 38, No. 2
S. Prokofiev: Cycle "Romeo and Juliet", Op. 75, "Montagues
and Capulets"
B. Dvarionas: "Impromptu" from cycle 24 Piano Pieces, E flat
minor
Mykola Lysenko: Prelude from "Ukrainian Suite" arranged by
Sergiy Yushkevich
Igor Shamo: "The Dance"



9. Marko Stević (2005) SRB

L. van Beethoven: Sonata Op. 31 No. 3 E-flat major (mvt 1)
S. Rachmaninoff: Prelude Op. 32 No. 10 B minor
S. Rachmaninoff: Etude Op. 39 No. 5 E-flat minor
S. Rachmaninoff: Etude Op. 39 No. 3 F-sharp minor



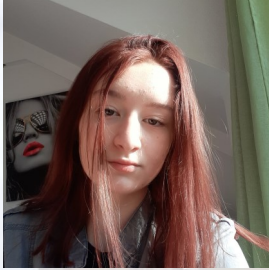
10. Ivan Stojanov (2006) MKD

L. van Beethoven: Sonata No. 6 in F Major, Op. 10 No. 2
(mvt. I,II,III)
F. Chopin: "Fantasie Impromptu" op. 66
F. Chopin: Polonaise op. 26 No. 1
T. Zografski: Suite for piano op. 27



11. Marija Topić (2003) HRV

L. van Beethoven: Sonata in E flat major, op. 27, no. 1;
I&II movt.
F. Liszt: Les jeux d'eaux a la Villa d'Este
B. Bartok: 2 Romanian Dances, op. 8a, no. 1
B. Papandopulo: Contradanza



12. Ljubica Ulish (2004) MKD

J. Haydn: Sonata C-sharp minor Hob. XVI:36
(first movement)
S. Prokofiev: Sarkasms op. 17 no 1
F. Chopin: "Aeolian Harp" etude op. 25 no 1
A. Scriabin: Prelude op. 17 no 1
Tomislav Zogravski: Suite for piano op. 27



13. Goce Zlatev (2006) MKD

T. Zografski: 10 Miniatures op. 6, No. 3,9
L. van Beethoven: Piano sonata No. 3, op. 2 no. 3,
C major (movt. I)
F. Chopin: Ballade no. 1 in G minor, op. 23

D – Category



1. Darko Arsov (1997) MKD

Round I

Blagoj Canev: "Ovčepolska Suita" for Piano
F. Chopin: Nocturne op. 27 no. 2 in D flat major
L. van Beethoven: Sonata op. 57 no. 23
"Appassionata" (movt. I, II, III)

Round II

F. Chopin Ballade No. 4 in F minor, Op. 52
S. Rachmaninoff Sonata no. 2, Op. 36 (1931), (movt. I, II, III)

2. Sara Köveš (1998) SVN

Round I

L. van Beethoven: Sonata op. 31 no. 3
F. Chopin: Polonaise-Fantaisie op. 61
A. Ginastera: Danzas Argentinas

Round II

M: Mussorgski: Pictures at an exhibition





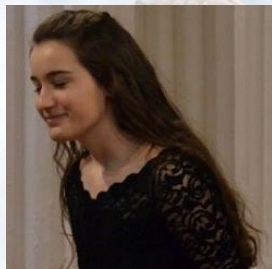
3. Jan Olesz (1999) POL

Round I

L. van Beethoven: Sonata No. 28 in A Major, Op. 101
J. Brahms: Intermezzo op. 117 no. 1
K. Szymanowski: Mazurkas op. 50 no. 9, 10, 11, 12

Round II

Modest Mussorgsky: Pictures at an exhibition



4. Nina Petrović (2000) SRB

Round I

W. A. Mozart: Sonata KV576, D major (movt. I, II, III)
F. Chopin: Nocturne op. 9 no. 3, B major
F. Chopin: Ballade no. 4 op. 52, f minor
M. Tajčević: Balkanska igra br. 2, Rustico

Round II

J. S. Bach (arr. Hess): "Jesus bleibet meine Freude"
J. S. Bach (arr. Petri): "Schafe können sicher weiden"
F. Chopin: Sonata no. 3 op. 58, B minor (movt. I,II,III,IV)



5. Yana Serbina (2002) UKR

Round I

L. van Beethoven: Sonata No. 27 in E minor, Op. 90
F. Liszt: Spanish Rhapsody
Mykola Leontovych: "Shchedryk" (Carol of the bells) arr. Sergey Yushkevitch

Round II

Myroslav Skoryk: "Burlesque"
Bach-Busoni: Choral Prelude in F minor BWV 639;
Tchaikovsky-Pletnev: The Nutcracker Suite



6. Iva Vukovic (2000) SRB

Round I

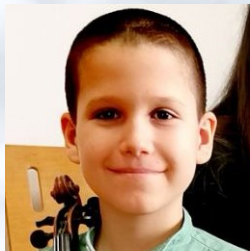
L. van Beethoven: Sonata op. 31 No. 3, E flat major (movt. I, II, III, IV)
F. Liszt: Paraphrase On Verdi's Rigoletto
A. Ginastera: "Danzas argentinas" op. 2, (no. 1, 2, 3)

Round II

F. Chopin: Sonata No. 3 in B Minor Op. 58 (movt. I, II, III, IV)
S. Prokofiev: Sonata No. 3 in A minor Op. 28

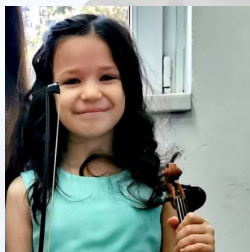
VIOLIN

Pre-category



1. Aleksa Rakocevic (2013) SRB

J. S. Bach: Menuet No. 3, G major
O. Rieding: Violin concertino op. 25, D major (movt. I)



2. Iva Rakocevic (2015) SRB

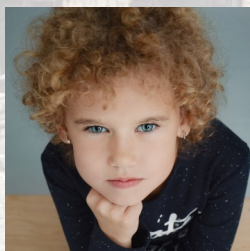
T. Šernas: Barkarolė, G major
A. Vivaldi: La Primavera, Op. 8, No1, E major (movt. I)



3. Jelisaveta Toromanovic (2014) SRB

W. H. Potstock: Souvenir de Sarasate Fantasia Espagnole
Z. Fibich op. 27. Sonatina

A - Category



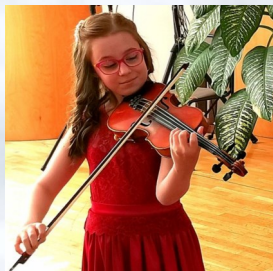
1. Danica Jovanovic (2011) SRB

A. Komarowski: Koncert No. 2, A: major, first movement
C. Dancla: Variations Op. 89 No. 6, D major
J. B. Senaille: Allegro spiritoso



2. Jana Micevski (2011) HRV

Jardanyi Pal: Concertino
G. B. Pergolesi: Sicilienne
T. Zografski: Suita za violinu i piano, op 28



3. Nina Rakocevic (2011) SRB

J. S. Bach: Violin concerto in A minor (movt. I)
M. de Falla: Spanish dance, A minor



4. Miša Sudžuković (2010) SRB

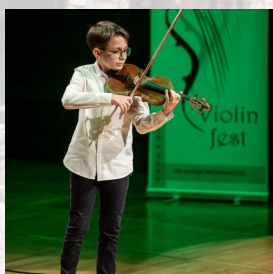
G. Ph. Telemann: Violin fantasia No. 9
O. Novacek: Perpetum mobile
F. Kreisler: Preludium and Allegro "In the style of Pugnani"



5. Nika Sulja (2010) SRB

G. P. Telemann: Fantasia 4 in D major
P. de Sarasate: Introduction and Tarantella
E. Lalo: Spanish symphony (movt. I)

B – Category



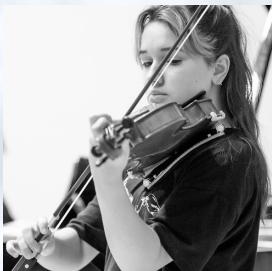
1. Aleksa Aćimović (2008) SRB

Ch. de Beriot: Fantaise ou Scene de Ballet Op. 100
F. Kreisler: Preludium and Allegro



2. Lana Anđelković (2007) SRB

Pablo de Sarasate: Caprice Basque, Op,24
N. Paganini: Cantabile for Violin and Piano, op. 17
D. Kabalevsky: Violin Concerto in C Major, Op. 48,
I: Allegro molto e con brio



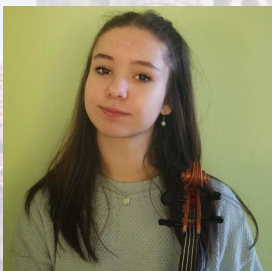
3. Aleksandra Đokić (2009) SRB

H. Wieniawski: Scherzo Tarantelle g minor
H. Wieniawski: Concerto no 2. d minor (II, III mvt)



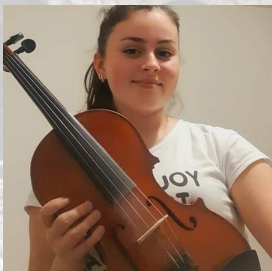
4. Leona Islami (2007) SRB

Fritz Kreisler: Preludium & Allegro,
O. Novacek: Perpetuum Mobile
F. M. Veracini: Largo



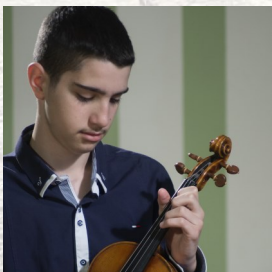
5. Danica Kovačević (2007) SRB

E. Lalo: Španska Simfonija Op. 21, d minor (I mvt)
H. Vieuxtemps: Fantasia appassionata Op. 35, G minor



6. Teodora Kulevska (2007) MKD

A. Vivaldi: Concerto in A minor RV356 (movt. I,II,III)
F. Kreisler: Rondino on a theme by Beethoven



7. Sergej Skeledžija (2007) SRB

H. Vieuxtemps: Concert for violin and orchestra No. 5;
A minor, I mvt Allegro non troppo
C. Saint-Saens/E. Ysaye: Caprice d'apres l'etude
en forme de Valse, Op. 52, No. 6

C - Category



1. Pietro Bagetto (2004) ITA

A. Khachaturian: Violin Concerto, Op. 46, D minor (movt. I)
F. Kreisler: Tambourin Chinois, Op. 3
Tomislav Zografski: Suite for violin and piano



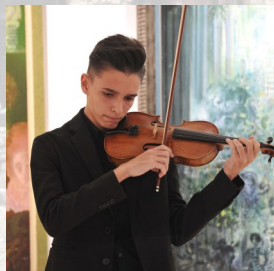
2. Leonardo Dimoski (2004) MKD

Saint-Saëns/Ysaye: Caprice d'après l'étude
en forme de valse Op. 52 N°. 6
F. Mendelssohn: Violin Concerto in E minor, Op. 64



3. Simeon Goshev (2003) MKD

P. de Sarasate: Introduction and Tarantella
H. Wieniawski: Violinkonzert Nr. 2 in D minor, I movt.



4. Milivoj Jovanović (2006) SRB

E. Lalo: Symphonie espagnole op. 21
N. Paganini: Moses Fantasy



5. Nađa Komlenić (2006) SRB

F. Mendelssohn: Concert in E minor (movt. II, III)
P. de Sarasate: "Zapateado"



6. Viktor Kostov (2005) BGR

H. Wieniawski: Violin concerto No. 2, movt. I
A. Bazzini: La Ronde des Lutins



7. Anja Miljenović (2005) MNE

G. Pugnani/Kreisler: Preludium and Allegro
F. Mendelssohn: Violin Concerto in D minor 1st. movt.



8. Enric Moya Crespín (2004) ESP

H. Wieniawski: Polonaise op. 4, no. 1, D major
A. Dvořák: Violin concerto op. 53, A minor



9. Kristian Mráček (2003) CZE

F. Kreisler: Recitativo and Scherzo, op. 6
P. I. Tchaikovsky: Violin Concerto in D major, op. 35
(movt: I. Allegro moderato)



10. Federico Nogarotto (2006) ITA

N. Paganini: Concerto n° 1, first movement (Sauret cadenza)
O. Sevcik: The girl with the blue eyes op. 10 n° 1



11. Matej Pčolinský (2004) CZE

H. Wieniawski: Scherzo tarantelle op. 16

A. Dvořák: Violin concert in A minor, 1st movement, op. 53



12. Stojanka Pešić (2005) SRB

M. Ravel: Tzigane

H. Vieuxtemps: Concerto no. 4, Op. 31 (II, IV mvt) D minor



13. Vjera Radulović (2005) MNE

F. Mendelssohn: Violin concerto in E minor, 1st movement;

J.Brahms: Scherzo



14. Klara Sečnik (2004) SVN

C. Saint-Saëns: Concerto pour violon n°3, 1st movement
(Allegro non troppo)

C. Saint-Saëns: Introduction et Rondo Capriccioso, Op. 28



15. Dunja Stojković (2003) SRB

J. Sibelius: Violin concerto op. 47, in D minor (movt. II,III)

YSAYE/SAINT-SAENS: Etude en forme de valse

D – Category



1. Zala Eva Kocijančič (1999) AUT

Round I

W. A. Mozart: Violin concerto no. 5 in A major, K219 (movt. 1)

J. Brahms: Sonata for violin and piano no. 3 in D minor, op. 108 (movt. 1,2,3,4)

M. Ravel: Tzigane

Round II

P. I. Tchaikovsky: Violin concerto in D major, op. 35



2. Marija Radovanovic (2001) DEU

Round I

W. A. Mozart: Violin Concerto No. 4, 1st movement

J. Brahms: Sonata No. 3

E. Chausson: Poème op. 25

Round II

J. Sibelius: Violin Concerto



3. Naz Irem Turkmen (2006) TUR

Round I

W. A. Mozart: K V. 216 No. 3 first movement with cadenza

L. van Beethoven: Violin Sonate No. 5 in F major op. 24

F. Waxman: Carmen Fantasy

Round II

P. I. Tchaikovsky: Violin concerto in D major, op. 35



CHAMBER MUSIC

Piano trio

D - Category



- 1. Kristian Mráček - violin CZE**
Dominik Velek - violoncello CZE
Veronika Jaklová - piano CZE

J. Suk: Elegy, op. 23

J. Brahms: Piano trio no.1, op.8 (movt: I, II, III, IV)

String duo

A - Category



- 1. Marjon Kame - violoncello ALB**
Freja Jaçe - violoncello ALB

A. Vivaldi: Concert for Two Cellos in G minor. RV531



EMCY QUALITY STANDARDS:

Through our Quality Standards we uphold fairness in our competitions, as well as help new competitions build up their scope, ambitions, and results.

The European Union of Music Competitions for Youth (EMCY) is the European network of national and international music competitions for children and young people. It was founded in 1970 as a union of national music competitions in order to develop the musical education and promotion of musical talents in the pre-professional area on a European level. Since 1992 international music competitions have also been able to become members.

One of the important missions of EMCY is to apply, maintain and promote quality standards at its member competitions. EMCY is and has to be a quality label, a guarantee for high standards and the implementation of competition best practice, this in accordance with the specific aims and traditions of each individual competition. Young performers, their teachers, music managers and music lovers have to be secure about EMCY Member Competitions and the results achieved there.

In general there are the same quality standards for national and international competitions.

COMPETITIONS: EMCY is an organisation of music competitions for voice or instruments/genres which have a coherent system of education. No competitor can be discriminated against on the basis of gender, religion, ethnic origin or nationality. Competitions may, however, establish in their rules limitations for the applicants based on nationality, citizenship, instrument, genre or age requirements.

Competitions must be clearly structured (by age, instrument etc.).

A competition can be considered as international only if it has broadly announced rules, is open for international participants and has competitors coming from foreign countries.

PROGRAMME: The repertoire must be appropriate and adequate for each age / instrument. The programme at EMCY competitions should include compositions (or parts of compositions) from at least two different stylistic époques. Competitions dedicated exclusively to one particular composer or stylistic époque are not bound by this limit.

At international EMCY competitions participants have to prepare at least a 15 minute programme and every competitor has to be able to present himself/herself in the 1st round for at least 8 minutes.

We stimulate and encourage international EMCY competitions to have an orchestral round.

JURY COMPOSITION: The jury must have recognized experts in the discipline, instrument or family of instruments of the competition held.

If the competition implements the pre-selection of candidates there must be no less than 3 pre-selection jury members for the whole procedure of pre-selection and every applicant must be heard and evaluated by no less than 3 jury members.

There must be no less than 3 jury members for national and no less than 5 jury members for international competitions for the whole duration of the competition.

At international EMCY competitions more than ½ of the jury must be from foreign countries.

It is recommended that at least 3 jury members are without students participating at the competition.

The jury must be summoned from different institutions. Jury members should be independent of one another.

At least one jury member must be changed at each new edition of a competition.

The responsibility of a jury member is professional work and should be accordingly reimbursed.

EVALUATION: Formal written regulations for jury work must be available and followed.

Jury rules cannot be changed during the process of a competition.

The assessment of each jury member (in numbers, points, passed / not passed etc.) must be in a written form.

It is not permitted for jury members to discuss performances of competitors while they are still participating in the competition.

Every jury member should have equal access to the voting results.

Jury members shall not rank / vote for competitors who are related to them or who have been studying with them in the 12 months preceding the competition.

Jury members must declare before the start of the competition which participants are related to them or have been taught by them on a regular basis in the last 12 months.

PRIZE-WINNERS: EMCY Members are encouraged to promote their own prize-winners and also winners from other EMCY Member Competitions through arranging concerts, recordings, master classes, exchanges etc. At national competitions no more than ½ of the total number of participants in the whole competition can become national laureates. Special awards are not included into this limit. At international competitions no more than ⅓ of the total number of participants in the whole competition can become laureates. Special prizes are not included into this limit. Prizes of value must be awarded (money, instruments, concert opportunities etc.) and announced before the competition.

ORGANISATION: Competitions must have widely available, clearly structured general rules, published and accessible to any interested party prior to the competition.

At the competition there must be a strictly followed, clear, written and announced schedule.

The jury must be sufficiently prepared with a schedule, programme, repertoire, etc. on the 1st day of a competition at the latest.

Ensuring equal conditions, a separate practise room with instrument (if needed) should be provided to each competitor.

Ensuring equal conditions, each competitor should get a scheduled hall rehearsal before each round of the competition.

Competitions must have a permanent responsible body / committee. A representative of the competition must be available during as well as in between the competitions.

At international competitions, in addition to the language of the country in which the competition is held, all the official information, programme booklet, announcements and the presentation before, during the whole and after the competition must be in at least English.

The competition organisers are encouraged to provide accommodation and logistical assistance for participants.

Competition organisers must undertake appropriate measures to ensure the protection and safety of the children and minors participating in the competition.

THE RESPONSIBILITY OF EMCY AND ITS MEMBER COMPETITIONS: EMCY is to apply, maintain and promote quality standards at member competitions. In order to fulfil this task EMCY offers expertise, help and assistance in achieving the quality standards to each competition.

Exceptional circumstances or contradictions to the EMCY Quality Standards must be reported to EMCY.

EMCY Member Competitions are required to implement these quality standards in the interest of fairness, the educational process and competition best practice.



**European Union of
Music
Competitions for
Youth**

