



**INTERNATIONAL  
CONDUCTING  
COMPETITION  
ROTTERDAM**

**1 — 13 JUNE**

**2025**

de Doelen  
Rotterdam

— SIX  
DESIGNATED  
WINNERS



# WELCOME

It fills us with pride and joy to welcome you to the second edition of the International Conducting Competition Rotterdam, and offer you the chance to experience the performances of six of today's finest young conductors. During five different rounds they will present a variety of repertoire encompassing three centuries and demonstrate their skills during public rehearsals and concerts with different orchestras.

Sparked by a dream of honorary chairman Martijn Sanders and established through the support of our main partners Stichting Droom en Daad, the Rotterdam Philharmonic Orchestra, Sinfonia Rotterdam and Orchestra of the 18th Century, the first edition set the international benchmark for what a conducting competition nowadays should aim for. With this second edition we are able to provide even more opportunities to young conductors with the help of many new supporters. Our sincere gratitude goes out to Fonds Podium Kunsten, our Baton-circle members and the many private foundations that can be found on page 36 of this booklet.

There are many similarities between conducting and organizing a competition. Both heavily depend on gaining the trust and support of others and both require a long preparation period of which the majority is unseen by the public eye. That consists of intensively studying what has gone before, defining the obstacles that might lie ahead and envisioning a unique, personal spin on the matter and the perfect execution.

The main objective of this competition remains to put the interest of the participants first, by creating a competition that isn't a knockout race but rather a showcase for multiple exceptional and unique individuals, while at the same time providing them with as many opportunities to gain experience. This competition is actually the end of an intensive year-long collaboration, with multiple academies. We want to thank Sam, Miguel, Rodrigo, Yukuang, Jakub and Luis for their trust, their cooperative attitude and willingness to share their stories. We couldn't be prouder of what we have achieved together, and whatever the outcome of this week, we are convinced that the competition will be a steppingstone towards a bright future for all finalists. They are 'Designated winners' with good reason!

**Rob Hilberink,**  
Executive Director

**Sylvia Tóth**  
Chair of the board

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'There are many similarities between conducting and organizing a competition.'



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# COMPETITION PHASES

The second edition started already two years ago with the online pre-selection round in summer 2023. 175 conductors from 55 countries applied with videos and artistic materials. Six jury members observed all candidates and selected 24 candidates for the live Semi Finals. These Semi Finals took place in June 2024 and consisted of two rounds with Sinfonia Rotterdam.

## Phases

1. **ONLINE PRE-SELECTION**  
(summer 2023)
  - a. 175 applications from 55 countries
  - b. Selection based on videos and artistic materials
2. **LIVE SELECTION ROUNDS**  
(June 2024)
  - a. Round 1:  
24 candidates performed with Sinfonia Rotterdam
  - b. Round 2:  
12 candidates performed with Sinfonia Rotterdam
3. **ACADEMIES**  
(2024-2025)
4. **THE COMPETITION**  
(1 June – 13 June 2025)

## Participants

Chunyi Zhao  
 Andreas Hansson  
 Roc Fargas i Castells  
 Sebastiaan van Yperen  
 Polina Lebedieva  
 Rodrigo Sámano Albarrán  
 Maximilian Otto  
 Sam Weller  
 Juya Jooyeon Shin  
 Jakub Przybycień  
 Luis Castillo-Briceño  
 Aleksandra Melaniuk  
 Miguel Sepúlveda  
 Zofia Kiniorska  
 Minchao Cai  
 Sunny Xia  
 Yukuang Jin  
 David Fernández Caravaca  
 Linhan Cui  
 Leif Tse  
 Sasha Scolnik-Brower  
 Mateusz Gwizdalla  
 Matthew Rhodes  
 Peggy Wu

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## More than a competition

ICCR aims to steer away from the competitive nature of music competitions by offering much more than stage time in front of a global audience. In between the Semi Finals and the Finals the six designated winners received an extensive career development, primarily focused in three separate academy weeks.

In September 2024 they convened in Amsterdam and Rotterdam for meetings with conductors Lahav Shani, Karina Canellakis and Klaus Mäkelä and their respective orchestra's: the Rotterdam Philharmonic, the Netherlands Radio Philharmonic and the Concertgebouw Orchestra. They also received coaching by the likes of Paul Hughes, Aimée Paret, Ronald Brautigam and Marc van der Heijde and were challenged to face other fears.

The second academy in November 2024 saw the conductors assemble in Vienna for meetings with ensembles Klangforum Wien and the Orchestra of 18th Century and of course an exploration of the rich history of this cradle of Classical music: from Heiligenstadt to Eisenstadt, visiting the Schoenberg Institute and the Esterházy Palace among other locations.

The final academy in March 2025 included meetings with Yannick Nézet-Séguin, Karina Canellakis, Bassem Akiki and Sophie de Lint, performances at the Dutch National Opera, with the Residentie Orchestra, Rotterdam Philharmonic and Netherlands Radio Philharmonic Orchestra. Also on the programme were workshops with Hans Haffmans (NTR Podium – NPO Klassiek), André Heuvelman and Ron van Gils. Together with chef Sieberen Meerema they prepared a six course meal for a number of guests.

In addition each conductor worked with Green Room Creatives to define its branding and created a personal documentary with Nander Cirkel. In this book you will find QR-codes that link to each documentary.



Watch the  
conductors  
facing their  
fears



Watch  
the  
conductors  
cook



**Rodrigo  
Sámamo Albarrán**



Watch the  
short video  
portrait of  
Rodrigo

## "I'M THE KIND OF PERSON WHO LIKES SLOWER PROCESSES"

The conservatory in Mexico City  
said I was too old to begin piano,  
so the cello became my instrument

### Are you from a musical family?

Yes, my both my parents back in Mexico are opera singers, so I always had music in my life, but although growing up I could play some chords on the piano by ear, and played guitar in a band, I didn't ask for formal music lessons until the age of 16. I had found a video online of Sir Simon Rattle conducting Mahler 8 with the National Youth Orchestra of Great Britain at London's Royal Albert Hall. I had no idea about the music, or what he was doing, but I just found it completely fascinating,

and wanted to learn. The conservatory in Mexico City said I was too old to begin piano, so the cello became my instrument.

### Eight years ago you moved to Vienna to study conducting and choral conducting. How have these years been?

When I arrived, I was living with just a couple bucks in my bank account, but I didn't mind because I loved music, and was living the dream of being in Europe, in such a city where you can never stop learning, and learning from the best. Now I

have changed and grown, but that love for the music, which should be the essence of everything, remains.

### How do you nurture yourself away from the podium?

I love going for walks in nature with my dog and my girlfriend. I'm also the kind of person who likes slower processes. My hobby is film photography, because there's something special about having to think long and hard about one particular photo you will be taking and which you probably



won't even see until a week later. Vienna is unlimited in its surprises too. It's nice to start walking without a particular goal, but just turn whichever corner attracts you the most.

**What do you want the judges, or the audience, to receive from your performances?**

I think of the audience not as one entity but as individuals. Then, there's a duality that I find magical and fascinating: that as musicians we might be striving to honour

the intentions of the composer, but that there then might be someone in the audience who has come knowing nothing about classical music, but for whom this moment might bring comfort, or might remind them of someone they want to speak to after a long time. So when I go onstage I try to think that there will always be at least one person for whom it will be not only about the concert itself, but a deeper experience, about life.

## In short: Rodrigo

Born in Mexico  
Based in Vienna

### CURRENT OCCUPATION

» Freelance conductor

### EDUCATION

- » **University of Music and Performing Arts Vienna** (conducting)  
Prof. Mark Stringer 2018 - 2023  
Prof. Alois Glassner 2021-2024
- » **Musikene, Higher School of Music of the Basque Country** (conducting)  
Asier Polo 2013-2017

### PROFESSIONAL EXPERIENCE

- » Radio Symphony Orchestra Vienna (RSO)
- » Sofia Philharmonic Orchestra and Choir
- » Philharmonie Marchfeld
- » Südwestdeutsche Philharmonie Konstanz
- » Opera I Filarmonia Podlaska
- » Orkiestra Opera na Zamku
- » Assistant to Marie Jqcquot at Wiener Symphoniker Philharmonie
- » Masterclasses with Daniele Gatti, Marin Alsop, Sian Edwards and Patrick Russill.

### AWARDS AND RECOGNITIONS:

- » Würdigungspreis/Recognition of excellence prize by the University of music and performing arts in Vienna (2023)



Watch the short video portrait of Luis

## “I NEED TIME TO LET MY BODY AND BRAIN PROCESS IT”

I think we shall always keep this friendship

### Luis Castillo-Briceño

#### How do you see the role of a conductor?

I see myself as an organiser. My role is to try to organise incredibly complicated pieces; masterful works of art. The orchestra musicians are already incredibly capable and learned, so my job is to help them bring it together, through understanding the music itself as best as I can.

#### And how do you go about preparing a score?

I play it from beginning to the end on the piano, trying to just get to know every little detail, every little harmony, to have this physical connection to the material. Then I leave it on top of the piano for one or two days, because I need time to let my body and brain process it. I try to do some historical research too – not necessarily the history of the piece itself, but about the epoch and what was happening. Then

I come back, play it again, then start analysing and memorising it. And after I've memorised it, I walk away from it again, just to let everything I've interrogated and learned work inside me.

#### How important is physical gesture to you, and how much do you plan it as you prepare?

It is very important, but although towards the end of my preparation I do sometimes try to move my arms while I'm walking, or at home, I'm a firm believer that if you know the score incredibly well, you don't really need to think about a gesture. It will just happen, naturally.



**Do you have any favourite moments from your competition experience so far?**  
We have done so much! But I would say that literally the moment of conducting. It was just such a great moment to be on stage with the musicians of Sinfonia Rotterdam. It may have been a competition, but it didn't feel like it. It became very free, like being with friends drinking coffee, enjoying the moment, and finding nice things to work on in a very colourful way.

**What have you found particularly valuable?**

Just to have met the other five participants. I knew some of them before, but not that closely, and the competition has really given us the time and opportunities to bond. I think the final will end up feeling less like a competition than an event which all six of us will just be enjoying to the fullest, and I think we shall always keep this friendship.

## In short: Luis

Born in Costa Rica  
Based in Zürich / Vienna

### CURRENT OCCUPATION

- » Dudamel Fellow at Los Angeles Philharmonic (2024-2025)

### EDUCATION

- » **University of Music and Performing Arts Vienna** (conducting)  
Prof. Mark Stringer
- » **Zurich University of the Arts** (conducting)  
Prof. Christoph-Mathias Mueller and Prof. Johannes Schlaefli
- » **University of Music and Performing Arts Vienna** (opera)  
Prof. Andreas Henning
- » **Zurich University of the Arts** (piano)  
Prof. Eckart Heiligers

### PROFESSIONAL EXPERIENCE

- » London Philharmonic Orchestra (2023/24)
- » Luxembourg Philharmonic (2024)
- » Los Angeles Philharmonic (2024/25)
- » St. Gallen Symphony Orchestra (2025)
- » Assistant conductor to Barbara Hannigan at London Symphony, Danish National Symphony, the Cleveland Orchestra, Münchner Philharmoniker, Orchestre Philharmonique de Radio France, Copenhagen Philharmonic, Musikkollegium Winterthur and Orchestre de Chambre de Lausanne

### AWARDS AND RECOGNITIONS

- » Fellow of Forum Dirigieren 2024
- » BBC Music Magazine: "Rising Star" 2023



**Yukuang  
Jin**



Watch the  
short video  
portrait of  
Yukuang

## “AND WHEN I CONDUCT, I’M JUST NOT NERVOUS”

There’s nowhere to hide,  
you can try everything, and I can see  
myself developing through it

### How did you come to conducting?

I began piano lessons aged 4, but I didn’t enjoy them. Aged about 12, though, I joined a choir, and that was the game changer. I realised how fun and happy music can be, and because I was singing so actively, the choir director told me of a position at the Shanghai Conservatory for high school students to start learn conducting. I decided to drop out of school to spend a year really studying for it – which was high pressure and a risk, because had I not succeeded I’d have lost a year of study – but I got in. And when I conduct, I’m just not nervous.

### How do you feel about the ICCR opportunity to conduct the Orchestra of the 18th Century?

It will be an honour both to work with them, and to learn from them. I’m actually learning harpsichord continuo at the moment, alongside my studies in Zürich, with a view to being able to direct from the keyboard – because I’m very interested in Baroque music, and because I want to still play an instrument with others.

### What would you say the role of a conductor?

To bring joy to my musicians and to the audience. I have a chamber orchestra in China that I founded. We’re all young, and when we perform, audiences can see we are fired up, and they respond to us, which in turn helps us. This connection is really important.



## In short: Yukuang

Born in China

Based in Zürich / Shanghai

### CURRENT OCCUPATION

- » Student
- » Founder of Novus-Classica Camerata

### EDUCATION

- » **Zürcher Hochschule der Künste** (conducting)  
Christoph-Mathias Mueller 2024
- » **Shanghai Conservatory of Music** (conducting)  
Long Yu 2021 – 2024  
Daye Lin 2019 – 2021

### PROFESSIONAL EXPERIENCE

- » China Philharmonic Orchestra (2024)
- » Südwestdeutsche Philharmonie Konstanz (2024)

### AWARDS & RECOGNITIONS

- » Neeme Järvi Prize Winner (Gstaad Conducting Academy 2023)
- » Ten Outstanding Conductors in China prize 2022
- » 2nd prize Khatchaturian International Conducting Competition 2021
- » 2nd prize Only stage International Conducting Competition 2021
- » Most outstanding Young Musician Award/ Beijing International Music Festival prize 2021

What have you most enjoyed and appreciated about your ICCR experience?

The year of career development has been crucial for me. Having done almost all my studies in China, this competition has opened a gateway for me to really to see what's going on in Europe. Beyond that, it was the six of us cooking a meal together, because while of course we had already spent a lot of time together, and talked a lot, you don't always see six conductors helping each other, and that for me was really unique and special.

Is there an element of the finals you're particularly looking forward to?

Just the number of aspects of conducting they cover. Even an open air performance, which is awesome, genius idea! There's nowhere to hide, you can try everything, and I can see myself developing through it.



**Jakub  
Przybycień**



Watch the  
short video  
portrait of  
Jakub

## “MY MUSICAL JOURNEY STARTED KIND OF UNEXPECTEDLY”

It's like with cooking, suddenly adding some extra spice that no one had thought of, and turning a standard dish into something completely new

### Are you from a musical family?

No one in my family is a musician, but my dad loves CDs, so I grew up listening to everything from Abba to Queen to Khachaturian, but it was my teacher at kindergarten who told my parents they should send me to a music school, then signed me up to the auditions herself – and I got in. So my musical journey started kind of unexpectedly. Then, playing violin in the European Union Youth Orchestra gave me the chance to work with the best conductors, and I began to be curious about the possibility of expressing myself in that way; shaping the sound of different instruments beyond my own.

### We're no longer in the age of the 'maestro' conductor. How do you see the role of the 21st century conductor?

I see it more and more as being a chamber music partner nowadays, which I like very much. I myself play in string quartets. Obviously the conductor needs to have a vision and make decisions, but it's a collaboration, a

togetherness with an orchestra, which brings a new depth to the listening experience. It's like with cooking, suddenly adding some extra spice that no one had thought of, and turning a standard dish into something completely new.

### Are there any orchestras or repertoire you're particularly looking forward to showing yourself in or to experiencing for the first time for the finals?

I think in every repertoire there's going



to be something incredible. I'm very much looking to work with the Orchestra of the 18th Century and Ronald Brautigam. At the same time, I'm so happy to work on symphonic repertoire with the Rotterdam Philharmonic Orchestra. I also haven't conducted Stockhausen before, and I'm very curious about how that's going to be.

**What have you particularly appreciated about the ICCR format?**

The biggest, most beautiful thing is that

we have time. They gave us a year, and through all these Academy sessions, the dinners, the laughing, the six of us have bonded as friends. And although in June it's a competition, they're also making us view the rounds as concerts. There's no, "You need to win". Instead it's the sense of, "You're all fantastic, and this is already your reward – to work with amazing orchestras on a fantastic repertoire." This is something that, in my opinion, all competitions should do, because it's developing the conductors of the future.

## In short: Jakob

Born in Poland  
Based in Zürich

### CURRENT OCCUPATION

- » Assistant conductor to Maestro Ludovic Morlot with the Barcelona Symphony Orchestra and the National Orchestra of Catalonia 2023/2025
- » Principal conductor of the Zürcher Orchester Sozietät.

### EDUCATION

- » **Zürcher Hochschule der Künste** (conducting) Johannes Schläefli 2020 – 2024 and Christoph-Mathias Mueller 2022 – 2024
- » **Hochschule der Künste Bern** (Violin) Monika Urbaniak Lisik 2014 – 2019
- » **The Karol Lipiński Academy of Music in Wrocław** (conducting) Marek Pijarowski 2015 – 2018

### PROFESSIONAL EXPERIENCE

- » European Union Youth Orchestra (2025)
- » Kyiv Symphony Orchestra (2025)
- » Musikkollegium Winterthur (2022, 2024)
- » Szczecin Philharmonic (2024)
- » Opole Philharmonic (2024)
- » Berner Symphonieorchester (2021, 2024)
- » The Arthur Rubinstein Łódź Philharmonic (2024)
- » The Lucerne Collective Ensemble (2023)
- » Masterclasses with Peter Eötvös, Michael Sanderling, Marin Alsop, Jaap van Zweden, Paavo, Neeme and Kristjan Järvi

### AWARDS & RECOGNITIONS

- » Finalist of the Herbert von Karajan Young Conductors Award 2025
- » Semi-finalist of the Malko Conducting Competition 2024 with the Danish National Symphony Orchestra
- » Finalist of the Donatella Flick Conducting Competition 2023 with the London Symphony Orchestra
- » Finalist of Das Kritische Orchester Berlin
- » Fellow of Forum Dirigieren
- » Neeme Järvi Prize Winner (Gstaad Conducting Academy 2021)



**Miguel  
Sepúlveda**



Watch the  
short video  
portrait of  
Miguel

## "I FELL IN LOVE FOR THIS FIGURE OF THE CONDUCTOR"

You communicate it not only with your hands, and your face, but everything – it's how you are, how you dress, how you talk

**Did you always want to be a conductor?**  
Actually, when I was younger I wanted to be a film director, and was quite fixed on this. I still love cinema. The conducting happened by chance. A friend of my brother's who gave piano lessons offered to teach me, and I accepted even though I didn't want to be a musician. Then eventually, in my mid teens, I went to music school in Lisbon, where the Lisbon Metropolitan Orchestra has an academy. During my breaks I could go to the orchestra rehearsals and watch the conductor,

and both discovered all this symphonic music that was new to me, and fell in love for this figure of the conductor. So I asked to be taught in the conducting academy there.

**Now that you are a conductor, what do you most love about it?**

I love the acting aspect of it. By that I don't mean that it's not real, but that it has its performative aspect. You internalise a score, and then you communicate it not only with your hands, and your face, but everything – it's how you are, how you dress, how you talk, and this becoming something is, I think, what most draws me in.

**How do you hope an interpretation will change between the practice room and the performance?**

I think the biggest difference between stages is actually the move from the personal relationship with the score at home – as you figure out its personality, ask questions of it, and build an internal image of what this music is – to the



feedback you then get from the orchestra in the rehearsal room, which informs, completes and complements your own idea.

**What have been the most profound lessons you have learned about your craft to date?** Humility is certainly one. Not thinking less of yourself, but thinking of yourself less. Not only with the relationship with the orchestral musicians, but also with the score – the less I look for myself, and the more I look for what Beethoven thought, the more original it will sound.

**What are you looking forward to in the finals programme?** The symphonic round especially, because of the Rachmaninov – sounds that you can touch, you know? – and the Rotterdam Philharmonic Orchestra. I'm also very much looking forward to the new commission. Music needs to be alive in our time. In 50 years we will want a Beethoven, and masterpieces, from this era.

## In short: Miguel

Born in Portugal  
Based in Lisbon

### CURRENT OCCUPATION

- » Runicles Fellow at Dresdner Philharmonic (2025)
- » Dudamel Fellow at Los Angeles Philharmonic (2025-26)

### EDUCATION

- » **Royal Northern College of Music** (conducting)  
Mark Heron & Clark Rundell 2021 – 2023
- » **Lisbon Superior School of Music** (conducting)  
Jean-Marc Burfin 2020 – 2021
- » **National Orchestra Academy** (conducting)  
Jean-Marc Burfin 2017 – 2020
- » **Metropolitan Professional School of Music** (piano)  
Rosa Maria Barrantes 2013 – 2016

### PROFESSIONAL EXPERIENCE

- » Deutsche Philharmonie Merck (2024, 2025)
- » Gulbenkian Orchestra (2022, 2023, 2024)
- » Casa da Música Orchestra (2024, 2025)
- » Northern Orchestra (2023)
- » OCCO Orchestra (2023)
- » Operafest (2023)
- » BBC Scottish Symphony Orchestra (2023)
- » BBC Philharmonic (2023)
- » Opera | Mansfield Park (2023)
- » Beiras Philharmonic Orchestra (2023)
- » South Classical Orchestra (2022)
- » Assistant to Domingo Hindoyan and Vasily Petrenko at the Royal Liverpool Philharmonic (2021)

### AWARDS AND RECOGNITIONS

- » Semi-finalist of the Malko Conducting Competition 2024 with the Danish National Symphony Orchestra
- » Portugal Young Musician's Award 2021
- » 2nd prize OCCO International Conducting Competition 2022



**Sam  
Weller**



Watch the  
short video  
portrait of  
**Sam**

## “AS A CHILD I WAS ALWAYS LISTENING TO ORCHESTRAL MUSIC”

My favourite conductors have this sort of sparkle in their eye, and you can see musicians looking back with a similar sparkle

### What attracted you to conducting?

My instrument is the saxophone, but as a child I was always listening to orchestral music. I have great, formative memories of driving down the highway in Australia, sun roof open, blasting out the Can-Can or the William Tell Overture. Lots of my friends were also going off to youth orchestra camps, which as a saxophonist I was left out of. So conducting was my way to be a part of this orchestral sound and culture I was so interested in. Then in high school I was fortunate enough for my teacher to trust me to conduct a performance of, funnily enough, the William Tell Overture at the Sydney Opera House. Aged 14, which was crazy! And that really gave me the bug.

### What is your most important tool in the rehearsal room?

Being adaptable, and looking for ways of communication. A phrase I say to one orchestra might really set people's brains alight, but might fall on deaf ears to another orchestra. Although it's not necessarily all communication through language. I am also always looking for ways to be more concentrated and descriptive in my gesture.

### When you watch another conductor on the podium, what are you most observing?

The body language, and also the eye contact – seeing how conductors make genuine connections with members of the orchestra. My favourite conductors have this sort of sparkle in their eye, and you can see musicians looking back with a similar sparkle.



And how do you feed yourself artistically, intellectually, emotionally as a conductor? I think as a conductor you have to be an active participant in everyday life. You're conducting humans who all have their own story, so you need to understand the context of stories. So just remaining really open to stimulus around me. My partner's a composer with a good foothold in experimental practice, so that feeds me with new music and wider artistic expression. But more widely, it's just trying to see, do, listen.

What do you think you would have taken away from this competition experience? Resilience! The finals period in June is almost two weeks of packed schedule. To work with so many different people over a concentrated period of time is going to be fascinating but challenging, and I want to go in completely prepared, so I can just let my guard down and go along with the ride.

## In short: Sam

Born in Australia

Based in Amsterdam / Sydney

### CURRENT OCCUPATION

- » Freelance Conductor
- » Artistic Director and Chief Conductor – Ensemble Apex

### EDUCATION

- » **Conservatorium van Amsterdam** (conducting)  
Kenneth Montgomery, Jac Van Steen, Ed Spanjaard 2020 -2022
- » **University of Sydney- Sydney Conservatorium of Music** (conducting)  
Michael Duke 2016 – 2019

### PROFESSIONAL EXPERIENCE

- » Netherlands Radio Philharmonic Orchestra (2022, 2025)
- » Residentie Orkest (2025)
- » Dutch National Opera (2024)
- » Noord Nederlands Orkest (2022, 2024, 2025)
- » LUDWIG Orchestra x Opera2Day (2023)
- » Phion (2023)
- » Canberra Symphony Orchestra (2022)
- » Australian Conducting Academy – Sydney/ Melbourne/West Australian/Tasmanian/ Adelaide/Queensland Symphony Orchestra (2023)
- » Assistant of Simone Young, Karina Canellakis & Jules Buckley
- » Masterclasses with Lorenzo Viotti, David Zinman, Neeme and Kristjan Järvi

### AWARDS & RECOGNITIONS

- » BBM Global Industry Scholarship – Australia – Music 2020

# MONDAY 2 JUNE

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## Classical Round

### Orchestra of the Eighteenth Century & Ronald Brautigam

14.30 – 17.00 Public Rehearsal

20.00 – 22.30 Concert

Main Hall | de Doelen

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## Jury

Deborah Borda (chair), Wolfgang Fink,  
Iván Fischer, Jane Glover,  
Stephan MacLeod, Christina Pluhar  
and Pamela Rosenberg

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## Ronald Brautigam

Dutch pianist Ronald Brautigam is renowned for his performances on both modern and historical instruments. A student of Jan Wijn, John Bingham and Rudolf Serkin, he received the Dutch Music Prize in 1984. Brautigam regularly

performs with leading orchestras and conductors worldwide and is especially acclaimed for his award-winning recordings of Mozart and Beethoven on fortepiano. He is also a professor at the Hochschule für Musik in Basel.

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## Programme

### SAM WELLER & MIGUEL SEPÚLVEDA

Haydn – Symphony No.44 'Funeral' – Mvmt 4 Finale / Presto

Mozart – Symphony No.35 'Haffner' – Mvmt 2 Andante

Beethoven – Piano Concerto No.3, Op 37 – Mvmt 3 Rondo / Allegro

### RODRIGO SÁMANO ALBARRÁN & JAKUB PRZYBYCIEŃ

Haydn – Symphony No.48 – Mvmt 4 Finale / Presto

Mozart – Symphony No.36 'Linz' – Mvmt 2 Andante

Beethoven – Piano Concerto No.4, Op 58 – Mvmt 3 Rondo / Vivace

### LUIS CASTILLO-BRICEÑO & YUKUANG JIN

Haydn – Symphony No.49 'Passion' – Mvmt 4 Finale / Presto

Mozart – Symphony No 33 – Mvmt 2 – Andante Moderato

Beethoven – Piano Concerto No.5, Op 73 – Mvmt 3 Rondo / Allegro



Repertoire  
introductions by  
the conductors for  
each concert can  
be viewed here



Vote for your  
favourite  
conductor!



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## Orchestra of the Eighteenth Century

In 1981, Frans Brüggen, Lucy van Dael and friends founded the Orchestra of the Eighteenth Century, consisting of fifty members from twenty different countries. Six or more times a year the orchestra assembles to go on tour. The musicians, all specialists in eighteenth and early nineteenth century music, play on period instruments or on contemporary copies.

The wide-ranging repertoire this orchestra performs includes works by Purcell, Bach, Rameau, Haydn, Mozart, Beethoven, Schubert, Mendelssohn and Chopin, and has been recorded for Philips Classics and nowadays for The Grand Tour / Glossa.

# WEDNESDAY 4 JUNE

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## Contemporary

### Klangforum Wien

10.00 – 15.00 Public Rehearsal

19.30 – 22.00 Concert

Jurriaanse Hall | de Doelen

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## Jury

Deborah Borda (chair), Brett Dean, Wolfgang Fink, Vimbayi Kaziboni, Cathy Milliken, Pamela Rosenberg and Bas Wiegers.

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## Programme

All six conductors will present 'A portrait of six conductors' composed by Mathilde Wantenaar. It features a specific theme for each of the conductors.

### RODRIGO SÁMANO ALBARRÁN & LUIS CASTILLO-BRICEÑO

Beat Furrer - Still

### JAKUB PRZYBYCIEŃ & SAM WELLER

Karlheinz Stockhausen - Kontrapunkte

### YUKUANG JIN & MIGUEL SEPÚLVEDA

Enno Poppe - Salz



Repertoire  
introductions by  
the conductors for  
each concert can  
be viewed here



Vote for your  
favourite  
conductor!



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## Klangforum Wien

Open-minded, virtuosic in performance and aurally perceptive, Klangforum Wien – one of the internationally most renowned ensembles for contemporary music – devotes itself to the artistic interpretation and expansion of experiential space. A performance of Klangforum Wien is an event in the best sense of the word; it offers a sensual experience, immediate and inescapable; and the novelty in its music speaks, acts and beguiles.

**Klangforum Wien is kindly supported by Erste Bank**

# SUNDAY 8 JUNE

## Proms

### Sinfonia Rotterdam

16.00 – 17.45 Concert  
Stadspodium Rotterdam

A free entrance open air concert: the Proms. The six conductors are given a free hand to put together a programme with only three conditions: there must be a personal story, it must be accessible to a wide audience and it has to include a work by a female composer.

## Jury

Roberta Alexander, Deborah Borda (chair), Wolfgang Fink, Sarah Hicks, Johan de Meij, Pamela Rosenberg, Eric Whitacre and Wing-sie Yip.



Repertoire introductions by the conductors for each concert can be viewed here

## Programme

### YUKUANG JIN

Camille Pepin - Avant les clartés de l'aurore – mvmt IV  
Frederick Delius - On Hearing The First Cuckoo In Spring  
Lili Boulanger - D'un matin de printemps - mvmt IV

### LUIS CASTILLO-BRICEÑO

Benjamin Gutierrez - Danza de la pena negra  
Jessie Montgomery - Starburst  
Jacques Offenbach / Manuel Rosenthal - Gaité Parisienne (selection)  
Ouvverture, Polka 1, Cancan 1, Vivo

### SAM WELLER

Anna Meredith - Nautilus  
Malcolm Arnold - Four Scottish Dances (Dance 3&4)  
Percy Grainger - Molly on the Shore

### MIGUEL SEPÚLVEDA

Ruth Gipps - Cringlemire Garden, Impression for string orchestra Op. 39  
J. Strauss - Fledermaus Overture

### JAKUB PRZYBYCIEŃ

Aram Khachaturian - Mazurka from Masquerade Suite  
Jocelyn Pook - Wonderland for chamber orchestra  
Emanuel Chabrier - España - Rhapsody for Orchestra,  
arr. by Simon Parkin

### RODRIGO SÁMANO ALBARRÁN

Leonard Bernstein - Candide Ouvverture  
Erich Wolfgang Korngold - Theme and Variations Op. 42  
Jennifer Higdon - Machine



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favourite  
conductor!



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## Sinfonia Rotterdam

Reflecting the flair and dynamism of Rotterdam, Sinfonia Rotterdam is a unique orchestra that has loyal audiences worldwide. Founded in 2000 by renowned conductor Conrad van Alphen, this world class orchestra has taken its musical magic to the ends of the globe, from Chile to Siberia, from China to Colombia. A major player at prestigious concert series in the Netherlands, Sinfonia Rotterdam is a welcome guest at the leading Dutch concert halls such as 'de Doelen' in Rotterdam, 'Amare' in the Hague and 'Het Concertgebouw' in Amsterdam.

# WEDNESDAY 11 JUNE

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## Opera Round

**Rotterdam Philharmonic Orchestra,  
Laurens Symfonisch & 5 laureates from  
the International Vocal Competition  
's-Hertogenbosch**

**Rueben Sibongiseni Mbonambi**  
Yamadori and Sacristan

**Madison Horman**  
Butterfly

**Irene Hoogveld**  
Tosca

**Oleh Lebedyev**  
Sharpless and Scarpia

**Marcelo Alexandre**  
Goro and Spoletta

10.00 – 13.00 Public Rehearsal

20.00-22.30 Concert

**Main Hall | de Doelen**

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## Jury

Deborah Borda (chair), Wolfgang Fink,  
Ara Guzelimian, Kirill Karabits,  
Evelino Pidò, Pamela Rosenberg and  
Kwamé Ryan.

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## Programme

### **LUIS CASTILLO-BRICEÑO, YUKUANG JIN & JAKUB PRZYBYCIEŃ**

A selection from operas by Giacomo Puccini:

Aria from Tosca - Vissi d'Arte

Scene from act 2 from Madama Butterfly

Chorus from Turandot - Perché tarda la luna + là, sui monti dell'est

### **RODRIGO SÁMANO ALBARRÁN, MIGUEL SEPÚLVEDA & SAM WELLER**

A selection from operas by Giacomo Puccini:

Aria from Butterfly – Un bel dí vedremo

Humming chorus from Madama Butterfly

Scene from act 1 from Tosca



Repertoire  
introductions by  
the conductors for  
each concert can  
be viewed here



Vote for your  
favourite  
conductor!



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### Rotterdam Philharmonic Orchestra (see page 29) & Laurens Symfonisch

Laurens Symfonisch is the young, large chorus of Rotterdam. Since 2010, the chorus celebrated many triumphs with its clear choral sound and remarkable fresh approach. The talented singers are led by choir conductor Wiecher Mandemaker. The chorus belongs to the umbrella organisation Laurens Vocaal. It won the International Classical Music Award in 2020 for the live recording of Honegger's *Jeanne d'Arc au bûcher* with the Royal Concertgebouw Orchestra (choral music category).

# FRIDAY 13 JUNE

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## Finals

### Rotterdam Philharmonic Orchestra

10.00 – 13.00 Public Rehearsal

19.00 – 22.00 Concert

22.30 – Award Ceremony

Main Hall | de Doelen

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## Jury

Deborah Borda (chair), Han-na Chang,  
Wolfgang Fink, Ara Guzelimian,  
Andrés Orozco-Estrada, Vasily Petrenko,  
Pamela Rosenberg and Mark Williams.

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## Programme

### JAKUB PRZYBYCIEŃ & SAM WELLER:

Rachmaninov – Symphonic Dances – mvmt 1

Debussy – La Mer – mvmt 3

Florence B. Price – Dances in the Canebrakes Mvmt 1 Nimble Feet

### MIGUEL SEPÚLVEDA & YUKUANG JIN

Rachmaninov – Symphonic Dances – mvmt 2

Debussy – La Mer – mvmt 1

Florence B. Price – Dances in the Canebrakes Mvmt 2 Tropical Noon

### RODRIGO SÁMANO ALBARRÁN & LUIS CASTILLO - BRICEÑO

Debussy – La Mer – mvmt 2

Rachmaninov – Symphonic Dances – mvmt 3

Florence B. Price – Dances in the Canebrakes Mvmt 3 Silk Hat  
and Walking Cane



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## Rotterdam Philharmonic Orchestra

The Rotterdam Philharmonic Orchestra was founded in 1918. After Eduard Flipse became chief conductor in 1930, it developed into one of the leading Dutch orchestras. The orchestra enhanced its international reputation in the 1970s under Jean Fournet and Edo de Waart, and acquired world fame under Valery Gergiev (1995–2008) and Yannick Nézet-Séguin (2008–2018). In 2018 – when the Rotterdam Philharmonic celebrated its centenary – Lahav Shani took over as chief conductor; Yannick Nézet-Séguin has continued his relationship with the orchestra as honorary conductor.



# JURY



**ROBERTA  
ALEXANDER**  
Soprano



**MARIEKE  
BLANKESTIJN**  
Concertmaster of the  
Rotterdam Philharmonic Orchestra



**DEBORAH  
BORDA (CHAIR)**  
President and Chief Executive Officer  
of the New York Philharmonic



**HAN-NA  
CHANG**  
Artistic Director and Chief Conductor  
of the Trondheim Symphony Orchestra



**BRETT  
DEAN**  
Composer



**SIAN  
EDWARDS**  
Conductor



**WOLFGANG  
FINK**  
General Manager of the  
Bremer Philharmoniker



**IVÁN  
FISCHER**  
Conductor



**JANE  
GLOVER**  
Conductor



**ARA  
GUZELIMIAN**  
Artistic Director of  
the Ojai Music Festival



**SARAH  
HICKS**  
Conductor



**VIMBAYI  
KAZIBONI**  
Conductor



**KIRILL  
KARABITS**  
Conductor



**STEPHAN  
MACLEOD**  
Bass and Conductor



**JOHAN  
DE MEIJ**

Composer and Conductor



**CATHY  
MILLIKEN**

Composer



**ULRIKE  
NIEHOFF**

Strategic and Artistic Consultant



**ANDRÉS  
OROZCO-ESTRADA**

Conductor



**VASILY  
PETRENKO**

Conductor



**EVELINO  
PIDÓ**

Conductor



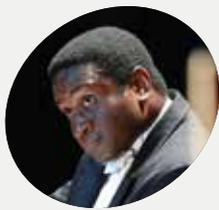
**CHRISTINA  
PLUHAR**

Director of the ensemble  
L'Arpeggiata



**PAMELA  
ROSENBERG**

Former Director of the  
Berliner Philharmoniker



**KWAMÉ  
RYAN**

Conductor



**OTTO  
TAUSK**

Conductor



**ELMAR  
WEINGARTEN**

Former General Manager  
Berliner Philharmonikern



**ERIC  
WHITACRE**

Composer and Conductor



**BAS  
WIEGIERS**

Conductor



**MARK  
WILLIAMS**

CEO of the  
Toronto Symphony Orchestra



**WING-SIE  
YIP**

Conductor





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Award by  
Joep van Lieshout

# PRIZES

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## Jury awards

### Classical

**Award € 3.000**

for best performance during the first round

### Contemporary

**Award € 3.000**

for best performance during the second round

### Proms

**Award € 3.000**

for best performance during the third round

### Opera

**Award € 3.000**

for best performance during the fourth round

### Symphony

**Award € 3.000**

for best performance during the fifth round

### Grand

**Prix € 15.000**

for best overall performance

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## CODARTS

**Award € 2.000**

a student jury of CODARTS will award an engagement with the CODARTS ORCHESTRA

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## Performance

**Award € 5.000**

Next to the awards each conductor will receive a performance award

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## Audience

**Award € 2.000**

Vote for your favorite conductor!



Vote for your favorite conductor!  
(QR code also found in the foyer)

# MEDIA

## Follow live

The entire ICCR can be followed live via [www.iccr.nl](http://www.iccr.nl) and our YouTube channel. Also many international media partners are broadcasting the competition, including online platform Medici tv, ViolinChannel from the United States, Amadeus tv from China, Symphony.live from the Netherlands and Mezzo from France.

## Radio

All rounds will be broadcasted on NPO Klassiek:

**2 June 20.00-22.30**

Classic Round with Orchestra of the 18th Century

**11 June 20.00 - 22.30**

Opera Round with Rotterdam Philharmonic Orchestra & Laurens Vocaal

**15 June 14.00 - 17.00**

Contemporary Round with Klangforum Wien & Finals with Rotterdam Philharmonic Orchestra

## Follow us



[www.iccr.nl](http://www.iccr.nl)

The performances were live streamed to an audience of over 100.000 viewers, and can still be rewatched at [www.iccr.nl/videos](http://www.iccr.nl/videos).

## Mediapartners



ntr:

medici.tv

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# ORGANIZATION

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**Aukje Bolle**

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**Caroline Nagtegaal –**

**van Doorn**

**Gabriël Oostvogel**

Treasurer

**Kees Jan Rietveld**

**Petra Zijp**

**Martijn Sanders**

Honorary-chair

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## Team

**Rob Hilberink**

Executive Director

**Leana Furman**

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**Renée Blommaert**

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**Marit Nijhuis**

Production manager

**Nander Cirkel**

Video art director

**Eider Armendariz**

Producer

**Elisa Kuijt**

Producer

**Linting Ruan**

Consultant for the  
Asian-Pacific Region

**Joost Maaskant**

Producer Stadspodium

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## Webcast

**Darren Carter**

**Harmen van 't Loo**

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## Presenter

**Christiaan Kuyvenhoven**

**Chris Zeegers**

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## Print

**Marieke van de Graft**

Graphic Design

**Allard Willemse**

**Tina Herzl**

Photography

**Das Buro**

Concept and website

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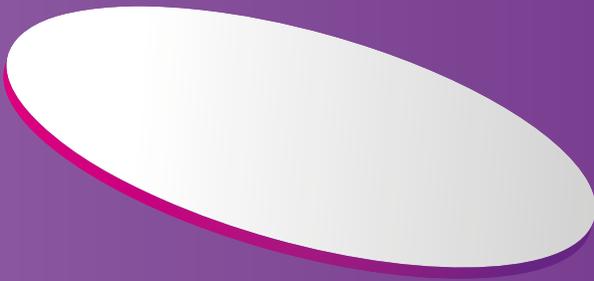
## Career development

**Aimée Paret**

**Marc van der Heijde**

**Hans Haffmans**

**Paul Hughes**



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[www.iccr.nl/support](http://www.iccr.nl/support)



# PINKSTER PROMS

During the Pentecost weekend ICCR will move from de Doelen to het Grotekerkplein for two days of free outdoor concerts. On 7th of June the stage is reserved for the best youth and amateur orchestras from Rotterdam. On the 8th of June the six designated winners will present themselves with Sinfonia Rotterdam.

## 7 JUNE

- 11.30 – 12.00 **Rotterdams Junioren orkest**
- 12.30 – 13.15 **Rotterdams Jeugd Symfonieorkest**
- 13.45 – 14.30 **Rotterdams Studentenorkest**
- 15.00 – 15.45 **Symfonieorkest Rijnmond**
- 16.15 – 17.00 **Young Talent Orchestra**

## 8 JUNE

### ICCR PROMS ROUND

- 16.00 – 18.00 **Sinfonia Rotterdam**  
(see page 24)

EXCLUSIVE MEDIA BOX SET

## FURRER 70



*'Furrer 70' is een majestueuze ode aan de carrière van componist Beat Furrer.*

– Dennis Bajram, de Volkskrant

Visit [furrer70.klangforum.at](http://furrer70.klangforum.at)



**KLANGFORUM  
WIEN**

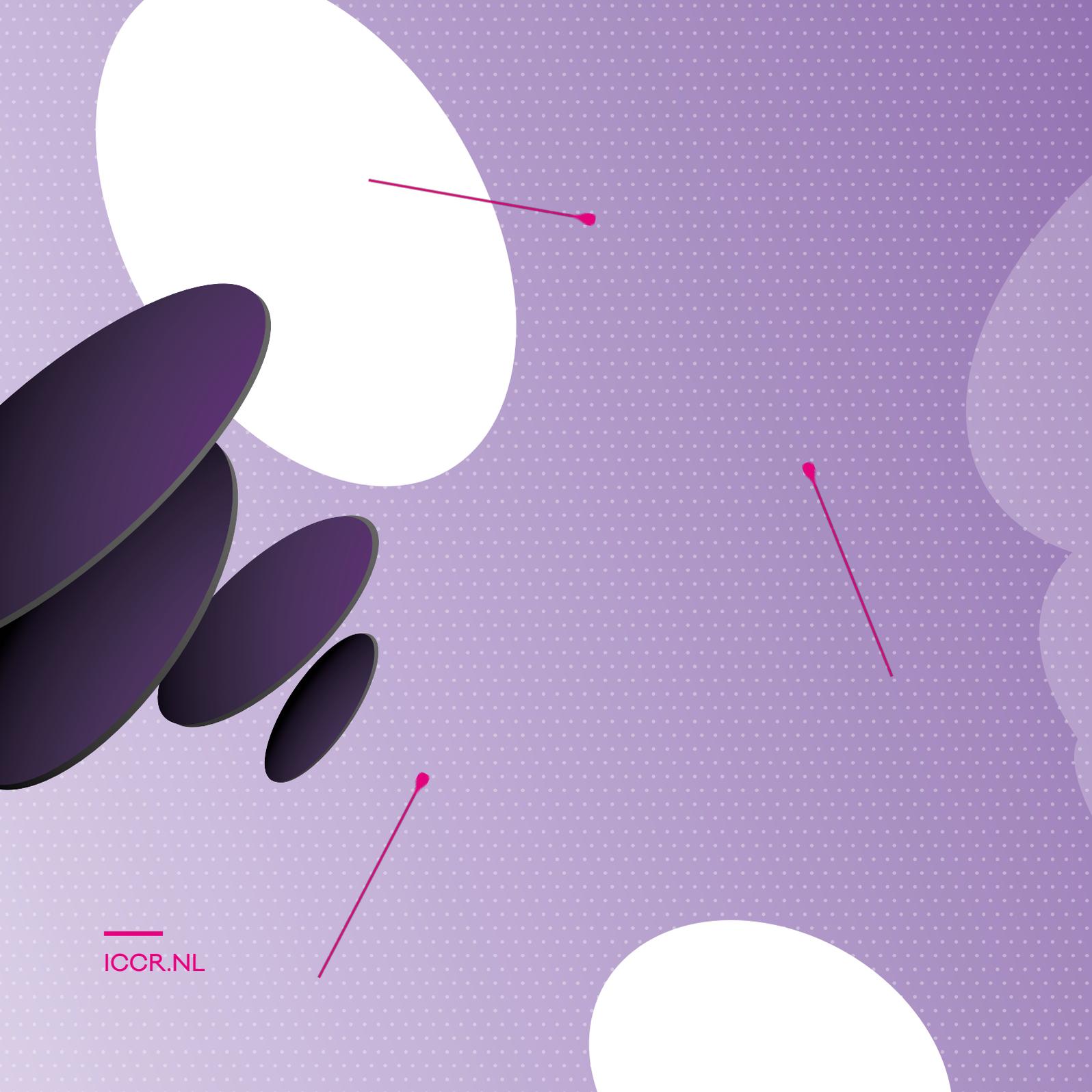
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