Добродојдовте во Охрид
Welcome to Ohrid



Republic of North Macedonia

Ministry of Culture

Monday, 15 June 2026

Opening ceremony 21:00 h.

Tuesday, 16 June 2026

acoustic rehearsal (no. 1-2) 8:15

Piano D – Category I round (no. 1-2) 08:30 h

acoustic rehearsal (no. 3-4) 9:40

Piano D – Category I round (no. 3-4) 9:55 h

acoustic rehearsal (no. 5) 11:05

Piano D – Category I round (no. 5) 11:10 h

acoustic rehearsal (no. 1-4) 11:45

Piano B – Category (no. 1-4) 12:05 h.

acoustic rehearsal (no. 5-7) 13:10

Piano B – Category (no. 5-7) 13:25 h.

acoustic rehearsal (no. 8-10) 14:10

Piano B – Category (no. 8-10) 14:25 h.

acoustic rehearsal 15:30

Violin Pre-category 15:45 h.

acoustic rehearsal (no. 1-2) 16:30

Violin D – Category I round (no. 1-2) 16:45 h.

acoustic rehearsal (no. 3-4) 18:15

Violin D – Category I round (no. 3-4) 18:30 h.

Jury concert 21:00 h.

Wednesday, 17 June 2026

acoustic rehearsal (no. 1-5) 8:15
Piano A – Category (no. 1-5) 08:30 h.

acoustic rehearsal (no. 6-10) 9:15
Piano A – Category (no. 6-10) 9:30 h.

acoustic rehearsal (no. 11-15) 10:15
Piano A – Category (no. 11-15) 11:30 h.

acoustic rehearsal (no. 16-20) 12:15
Piano A – Category (no. 16-20) 12:30 h.

acoustic rehearsal (all participants) 13:15
Piano Pre-category 13:30 h.

acoustic rehearsal (no. 1-3) 14:30
Violin C – Category (no. 1-3) 14:45 h.

acoustic rehearsal (no. 4-6) 15:45
Violin C – Category (no. 4-6) 16:00 h.

acoustic rehearsal (no. 7-9) 17:15
Violin C – Category (no. 7-9) 18:15 h.

acoustic rehearsal (no. 10-13) 19:15
Violin C – Category (no. 10-13) 19:30 h.

acoustic rehearsal (no. 14-16) 20:45
Violin C – Category (no. 14-16) 21:00 h.

SCAN ME

Thursday, 18 June 2026

acoustic rehearsal (no. 1-3) 8:15
Piano C – Category (no. 1-3) 8:30 h.

acoustic rehearsal (no. 4-6) 9:50
Piano C – Category (no. 4-6) 10:05 h.

acoustic rehearsal (no. 7-9) 11:25
Piano C – Category (no. 7-9) 11:40 h.

acoustic rehearsal (no. 10-12) 13:00
Piano C – Category (no. 10-12) 13:15 h.

acoustic rehearsal 14:45
Violin A – Category 15:00 h.

acoustic rehearsal 16:15
Violin B – Category 16:30 h.

acoustic rehearsal 17:30
Chamber music (string duo and quartet) 17:45 h.

acoustic rehearsal 18:45
Chamber music (piano trio) 19:00 h.

Jury concert 21:00 h.

Friday, 19 June 2026

acoustic rehearsal (no. 1-2) 8:15
Piano D – Category II round (no. 1-2) 08:30 h

acoustic rehearsal (no. 3-4) 9:50
Piano D – Category II round (no. 3-4) 10:05 h

acoustic rehearsal (no. 5) 11:25
Piano D – Category I round (no. 5) 11:30 h

acoustic rehearsal 12:30
Chamber music (piano duo) 12:40 h.

acoustic rehearsal (no. 1-2) 13:00
Violin D – Category II round (no. 1-2) 13:15 h.

acoustic rehearsal (no. 3-4) 14:35
Violin D – Category II round (no. 3-4) 14:50 h.

Final concert 21:00 h.



Aleksandar Serdar was born in 1967 in Belgrade, Serbia. He graduated in 1988 from the "Art Acadmy 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 Ceilia 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),Unoted States (namely Avery Fisher Hall at Lincoln Center in New York, Cincinnati, Cleveland, Washington DC), France (Paris-Musee d'Orsay,Auditorium du Louvre, Theatre du Chatelet, Nice, Lion, Orleon, Marseil, Toulouse, and Festivals such as La Roque d'Antheron, Sully sur Loire, St.Riquier, Piano Jacobin, Radio France Montpelier), 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 (Lisabon festival Folles Journeaus),Maroco, Lebanon (Bustani Festival in Beirut),Thailand, Japan,Canada,Luxembourg, Germany (Munich, Nurmberg, Hamburg-Schwlesi 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 Orcestra of Santa Cecilia, Haifa Sympohony Orchestra and conductors such as Marcello Viotti, Erich Kunzel, Leonid Grin, Emil Tabakov, Mendi Rodan, Jean-Claude Casadesus, Milan Natchev, Jeansuk Kahidze, Daniel Raiskin.

Aleksandar Serdar's CD,released by EMI Classics, in 1998 arouse strong interest from promoters and the press. His second double disc has been released in Louxembourg in December 2004.

He has recorded a first CD for the Serbian discographic house PGP with Barock repertoire.

From 1999 Aleksandar Serdar is a senior professor at the Academy for music in Belgrade and appears as a jyry member at the national and international piano competitions.

"Aleksandar Serdar is clearly thoughtful musician with imagination and personality" – Gramophone, February 1999.



International soloist and chamber musician **Yuri Kot** has been Professor of Piano at Kiev National Academy of Music since 1994. In 1995, he was awarded the title Honoured Artist of Ukraine. He is a laureate of the National Lysenko Piano Competition, the First International Prokofiev Piano Competition, and with duo pianist Irina Aleksiychuk, the Golden Autumn title in the First International Competition for Chamber Music Performance, the 45th International ARD Competition in Duo Piano, and the Sixth International Murray Dranoff Piano Duo Competition.

Professor Kot has engaged in many international music festivals including Musiksommer 1997 in Dresden; Two Pianos Plus in Miami; Modern Music Festival in Ban'ska Bystrytsa, Slovakia; Kiev Music Fest; Music Premieres of the Season in Kiev; Regina and Vladimir Horowitz in Memoriam Festival in Kiev; Farbotony in Kanev, Ukraine; International Festival of Krakow Composers in Krakow; Richter Fest in Odessa; and Piano Music Festival Una Tastiera Per Due Mondi in Carrara, Italy.

In addition to concertizing around the globe, Mr. Kot has taught and been on the juries of numerous competitions worldwide. He has given masterclasses in Ukraine, Serbia, Montenegro, Japan, Macedonia, Slovenia, and Austria among others. His orchestral engagements have taken him to Ukraine, Russia, Germany, Japan, Italy, Spain, Portugal, France, and the US, and he has served on juries in Ukraine, Russia, Serbia, Slovenia, and Macedonia.

Mr. Kot is a graduate of Kiev National Tchaikovsky Academy of Music where he studied with V. Kozlov.



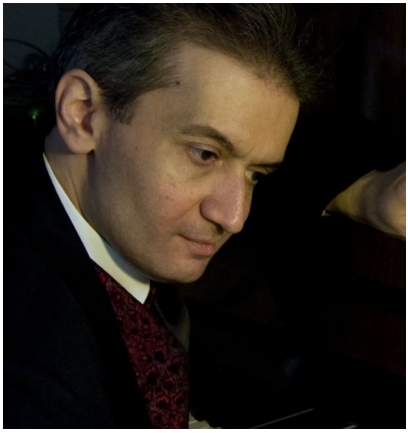


Pianist **Vedrana Subotić** has delighted audiences in hundreds of concerts across North and South Americas, Europe, and Asia. She has performed over five hundred works in the solo, chamber, and concerto genres and has been praised by critics for delivering performances of "shimmering beauty and thundering power." Subotić has also been noted for audience outreach and interactive concert formats. Recent performances include concertos by Brahms, Rachmaninoff, Prokofiev, and Beethoven, complete chamber works with piano by Beethoven and Brahms, and recitals of Beethoven and Liszt sonatas. Her recording of the Liszt B minor Sonata from the 2024 album "Chiaroscuro" debuted to critical acclaim from Textura, Earrelevant, and the American Record Guide, among others. Music Web International described it as a "powerhouse performance that really grips the listener from the first moment and doesn't let go until the gradually descending notes, which create yet more drama, ending the sonata and leaving the listener with a feeling of awe."

An admirer of contemporary music, Subotić frequently commissions and performs new works, and has recorded for the Sony and Centaur labels.

Born in Kotor, Montenegro to a nuclear physicist and an art historian, Subotić grew up and studied in Belgrade, Serbia. She attended the University of Belgrade at age 15. After winning the former Yugoslavia's national piano competition at age 19, Subotić moved to the US. She continued her piano studies at Michigan State University under the tutelage of the Van Cliburn laureate Ralph Votapek and later at Indiana University where she completed an Artist Diploma and a Doctorate with the legendary pianist and founder of the Beaux Arts Trio, Menahem Pressler.

Subotić holds five performance degrees in piano and chamber music, and is a Steinway Artist. A Professor-Lecturer at the University of Utah in Salt Lake City, Subotić directs the Liszt Festival and Competition, and teaches piano and music entrepreneurship. Her students have won state and national competitions, and garnered scholarships and fellowships from prestigious institutions. Subotić is also a visiting professor at the University of Chile, Artistic Director of the Intermezzo Concert Series; President of the Utah Chapter of the American Liszt Society and the World Piano Teachers Association – USA; and a member of the board of the Utah Music Teachers Association.



Dino Mastroyiannis is one of Greece's most distinguished concert pianists, praised by the legendary composer Mikis Theodorakis as "a true Apostle of his music." Renowned for his rich technique, rhythmic precision, and expressive artistry, he has performed extensively throughout Europe in prestigious venues including the Bridgewater Hall (Manchester), the Rudolfinum (Prague), the Ateneul Român (Bucharest), the Lisinski Hall (Zagreb), the St. Petersburg Philharmonic, and the Presidential Symphony Orchestra Hall in Ankara, as well as at major international festivals and historic cultural sites.

A close collaborator and friend of Mikis Theodorakis, Mastroyiannis achieved international recognition through the world premiere revival of Theodorakis' Helikon Piano Concerto, a work believed lost for 44 years, first performed in Finland in 2005 and subsequently presented in several countries. His recordings include Zorba's Dance – Greek Music for Solo Piano (MSR Classics), which received enthusiastic international reviews, and Schubert's Die schöne Müllerin, released by Sheva Collection.

Mastroyiannis studied at the Athens Conservatory, graduating with the highest distinction and First Prize. He continued advanced studies with Julia and Konstantin Ganev—students of Heinrich Neuhaus—and later with the renowned Brazilian pianist Roberto Szidon, heir to the traditions of Claudio Arrau and Artur Rubinstein.

His artistic achievements include numerous radio and television recordings across Europe, recordings of Saint-Saëns' Fourth Piano Concerto, and performances of both standard and contemporary repertoire. He has collaborated with leading orchestras and artists throughout Europe and has been the dedicatee of works by composers including Frédéric Meinders and Anna Leonova.

Alongside his performing career, Mastroyiannis has devoted more than three decades to music education as Professor of Piano and Chamber Music at the Volos Conservatory. He has trained hundreds of students, many of whom have won national and international prizes and gone on to successful professional careers. He is regularly invited to serve on international competition juries and to give masterclasses in Greece and abroad.

He is also the founder and artistic director of significant cultural initiatives, including the Volos International Music Festival and the internationally acclaimed Evmelia Festival. Following a successful recovery from focal dystonia, he developed new approaches to piano technique and pedagogy, further enriching his work as both performer and teacher.

Today, Dino Mastroyiannis continues to be recognized internationally as a pianist, educator, artistic director, and ambassador of Greek musical culture.



Elena Atanasovska–Ivanovska is one of the most successful and distinguished Macedonian pianists, recognized for her refined tone, elegant musical expression, and remarkable artistic productivity, reflected in a large number of performances both in Macedonia and abroad.

She has appeared as a soloist and chamber musician in Greece, Serbia, Bulgaria, Russia, the United States, Spain, Italy, Portugal, France, Bosnia and Herzegovina, and Kosovo. Her numerous performances include appearances at leading Macedonian festivals such as Ohrid Summer, Skopje Summer, Autumn Music Festivities, Days of Macedonian Music, Bitola Summer, and Gevgelija Autumn, as well as international festivals including Sarajevo Winter (Bosnia and Herzegovina), Festival de Música do Palácio da Bolsa (Portugal), Festival de Música de Sant Pere de Rodes (Spain), Guarnerius – Centre of Fine Arts of Jovan Kolundžija (Serbia), and Carniarmonie, among others.

As a chamber musician she regularly collaborates with prominent Macedonian artists including oboist Gordana Josifova-Nedelkovska, baritone Goran Načevski, clarinetist Risto Gjorevski, and flutist Strasho Temkov. She has also performed with distinguished international artists such as Sergey Petrov (principal clarinet of the Bolshoi Theatre), Jan Jakub Bokun (Professor at the Academy of Music in Wrocław), Pierre Génisson, Dejan Gavrić, Bertrand Giraud, Gábor Varga, Terry Rhodes, Barbara Borowicz, and Hongzhu Chen, among others.

Atanasovska–Ivanovska has also appeared as a soloist with the Macedonian Philharmonic Orchestra and the Chamber Orchestra of the Music Youth of Macedonia.

She has participated in numerous recording projects, including work with the F.A.M.E.S. orchestra for film music. She has released several CDs in collaboration with clarinetist Risto Gjorevski, including recordings of music from the Swedish royal Bernadotte dynasty for the Polish label DUX, as well as The Music of Daniel Paklowski for the American label Albany Records.

For the past three years she has been a member of the faculty of the “Opus 74” Summer Music Academy in Flén, France. She has also served as a jury member at international competitions, including those organized by the D. Balakirev Music School in Moscow and the Opus Artis Paris International Piano Competition.

Atanasovska–Ivanovska began studying piano in the class of Prof. Lepa Mrmevska. She graduated cum laude from the Faculty of Music Arts in Skopje in the class of the distinguished pianist and pedagogue Boris Romanov, with whom she also completed her postgraduate and doctoral studies. She earned her Doctor of Science degree with the dissertation “The Application of the Biofeedback Method as a Means of Improving Musical Performance in Piano Students in the Republic of Macedonia”, under the mentorship of Prof. Dr. Ganka Cvetanova.

She is currently Associate Professor and Head of the Department of Keyboard Instruments at the Faculty of Music Arts in Skopje.



Adam WAGNER. A well-known Polish violinist and teacher. A graduate of the Karol Szymanowski Academy of Music in Katowice in the violin class of Prof. Ryszard Fastnacht. He received the title of Doctor of Musical Arts at the Chopin University of Music in Warsaw and obtained his habilitation degree from the University of Silesia.

On a number of occasions, he has performed as a solo- ist, interpreting, e.g. violin concertos by Ludwig van Bee- thoven, Jean Sibelius, Mieczysław Karłowicz, or Johann Sebastian Bach. His repertoire also includes orchestral solo parts in such works as Missa solemnis by Ludwig van Beethoven, Also sprach Zarathustra by Richard Strauss, Scheherazade by Nikolai Rimsky-Korsakov, The Soldier's Tale by Igor Stravinsky as well as in masses and oratorios by Johann Sebastian Bach and Georg Friedrich Handel.

He has performed with such orchestras as the Orchestre de Picardie, Sinfonietta Žilina, the Bohuslav Martinů Philharmonic, Aukso – Chamber Orchestra of the City of Tychy, the Orchestra of the Zielona Góra Philhar- monic, the Orchestra of the Lower Silesian Philharmonic, the Silesian Chamber Orchestra, the Przemyśl Chamber Orchestra, the Bielsko-Biała Chamber Orchestra, the Gli- wice Chamber Orchestra, the European Music Workshops Orchestra, the Orchestra of the Summer Academy of Music in Żagań, and the Chamber Orchestra of the Insti- tute of Music of the University of Silesia, which he con- ducted for 10 years.

He has worked with prominent conductors: Yehudi Menuhin, Charles Dutoit, Shlomo Mintz, Yuri Bashmet, James Galway, Mstislav Rostropovich, Mischa Maisky, Alfred Brendel, Massimiliano Caldi, Volker Schmidt-Ger- tenbach, Sheldon Morgenstern, Karol Stryja, Krzysztof Penderecki, Jerzy Semkow, Jan Krenz, Jerzy Maksymiuk, Tadeusz Wojciechowski, Paweł Przytocki, Marek Moś, Mirosław Jacek Błaszczyk; performed with outstanding Polish soloists: Jan Stanienda, Konstanty Andrzej Kulka, Wiesław Kwaśny, Krzysztof Śmietana, Bartosz Bryła, Piotr Tarcholik, Lidia Grzanka-Urbaniak, Piotr Reichert, and many others.

For over 30 years he was the concertmaster of the Symphony Orchestra of the Silesian Philharmonic. At the same time, he was also the leader of the Bielsko- Biała Chamber Orchestra and of the Gliwice Chamber Orchestra. Many years of cooperation with the Sinfo- nia Varsovia Orchestra resulted in him performing as a concertmaster at the world's largest festival, 'La Folle Journée,' for an audience of 5,000 people in the famous 'Amadeus' hall (Hall A) at the Tokyo International Forum. As a concertmaster, he has also led the Tokyo Mozart Players, the Jenaer Philharmoniker, the Symphony Orchestra of the Szczecin Philharmonic, the Polish Chamber Orchestra, and the APenderecki Festival Orches- tra. He has also performed with Sinfonia Helvetica and Soloists of Moscow.

In addition to his solo, chamber music, and conducting activities (currently, he has devoted himself to the lat- ter), he continues his successful pedagogical work, which he started over three decades ago. He is an assistant professor at the University of Silesia in Katowice and also runs a violin class at the Karol Szymanowski State General Education Music School in Katowice. He sits on juries of auditions and competitions, gives lectures, conducts demonstration lessons, orchestral and violin courses, participates in the 'Erasmus +' programme, and is a consultant of the Centre of Artistic Education in Warsaw.

He has performed Polish and world premieres. The artist has recorded several CDs as a soloist and chamber musi- cian and several dozen as a concertmaster.

Mr Wagner has been honoured with a number of awards, distinctions, and decorations, including the Golden Cross of Merit and the Medal for Merit to Culture – Gloria Artis. He has given concerts all over Europe, in Africa, and also in the USA, Mexico, Japan, Taiwan, South Korea, Malaysia, and China.

The artist plays an Italian violin from the 18th century. http://us.edu.pl/instytut/ismuz/pracownicy/



Yulia Berinskaya

Yulia Berinskaya is widely recognised as one of the foremost violinists on both the Italian and international music scenes.

She maintains a distinguished career as a soloist, chamber musician, and pedagogue, commanding high regard throughout Italy and abroad for her exceptional artistry and remarkable versatility.

As a soloist, Ms Berinskaya has appeared with numerous orchestras, including the Milan Symphonic Orchestra (formerly “Verdi”), I Musici di Parma, the Amadeus Orchestra of Moscow, the Sverdlovsk PhilharmonicnOrchestra, Orchestra Classica Viva, the orchestras of the “G. Verdi” Conservatory in Milan and the “G. Tartini” Conservatory in Trieste, as well as the Festival di Ortona Orchestra, the UNIMI Orchestra, the European Philharmonic Orchestra, and the Maderna Orchestra. She has performed in prestigious venues such as the Mahler Auditorium and Palazzina Liberty in Milan, the Palazzo degli Scienziati and the Grand Hall of the Composers’ Union in Moscow, and the Auditorium San Barnaba in Brescia, among many others. A dedicated chamber musician, Ms Berinskaya is regularly invited to perform in France, Germany, the Netherlands, Spain, Switzerland, the countries of the former Yugoslavia, the United States, Israel, and Russia. In Italy, she is a frequent guest at leading festivals including the Bologna Festival, “Music in Lime” (Lake Maggiore), the “Suoni d’Abruzzo” Festival, the Salsomaggiore Summer Festival, and the International Music Festival “Nei Suoni dei Luoghi” (Friuli-Venezia Giulia), and has been featured at other illustrious international festivals such as Ohrid Summer, FSDA Ortona, Lago Cromatico (Lake Como), and the Mantua Festival. Her chamber music partners include many internationally acclaimed artists, among them Y. Bashmet, D. Cohen, S. Krilov, F. Lips, F. Meloni, V. Mendelssohn, and D. Rossi…



Jassen Todorov has distinguished himself as one of the most prominent violinists of his generation. Dubbed "an outstanding violinist…a player to watch" by the British music journal The Strad, Mr. Todorov has given numerous performances throughout Europe, Asia, Australia and the Americas. He is also an active performer in his native Bulgaria, where he is considered one of the country's most prized musicians.

With a repertoire including works from all styles and epochs, Mr. Todorov has recorded the complete sonatas of Bach, Brahms and Ysaye, as well as Beethoven's Sonatas Nos. 6 and 10. The Strad described him as "a violinist of rare technical ability…he brings musicality to his performances…his left hand is able to deliver Ysaye's demands in the many mercurial passages with commendable accuracy" and the American Record Guide portrayed it as "high praise…an important release for admirers of Ysaye's music."

Mr. Todorov began his musical education in Bulgaria and furthered his studies at the Idyllwild Arts Academy, California. A top prize winner of several national and international competitions, he earned his bachelor's degree in violin performance from Harid Conservatory, Florida, and his master's degree from the Eastman School of Music, New York. From 2000 to 2003, he served as the teaching assistant to Professor Oleh Krysa at the Eastman School and held a violin position at the University of Rochester. Mr. Todorov is the recipient of numerous scholarships and prestigious awards including the Eastman award for excellence in teaching and the Crystal Lyre for achievements in music. Mr. Todorov is a Professor of Violin at San Francisco State University and Visiting Professor at Xinjiang Arts University and Xinjiang Normal University, China. Mr. Todorov is an accomplished photographer and the Grand Prize Winner of the 2018 National Geographic Photo Contest. His images have been published by numerous magazines and newspapers, and have been exhibited at the Chicago O'Hare International Airport, the Somerset House in London and the Scottish Parliament in Edinburgh. An active pilot, he holds a Commercial Pilot's License and Flight Instructor Certificate. Visit Mr. Todorov on the web at www.jassentodorov.com.

Mr. Todorov plays a 1914 Enrico Rocca violin.





Maria Spengler-Markovic is a violinist whose career spans solo performances, chamber music, orchestral leadership and pedagogy. A graduate of the Faculty of Music in Belgrade and the Guildhall School of Music and Drama in London, she has appeared as a soloist with orchestras across Europe, performing works from Bach to contemporary music.

She was concertmaster of the St. George Strings Belgrade for nearly two decades, and has guest-led ensembles such as the Netherlands Chamber Orchestra, English Chamber Orchestra, Australian Chamber Orchestra, Aurora Orchestra, Slovenian Radio Symphony Orchestra, and the Belgrade Philharmonic. Her discography includes recordings for Channel Classics, Hyperion, Chandos, WDR, BBC, and PGP RTS. Since 2004, she has been Professor of Violin at the University of Belgrade, Faculty of Music, while regularly giving masterclasses and serving on juries at international violin competitions.

A laureate of the Michelangelo Abbado International Competition in Italy and the Jeunesses Musicales Competition in Belgrade, she quickly established herself as one of the most promising violinists of her generation. Maria was gifted G. Tarasconi violin by the City of Belgrade in recognition for her contribution to the music scene in Belgrade.

Recent highlights include a concert with the Helsingborg Symphony Orchestra, where she appeared as both soloist and artistic director, performing two violin concertos by Maddalena Lombardini Sirmen, Louise Farrenc's Symphony No. 3, and Isidora Žebeljan's Seliste, for strings.

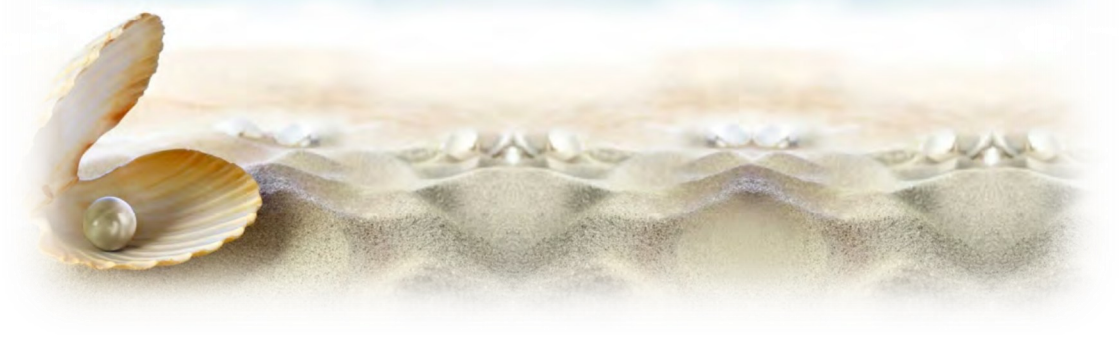
She also performed Bach's Sonatas for solo violin at the opening of the BUNT Festival in Belgrade, and most recently performed Srđan Hofman's Concertante Episodes with the Belgrade Radio Symphony Orchestra at the opening of the International Review of Composers 2024, in Belgrade's Kolarac Hall.



Anna Kondratenko was born in Novosibirsk, Russia, where she began playing the violin when she was 4 years old. She began her music education at the Special Music School in the class of O. Marchenko and A. Gvozdev and later continued her studies in the class of V. Tretyakov at the Hochschule für Musik und Tanz Köln, where she graduated in 2004. As a soloist and concertmaster, she has performed with the Youth Symphony Orchestra (Novosibirsk), the Philharmonic Symphony Orchestra (Novosibirsk), International Symphony Orchestra (Michigan, USA), Klassische Philharmonie Bonn (Germany), Philharmonie der Nationen and other orchestras in Russia, Ukraine, Hungary, Germany, Spain, France, Brazil, USA, Malaysia, China, Lebanon and Japan.

She has also participated in masterclasses (Z. Brohn, D, Zigmondi), as well as festivals, amongst which are: Mozarteum (Austria), Holzhausen Musiktagen (Germany), etc. She is the winner of numerous all-Russian and international competitions: Erdenko and Mravinsky in Russia and J. Neaman in Germany. Two years ago, she founded the Philharmonic Quartet with musicians from the Orchestra of the Macedonian Philharmonic, with whom she performs at national and international festivals. At the moment Anna works as the concertmaster and soloist of the orchestra of the Macedonian Philharmonic and as concertmaster and soloist of the F.A.M.E.'s Project Orchestra in Skopje.

"As a native Russian, I spend every free moment during the day with a book, since I was a child. When I was young, I used to read while I was practicing the violin. It is not desirable for me to go into a good bookstore, because I completely forget about time and I buy books with all of the available funds I have on me."



PIANO

Pre-category



1. Natalija Damljanović (2017) SRB

F. Kuhau: Sonatine Op 20, No 1, 1st mov.
W. Gillock: Fountain in the rain



2. Lana Mitreva (2017) MKD

J.S.Bach - Little prelude ,g-moll (BWV 929)
F.Kuhlau - Sonatina op.55 no.1 (complete)
D.Kabalevsky -Rondo - Toccata op.60 No.4
W.Gillock-Flamenco



3. Dimitrija Nikoloski (2018) MKD

J. Pachelbel - Sarabande
W.A. Mozart - Easy Variations
D. Shostakovich - Waltz from the operetta "Moscow - Cheryomushki"
T. Zografski - Ten miniatures for solo piano op.6 no. 5, 6, 7



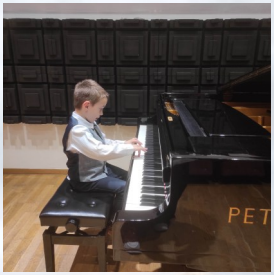
4. Kaloyan Petkov (2017) BGR

Muzio Clementi – Sonatina in C major, Op. 36 No. 1, I. Spiritoso
Frédéric Chopin-Nocturne No. 21 in C Minor Op. Posth
Béla Bartók –“Peasant prayer” from the cycle “For Children (based on Hungarian Folk Tunes)”



5. Mia Qarri (2017) ALB

George Frederic Handel: Fantasia 5
Friederich Burgmuller: C’hirondelle op 20 no 24
Kuhul: sonatina op 20 No:1



6. Pavel Shalamanoski (2018) MKD

Elena Gnesina: "Russian Song"
Sofia Lyakhovitskaya: Etude in D minor
Nikolai Lyubarsky: "The Hen"
Ludwig van Beethoven: "Ode to Joy"
Sergei Prokofiev: "The Cat" (excerpt from Peter and the Wolf)



7. Viktor Kiril Terzijanov (2017) MKD

J. Bayer: "Mal Valcer"
B. Bartok: "The Lonely Traveler"
C. Gurlitt: "Gavota"



8. Mia Zorjan (2017) SRB

J.S.Bach: Dvoglasna invencija br.12,
A-dur, BWV 783
W.A.Mozart: Sonata br.16,C-dur, K.545, I stav
D. Kabalevski: Etida op.27, br.26, A dur

A – Category



1. Aleksej Churkoski (2016) MKD

J. S. Bach:Two-part invention in C major BWV772
M. Benda:Sonatina in a minor
S. Maykapar: Variations on a russian theme
Hadziev: "The clock that plays music"



2. Lina Emin (2016) MKD

J.S.Bach: Little Prelude in C Major BWV 939
J.Haydn: Sonata D Major Hob. XVI No.4 1 st Mov.
S.Maykapar: Etude “Rushing Stream”
C. Debussy: “ Le petit negre”



3. Kristel Eqimi Jatru (2016) ALB

Bach-Marcello: BWV 974 - Adagio
F. Chopin: Nocturne in c sharp minor, Op. Posthumous B49
W. Gillock: "Fountain in the rain"
I. Albeniz: "Rumores de la Caleta", nr.6 from "Rumores de la Caleta"



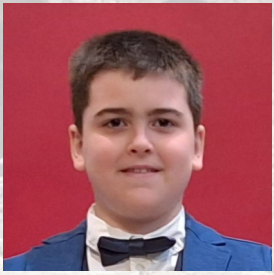
4. Kalina Gelevski (2016) MKD

J. Haydn: Sonatina no.5, C-dur
B. Martinu: Puppets, Columbine Dances no.1, a-moll
S. Maykapar: Toccatina op.8, no.1, C-dur
B. Ivanovski: Album za mladi, "Vesela igra"
J. S. Bach: Invention, no.11, g-moll



5. Aleksandra Genova (2016) BGR

W. Mozart: Rondo, F major, K.494
J. Bach: Two-part Invention, no 13, A minor
P. Tchaikovsky: Mazurka op 39, no 11
P. Tchaikovsky:The little horseman op 39, no 4



6. Mihajlo Jelenković (2016) SRB

A. Marchello/ J. S. Bach: Adagio BWV 974, d minor
F. Chopin: Etude op.25 no.2, f minor
J. Haydn: Sonata G major, Hob XVI:27, I mov
A. Piazonka: Tarantella, a minor



7. Grigorij Kolevski (2015) MKD

W.A.Mozart: Sonate Kochel Nr.283 G major Allegro (I movt.)
G. Volengaupt: "Scherzino"
G. Gershwin: "Prelude I"



8. Antea Koti (2016) ALB

C.P.E. BACH: Solfeggietto in C minor
W. Gillock: Fountain in the rain
W. A. Mozart -Sonata No.16 "Sonata facile" in C DUR K.545 1-st Mvt- Allegro, 2-nd Mvt - Andante,3-rd Mvt - Allegreto grazioso.



9. Lara Lončar (2014) SRB

W.Gillock: Valse Etude
J.S.Bach: Two part invention, no. 4
Franz Joseph Haydn: Sonata in e Minor Hob, XVI:34 (movt. I)
I. Berkovich: Toccata in a minor



10. Simeon Mickovski (2016) MKD

J.S.Bach: Invention No.1 in C Major (BWV 772)
J.Haydn: Sonata D dur I st. HOB XVI 4
D.Shostakovich: Liric Waltz (from Dances of the Dolls)
T.Zografski: Ten miniatures op.6 (No 3,6)



11. Una Milovanović (2014) SRB

F. Chopin: Mazurka op. 63 no. 2 F-minor
W. A. Mozart: Sonata in C-Major no. 16 K545
H. Bertini: Etude op.29 F sharp Minor
J. S. Bach Invention no.13 in A-Minor



12. Eliza Nikoloski (2014) MKD

E. Grieg "Puck" Op.71 No.3
J.S.Bach "Two part invention" No.8
L. v Beethoven "Sonata" Op.49 No.2 Ist mov.
B.Canev "Ovcepolska svita"



13. Stefan Perišić (2015) SRB

J. S. Bach: Little prelude C minor, BWV 999
J. Haydn: Divertimento - Sonata, Hob XVI/G1, 1st mov.
F. Chopin: Waltz A minpr, B. 150, op. posth.



14. Ana Petrovska (2015) MKD

Franz Joseph Haydn: Piano Sonata (Divertimento) in D Major, Hob XVI:4 (No. 9) 7:30 min.
Tomislav Zografski: Ten miniatures op.6 (No.1,2,5,6) 4 min.



15. Ana Popović (2015) SRB

J.S. Bach: Two-part Invention No.13 in A Minor, BWV 784
J.Sibelius: Étude No.2 from 13 Pieces for Piano, Op.76
Joseph Haydn: Sonata in D major, Hob. XVI:37,
I Allegro con brio
Béla Bartók: Six Romanian Folk Dances, Sz.56



16. Jana Poprcova Trajkovska (2014) MKD

J. S. Bach - Triple invention no. 6 in E-major, BWV 792
W. A. Mozart - Piano sonata no.17 in B flat major, K. 570 (I st. mvt)
F. Mendelssohn - Songs without words, op. 38 no. 2
F. Chopin - 3 Nouvelles études, KK IIb/3: No. 1 in f-minor



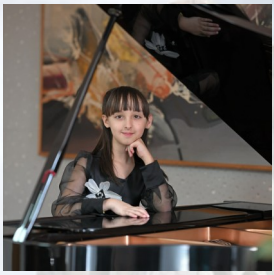
17. Sara Ikonija Simic (2016) SRB

J. S. Bach: Dvoglasna invencija B major
W. A. Mozart: Sonata no.16, C major, K 545 (movt. I)
F. Lizst: Etida S.136, op.1, no.4, d minor
B. Bartók: Romanian Folk Dances (1. Bot tánc / Jocul cu bâtă, 2. Brâul, 3. Topogó / Pe loc ,4. Bucsumí tánc / Bucium-umean



18. Sofija Tashkoska (2014) MKD

Johann Sebastian Bach: Sinfonia 2 BWV 788
Aram Khachaturian : Sonatina in C Major
Jean Sibelius: Etude op. 76 n.2



19. Jana Vitlarova (2015) MKD

J. Bach: Invention 8 in F Major
J. Haydn: Sonata in G Major (movt. I)
M. Moszkowski: Tarantella in D Major Op.77 No.6



20. SRNA ZAFIROVIKJ (2014) MKD

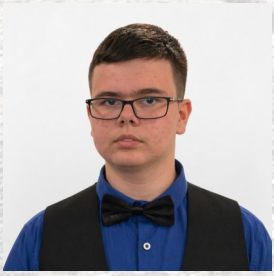
J. S. Bach: Two part invention in D minor BWV 775
L. van Beethoven: Sonata in G major op. 49 no. 2 (movt. I)
A. Ketèlbey: In a Persian Market
B. Ivanovski: Little cloud

B – Category



1. David Božić (2013) SRB

D. Scarlatti: Sonata K. 466, F minor
J. Haydn: Sonata Hob. XVI:49, E-flat major (movt. I)
S. Rachmaninoff: Barcarolle, op. 10, no. 3, G minor
S. Rachmaninoff: Prelude, op. 23, no. 5, G minor



2. Vuk Đokić (2013) SRB

D. Scarlatti: Sonata K9, d minor
L. van Beethoven: Sonata op.10 no.1, I mov, c minor
F. Liszt : Etude op.1 no.12, b flat minor
F. Mendelssohn: Rondo capriccioso op.14, E major



3. Milica Džepčeski (2013) SRB

F. Burgmüller: Etude op. 109, no. 15, "Sylphs"
J. S. Bach: Invention no. 8, F major (BWV 779)
I. Y. Berkovich: Prelude, E minor
L. v Beethoven: Sonata, op. 49, no. 2, G major



4. Andrea Ilić Andrejević (2011) SRB

F. Mompou: Paisajes – I. La fuente y la campana
W. A. Mozart: Sonata No. 10 in C major, K. 330, I: Allegro moderato
F. Chopin: Étude Op. 10, No. 5 in G-flat major
J. Brahms: Rhapsody in B minor, Op. 79, No. 1



5. Ana Kuzmanoska (2011) MKD

F. Liszt: Etude op.1 No. 2
J. Haydn: Sonata Hob.XVI:34 in E minor (I mov)
Lecuona: Malaguena
D. Buzharovski: Nokturno Op.52 "Dali znaes pametvis Milice"



6. Stefan Onchev (2012) MKD

W.A.Mozart: Sonata op 330 in C major, 1 movement
F.Liszt: Chappelle of Guillamme Tell
B.Svetiev: Poema in A (for Kristina)



7. Ana Pilovska (2012) MKD

W. A. Mozart: Piano sonata no.7 in C major, K. 309 (I st. mvt)
F. Liszt: Etude S.136, No.12
S. Rachmaninoff: Morceaux de fantaisie, Elegie, Op.3 No.1
F. Chopin: Fantaisie-Impromptu in C-sharp minor, op. 66



8. Ana Smilevska (2013) MKD

D.Scarlatti: Sonata- K 11 C minor
L.v.Beethoven: Sonata op.14 no.2 G major (I movement)
F.Liszt/ Chopin :Six Polish Songs S.480 no.4 "Bacchanal"
S.Rachmaninoff: Moment musicaux op.16 no.4



9. Shabuh Vassilev (2011) BGR

L. v Beethoven: Sonata op. 2, no. 1, F minor (movt. I)
F. P. Schubert: Impromptu Op. 90, no. 2, Es major
S. V. Rachmaninov: Etude Op.33, no. 7, G minor
S. S. Prokofiev: Suite Romeo and Juliet, op. 75, no. 6, E minor



10. Guorui Xu (2011) CHN

L. V. Beethoven: Sonate op. 13, no. 8, c minor "Pathetique" (movt.I)
F. Chopin: Etude op. 10, no.12, c minor "Revolutionary"
P. I. Tchaikovsky/ Pletnev: The Nutcracker Suite (March, Trepak i Pas de Deux)

C – Category



1. Jana Aleksovska (2010) MKD

L.V.Beethoven:32 Variations in c-minor on an Original Theme,WoO 80
F.Chopin:Etude op.10 no.4 ,c-sharp minor
F.Liszt:Concertetude S.145 no.2 "Gnomenreigen"
F.Chopin:Poloniese op.53 in A-flat major "Heroic"



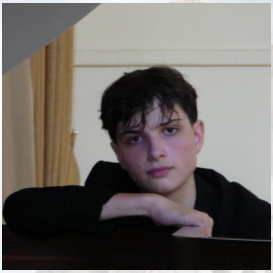
2. Jovan Cvetinovski (2010) MKD

L. v. Beethoven: Sonata op. 31, no. 2 "Tempest", D minor (movt I)
A. Scriabin: Etude op. 42 no. 5
F. Chopin: Ballade no.2
F. Chopin: Ballade no.4



3. Angel Dandikov (2009) BGR

L. v Beethoven: Sonata op. 10, no. 3, D major (movt. I,)
Chopin: 12 Études, Op. 25: No. 9 in G-Flat Major "Butterfly Wings"'
Chopin: Scherzo No. 2 in B-Flat Minor, Op. 31



4. Kalin Dugalić (2009) SRB

L. v. Beethoven: 32 Variations on an Original Theme, C Minor, WoO 80
F. Liszt: Transcendental Étude No. 10, F minor, "Allegro agitato molto"
N. Kapustin: Concert Etude op. 40, no. 7, "Intermezzo"
S. Prokofiev: Sonata op. 28, no. 3, A minor



5. Diana Gyaurova (2007) BGR

F. Chopin - Etude Op. 10 no. 4 cis moll
L. van Beethoven: Sonata No.18 in E-flat Major (movt. I - Allegro)
J. Brahms: Variations on a Theme by Schumann, Op. 9



6. Julijana Janev (2008) MKD

L.v. Beethoven: Sonata Op. 13 No. 8 (Pathetique) 1st movement
F. Chopin: Etude Op. 10 No. 5
F.Chopin: Scherzo No. 2 in B-Flat Minor Op. 31
Pande Shahov: In Struga



7. Zlatica Lazarova (2007) MKD

F. Chopin: Etude op.25 no.10 h-moll
L. van Beethoven: Sonata op.10 no.3 D-dur I movt.
F. Chopin: Polonaise op.53 As-dur



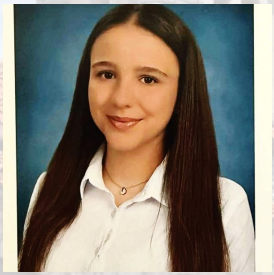
8. Petar Mićić (2008) SRB

J. Haydn: Sonata Hob XVI:52, E flat-major (movt. I,II,III)
F. Liszt: Concert Etude no.2, S.145, "Gnomenreigen"
S. Prokofiev: Toccata op.11, d-minor



9. Sofija Mihajlovska (2008) MKD

L.v. Beethoven: Piano Sonata No. 27 in E minor, Op. 90
I. Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck
II. Nicht zu geschwind und sehr singbar vorgetragen
F. Liszt: Concert Etude no.1 - "Waldesrauchen"
F. Chopin: Nocturne in F sharp minor, O



10. Mila Nechovska (2010) MKD

F. J. Haydn: Piano Sonata in C-sharp minor, Hob. XVI:36 (movt. I, II III)
Arno Babadjanian: Elegy
A.Scriabin: Etude op.2 no. 1
Tomislav Zografski: Suite for piano solo op.27



11. Iva Nikčević (2008) MNE

F. Chopin: Etude op. 25 no. 11, a minor, “Winter wind”
L. v Beethoven: Sonata op. 31 no. 2, d minor, “Tempest” (movt. I)
F. Chopin: Fantaisie op. 49, f minor



12. Vladimir Srbinoski (2007) MKD

L. van Beethoven: Piano Sonata No. 23 “Appasionata”, Op. 57 - I Allegro assai
F. Chopin: Ballade No. 3, Op. 47
F. Liszt: Paraphrase on Verdi’s Rigoletto
A. Scriabin: Étude No. 5, Op. 42

D – Category



1. Petar Atanasov (2005) MKD

ROUND I
J. Haydn: Sonata Hob. XVI:34, E minor (movt. I, II, III)
J. Brahms: Variations on a theme of Paganini op. 35, Book I
M. Ravel: La valse M. 72

ROUND II
R. Schumann: Sonata no. 2, op. 22, G minor
(movt. I, II, III, IV)
Tchaikovsky/Pletnev: Concert suite from The Nutcracker
S. Rachmaninov: Etude-Tableaux Op. 39 No. 6, A minor
"Little Red Riding Hood"



2. Igor Dalagija (2002) SRB

ROUND I
L. v Beethoven: Sonata Op. 81a, "Lebewohl"
J. Brahms: Intermezzo Op. 117, No. 2
C. Debussy: Preludes Book I & II:
“Feux d'artifice”,
“La Puerta del Vino”
Tomislav Zografski: Suite for Piano Solo, Op. 27

ROUND II
R. Schumann: Waldszenen, Op.82
K. Szymanowski: Métopes, “Nausicaa”
F. Chopin: Fantasie in f minor, Op. 49



3. David Pavich (2005) MKD

ROUND I
L. van Beethoven: Piano Sonata No. 7 in D major, Op. 10/3
F. Liszt: Paraphrase on Verdi's Rigoletto
Vlastimir Nikolovski: Toccata for piano

ROUND II
J. Haydn: Sonata As-dur, Hob XVI:46
R. Schumann: Abegg Variations
F. Liszt: Spanish Rhapsody



4. Nino Sikharulidze (2004) GEO

ROUND I
L. van Beethoven: Piano sonata No.30 Op.109
A. Scriabin: Etude op.8 No 11, No12
T. Zografski: "Suite for piano solo" op. 27

ROUND II
Robert Schumann: Piano Sonata No. 2 in G minor, Op. 22
Frédéric Chopin: Piano Sonata No. 2 in B-flat minor, Op. 35



5. Tamara Trpezanovska (2006) MKD

ROUND I
W.A.Mozart: Piano Sonata No. 13 in B flat major, K.333 (movt. I, II, III)
S.Rachmaninoff: Etudes-Tableaux Op.33 no.5
M.Ravel: Sonatine (movt. I, II, III)

ROUND II
Bach-Rachmaninoff: Suite from Violin Partita in E Major, BWV 1006
F.Liszt: Après une lecture du Dante: Fantasia quasi Sonata;
C.Debussy: Images (Book I)

CHAMBER MUSIC PIANO

Duo piano B - category



1. Anja Ivanovska, Damjana Grujovska MKD

G. Fauré: Berceuse from "Dolly" Suite, Op. 56, No. 1
G. Fauré: Mi-a-ou from "Dolly" Suite, Op. 56, No. 2
G. Fauré: Le pas espagnol from "Dolly" Suite, Op. 56, No. 6
M. Moszkowski: Spanish Dance, Op. 12, No. 4
M. Moszkowski: Bolero, Op. 12, No. 5

VIOLIN

Pre-category



1. Kaja Arevska (2017) MKD

Ch.de Beriot:Concerto no.9 op.104 a-moll I mov
W.H.Potstock - Souvenir de Sarasate op.15



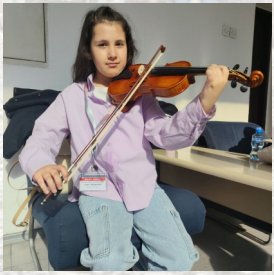
2. Sofija Dragojević Burlica (2017) BIH

Anastazija Juvan: "Piran Promenade" (20th-century piece)
J. B. Accolay: Violin Concerto No. 1 in A minor



3. Mila Gajdo (2018) MKD

Pyotr Ilyich Tchaikovsky: "Neapolitan Song"
Oskar Rieding: Concerto in B minor



4. Joana Shundovski (2017) MKD

E. Mollenhauer: “ The infant Paganini” Fantasia (5 min)
D. Ober: Tambourin (1:40min)

A – Category



1. Emilia Anastasijević (2015) SRB

G. P. Telemann Fantasia for solo violin
H. Wieniawski Violin Concerto No.2 d minor 1st mouv.



2. Isra Dauti (2015) MKD

G.F Handel: Bourree
F. Kuchler: Concertino op.12 Ist movemment
L. Mendelssohn: Mosquito Dance



3. Ina Hoda (2016) MKD

J.S Bach: Bourree
E.Mollenhauer :The Infant Paganini
L.Ober: Tamburin



4. Fevronija Kumbaroska (2014) MKD

A. Komarowski: Violin concerto, nr. 2, A major (movt. I)
A. Vivaldi: Concerto in G Major for Violin and Piano (movt. I)
A. Vivaldi: Violin Concerto in A Minor, op. 3, no. 6 (RV 356), I. Allegro



5. Iva Milovanović (2016) SRB

A. Komarovski: Concerto in A Major – 1st Movement
Hasse: Bourrée and Minuet

B – Category



1. Kalina Angelovska (2012) MKD

J. Massenet: Meditation
Ch. de Beriot: Violin concerto no. 9



2. Christiana Koleski (2011) DEU

Eugène Ysaÿe: Sonata No. 3 for Solo Violin, D minor "Ballade"
E.W. Korngold: Violin Concerto, Op. 35, D major



3. Viktor Srbinoski (2011) MKD

M. Bruch: Violin Concerto no.1 in G Minor, Op. 26 I mvt
F. Drdla: Carmen Fantasy, Op. 66

C – Category



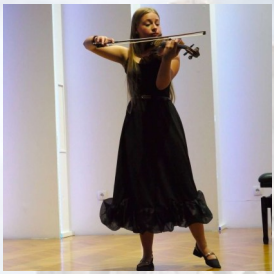
1. Hristo Dejkoski (2008) MKD

P.Sarasate: Caprice Basqe Op.24
H.Winiawski: Violin Concncerto No.2 in D minor Op.22



2. Aleksandra Đokić (2009) SRB

W. A. Mozart: Violin Concerto in A major
(2nd and 3rd move-ment)
E.Ysaye: Sonata No.3, Ballade



3. Megi Gorgieva (2009) MKD

F. Mendelsshon: Violin concert e minor
D. Falla: Spanish dance



4. Natasa Kovacevic (2008) SRB

M. Ravel: Tzigane
J. Sibelius: Violin concerto in d minor, Op. 47 (movt. II, III)



5. Lana Krstić (2009) SRB

C. Saint-Saens: Concerto No.3 op. 61, b minor (movt. I)
P. Sarasate: Introduction and tarantella op.43



6. Sofka Mihajlović (2010) SRB

H. Wieniawski: Violin Concerto No.2 in D minor, Op.22, part 2 and part 3
Pablo de Sarasate: Spanish Dance, Habanera op. 21. No. 2



7. Milena Milosevic (2010) SRB

H. Wieniawski: Scherzo- Tarantelle Op. 16
F. Mendelssohn: Violin Concerto Op. 64 in E minor: I. Allegro molto appassionato



8. Rastko Savović (2010) SRB

W. A. Mozart: violin concerto No. 3 (2nd, 3rd mvt.)
W. H. Ernst: Variations on "The Last Rose of Summer"



9. Aleksa Aćimović (2008) SRB

F. Mendelssohn: Violin Concerto op. 64 no. 2 in e-minor (Movt. I)
P. de Sarasate: Zigeunerweisen, op. 20



10. Sara Hristov (2007) SRB

P.I Tchaikovsky Valse Scherzo
F.Mendelssohn: Violin Concerto in E minor,Op 64 1st mov.



11. Nika Šulja (2010) SRB

S. Prokofiev: Concert no.1, D major (movt. I)
A. Skoumal: "Variations on a Gypsy Melody"



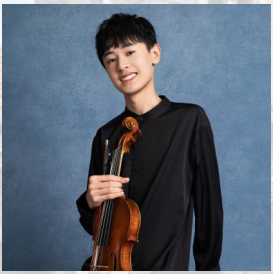
12. Teodor Trajkovski (2010) MKD

Fritz Kreisler: Praeludium & Allegro
Ch. de Beriot: Violin Concerto No. 9 in A Minor, Op. 104: I. Allegro maestoso



13. Jana Veselinova (2008) MKD

E. Lalo, Symphonie espagnole first movement
F. Kreisler, Preludium and Allegro



14. Weijia Nie (2008) CHN

E. Ysaÿe: Sonata op. 27, no. 3, d minor
J. Sibelius: Concerto op. 47, d minor(movt. I)



15. Julia Solarz (2009) POL

M. Ravel - Tzigane M.76
J. Sibelius - Violin Concerto d - minor op.47, (movt. I)



16. Petra Vrgoč (2009) SRB

H.Wieniawski: Violin Concerto No.2 in D Minor, Op.22, I. Allegro Moderato
M. de Falla (arr. F.Kreisler): Spanish Dance

D – Category



1. Léontine Paques (2002) FRA

ROUND I
W. A. Mozart: Violin Concerto K. 216, no. 3 (movt. I)
J. Brahms: Violin sonata op. 108, no. 3 (movt. I, II, III, IV)
H. Wieniawski: Polonaise brillante op. 4

ROUND II
J. Sibelius: Violin Concerto op. 47, D minor (movt. I, II, III)



2. Leonardo Dimoski (2004) AUT

ROUND I
W.A Mozart: Violin concerto no.5, A major (movt I)
C.Saint-Saens: Introduction et Rondo Capriciosso
Prokofiev: Violin sonata no.2, D major (movt I,II,III,IV)

ROUND II
J.Brahms: Violin concerto, D major (movt I,II,III)



3. Boryana Zheleva (2005) BGR

ROUND I
W.A.Mozart: Violin Concerto no. 5 in A Dur, KV219 - 1st movement + cadenza
E. Grieg: Sonata for Violin and Piano no. 3
F. Waxman: Carmen Fantasy

ROUND II
J. Brahms: Violin Concerto in D Major



4. Hanna Tomaszewska (2006) POL

ROUND I
W. A. Mozart: Violin Concerto No.5 in A-major, K.219:
I.Allegro aperto, Joseph Joahim's cadenza
Claude Debussy: Sonata for Violin and Piano in g-minor, L.140:
I. Allegro vivo,
II. Intèrmede.Fantasque et léger,
III. Finale.Très animé
Karol Szymanowski- Myths, op.30, no.3: ,,Dryads and Pan"

ROUND II
F. Mendelssohn: Violin Concerto in e-minor, op.64 (movt. I, II, III)

CHAMBER MUSIC STRINGS

String quartet C - category



1. Nika Šulja - violin

Nikolina Jovanović - violin

Tara Jovanović - viola

Mihajlo Jovanović - cello SRB

D. Shostakovich: String Quartet no. 3 in F-Major op. 73 (movt. I, II, III)
L.V. Beethoven: String Quartet no. 1 in F-Major op. 18 (movt. I.)

Piano trio C - category



1. Natasa Kovacevic - violin

Olga Pavlovic - cello

Petar Micic - piano SRB

J. Haydn: Piano Trio No. 39, G major, "Gypsy" (movt. I, II, III)
F. Mendelssohn: Piano Trio Op. 49 No. 1, d minor (movt. I)

Piano trio D - category



1. Milena Borisova - violin

Aya Koeva - cello

Mariela Nizamova - piano BGR

B.Smetana - Piano Trio, Op.15 (movt.I)
A.Piazzolla - The Four Seasons of Buenos Aires (Spring and Winter)

String duo D - category



1. Julia Solarz - violin

Hanna Tomaszewska - violin POL

Grażyna Bacewicz - Suite for Two Violins
(movt. I, II, III, IV, V, VI, VII)
Johann Halvorsen - Passacaglia for Violin and Viola (Arr. for Two Violins) [after G.F. Haendel's HWV 432]
Béla Bartók - 44 Duos for Two Violins, sz.98:
no.43 ,,Pizzicato", 44 ,,Transylvanian Dance"

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.