

# PTNA NEWS LETTER 2015

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PTNA (PIANO TEACHERS' NATIONAL ASSOCIATION of JAPAN), founded by Yasuko Fukuda, is a nonprofit organization of professional piano and music teachers. Our mission is to advance the value of piano and music teachers committed to furthering a higher level of the pedagogical skills, and to explore cultural and artistic activities by ways of piano. We encourage piano and music teachers in the community to improve the quality of piano pedagogy and performance studies, promote a rich humanism from music pedagogy, communicate with internal and external associations, and contribute to a broader cultural development.

-Established : 1967

-Chairperson: Nobuyuki Idei

-Vice Chairperson: Yuichiro Hata,  
Yuko Ninomiya

-CEO & Secretary: Seikoh Fukuda

-Board Members: Trustees, Treasurers,  
Advisor, Councilors

-Groups & Committees

\*Administration and Organization Group

\*Research Group

\*STEP Project Group

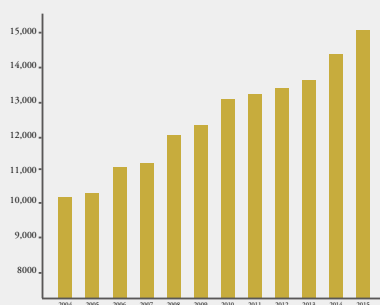
\*Competition Group

-Networks: Branches (124), Stations (421)

-Number of Members: 15,296

-Membership Status: Authorized member, Teacher, Performer, Researcher, Supporter, Student, Corporation, Grandmuse (amateurs)

as of 9/12/2015

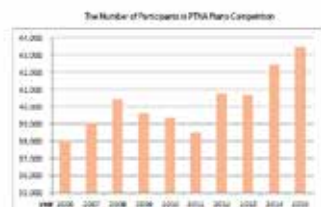


## Time for Teamwork! Duo with Dialogue Makes Double Effect



### Biggest Number of Participants Ever in 2015!

The PTNA Piano Competition had the biggest number of participants ever, 43,486 in total. The statistics show a 112.9% increase since 2011, which dropped to a record low in recent years, as a result of continuous effort of improvements and renewals for participants of all ages and purposes. This year, the growth partly owes to the establishment of three new categories;



“Pre-Elementary Grade in Duo”, “Concerto with Two Pianos” both in the duo division, and “GrandMuse G Grade” in the solo division.

### Pre-Elementary for Duo, and 2,849 Pairs in Total

This year, 2,849 pairs applied to the duo division in total, which was a 112% increase as compared to last year. This division was reshaped to allow more younger generations to take part in it. “The Pre-Elementary Grade” was established for those under 8 years old each, and 540 pairs participated in total. There seemed to be a lot of educational effects of practicing together toward a shared goal. There was a little brother-sister pair who made a

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lot of progress through the preparation process. According to their teacher, the brother took the lead in music making, while preparing solo pieces at the same time, and the sister gradually overcame her awkwardness by seeing his efforts, and finally performed with confidence on stage. They proceeded to the regional final round.

## Concerto with Two Pianos

The PTNA Piano Competition launches another new category in the duo division, "Concerto with Two Pianos". There are two age groups for the soloist part, under 18 (required repertoires) and over 18 (free repertoires). As there is no age limit for pianists of the orchestral part, participants can play together with those who have rich ensemble experiences, or with sufficient knowledge of orchestra and conducting.

In March,  
Mari Takeda  
(Chair of  
the PTNA  
Media  
Committee,



professor of Tokyo College of Music) gave a lecture on this new category, in regards to the musical difference between works written for two pianos and piano concerto with two pianos, as well as the educational effect of playing two pianos.

## The Extended Role of the 2nd Teacher- POST System

PTNA launched a new online service called "PTNA Online Second Teacher (POST)". There are some overseas members who occasionally provide online piano lessons to students in Japan who are seeking second opinions. Here is the procedure. Once you film your performance on video or iphone and upload it on youtube, the feedback comments will be given within 7-14 days by one of the online teachers you designated. The written comments are shown on the right side of the screen so that you can see your performance and comments simultaneously. You can replay and relearn anytime you want. This service was open for participants of the 2015 PTNA Piano Competition, from Grade B to

Superior. (Collaborators: Aki Kuroda, Natsuki Nishimoto, Erika Harada, Rika Handa, Miwa Hoyano, Eri Mantani)

## More Dialogues in New Musical Analysis Booklet

Musical Analysis booklets for the required repertoires of PTNA Piano Competition have assisted textual interpretation and understanding of music since 2007. This year, the booklets are remarkably improved to be easily understood and useful. 18 musicians including pianists, piano teachers and composers engaged in the analyzing works. Some pieces were analyzed by two people in order to show how different and diverse the interpretations could be. One of the composers and theorists, Tetsuya Akiyama, says that the musical analysis is not a definite interpretation, but one of the viewpoints to see the score. "I assume that this booklet could become a partner of your dialogue to interpret the music and to conceive your own idea." Likewise, Mitsuyo Esaki, the chairperson of the Selection Com-



## Outstanding Young Piano Teachers!

Pianists in their 20s-30s show outstanding achievement in teaching.

Hironao Suzuki, 5th prize in Hamamatsu International Piano Competition in 2003, and 6th prize in Busoni Piano Competition in 2000, currently serves as a lecturer at Tokyo College of Music and teaches various laureates. He taught the 2015 PTNA Grand Prize winner, Sayako Shinonaga, as well as the silver prize winners of Grand Superior in 2014 and 2011 (Mayaka Nakagawa, Kei Takumi), and the bronze prize winner in 2012 (Kanade Tsurusawa), just to name a few. According to him, his teaching style could be described as "Y"; the bottom "l" is what he teaches, and the upper "V" is what students develop by themselves.

Shohei Sekimoto, the 4th prize winner of the Chopin



Piano Competition in Warsaw in 2005, and the 2002 PTNA Grand Prize winner, began teaching children just 3 years ago after studying in NY for 3 years and returning to Japan in 2012. He has been invited as a lecturer of PTNA seminars from 64 venues so far to demonstrate the required repertoires of PTNA Piano Competition. He would like to help students to seek and find their own expressions, whatever their ages are. One of his current students, Shogo Sawada, got the gold prize in Grade G, the 2nd highest grade.

Rintaro Akamatsu, the 3rd prize winner of the Schumann Piano Competition in 2000 has been active in performing, recording and teaching across Japan. He has taught 273 competition participants so far, including prize winners of Grade Superior such as Nozomu Sugawara (Grand Prize 2011), Mai Koshio (silver in 2015), and Tomoya Umeda (Bronze in 2014).



mittee of Required Repertoires, recommends each user to figure out a clue to interpret the music, not a solution.

The booklets also add an introductory chapter to help readers understand composers' messages correctly and how to apply musical analysis to their performances effectively.

## 12 Alumni Participated in the Chopin Competition

12 Japanese contestants went to the 17th International Chopin Piano Competition in Warsaw, where Aimi Kobayashi (2011 Yasuko Fukuda Prize) became one of the finalists. All of them had experienced PTNA Piano Competition from their childhood and knew each other well, and so supported one another during the competition. In November, PTNA organized a special public recording concert for them in which Mayaka Nakagawa, Yurika Kimura, Mariko Nogami, and Nao Mieno joined.



(c) Wojciech Grzedzinski / NIFC



They played repertoires for the 2nd or 3rd rounds which they did not have a chance to play. Now the recordings are on the PTNA Youtube Channel.

## Active Learning Scheme in Studio Visiting Program

PTNA Studio Visiting Program expands its service. Now the applicants can choose from two options, lesson observation or lesson trial, depending on the style that demonstrators offer. The former consists of 2h observation and 0.5h discussion, whereas the latter provides 1h observation and 1.5h lesson trial, which is more like an active-learning platform. This program becomes available throughout the year.

## Teachers' License System Enhances Lifelong Learning

The PTNA Piano Teachers Examination is reorganized as the Piano Teachers' License System. This examination was inaugurated in 1996 to examine teaching skills both in theory and performance for the excellence of the art of teaching (1. performance, 2. music theory, harmonic analysis, mu-



sic history, and sight reading, 3. seminar reports, 4. teaching demonstration). After 20 years, the renewed license system now requires applicants to update it every three years by taking certain points in each level (elementary, intermediate, advanced). In addition to this major transformation, the performance test for the advanced level license has changed to a pass/fail basis, instead of a participation basis, to certify a certain level of performing ability.

Anyone who passes any of the three levels is enabled to indicate a special label on his/her individual webpage on PTNA Teachers' Matching Service for three years. For those who pass all three levels, they will be entitled to be recommended as a PTNA authorized member. This new license system is expected to upgrade well-balanced teaching and performance skills in the long run.

## Whom Do You Study With?

How do young pianists keep their motivation toward a big goal, and how do teachers, family, and friends support their studies?



Hiroko Saito, whose more than 1/5 of her 500 students take part in the PTNA Piano Competition every year, believes that competitions are one of the keys to accelerate the progress in score reading, technique, and musical expressions, especially for kids in Grade A2-A1. Although other educational materials are left behind for a while, as they have to focus on the required repertoires for a few months, it is evident that they make progress dramatically afterward.

Then how are parents supporting children? Miki Shigeno, a piano teacher and mother of two daughters,

understands that parents are sometimes more overexcited than the participants themselves. It is important for parents to trust children and let them do it themselves as much as possible. Shigeno expects that the new "work sheet" will help children clarify the goal, reflect the process, and keep their motivation for the approaching few months.



Duo partners are also encouraging collaborators who can share the process and goal toward the same goal. Yuna Haba and Tomone Ikeuchi (14 & 16), who are good friends, enjoy practicing together for competitions and are happy to play together on stage. Thanks to the duo experience, Haba says, that she can also play effectively with singers or woodwind instruments.



## More Identities, More Ideas in STEP



### Stages for 45,126 People!

The PTNA STEP, the non-competitive evaluations with concert platform, has been steadily and spontaneously developing, and the number of participants reached 45,126 (530 venues), a 103.9% increase since last year. “Continuity” is one of the keywords of STEP, and it evokes enthusiasm and desire to improve oneself more. Nowadays STEP venues tend to use concert halls with good acoustics, even if they ask extra charges to participants (25% of venues). And 45% of venues encourage participants to listen to professional performances by advisors in between the sessions (Talk Concert).

### Making Stage Debut Whenever Ready!

This year, STEP introduces “Pre-Introductory level” for little kids who need parental guidance. 210 children between two and six years old have already made their stage debut. Noriko Matsumoto, the representative of Osaka-Tsurumi-Hanamizuki Station, chose a small piece for two or three fin-

gers for her little student. It allows her to concentrate on the appropriate use of fingers, hand shape, and body relaxation. The debutant’s stage was placed in between the senior groups, and was filled with a pleasant and welcoming atmosphere.

Making one’s stage debut is always possible, whatever your age and level are. The statistics from the participants this year shows that 12,740 participants (28.2% of the total number of participants, 45,126) are newcomers. 71.7% of them are under 10 years old (9,142 participants), 22.5% are teenagers (2,868 participants), and 5.3% are over 20, and the oldest newcomer is 78 years old! The rest are the participants as teams.

### Stations Increased 4 Times in 10 Years

The number of STEP Stations reached 421, almost 4 times more in the last 10 years. Each station has its own unique identity and ideas, which are shared with each other through face-to-face communications

and PTNA Community blogs (over 675,000pv/year, a 112% increase). Here are some of their activities.

### -Making the First Public Stage Debut with Family Members

4 family ensemble groups made their debuts at Hiroshima Nishi- II STEP. Akiko Koshiro, a teaching member, suggests those little students to play with family members at their first public performances, to make this opportunity special. Some children invited their parents to practice with them, or some family members ask piano teachers to give lessons secretly. It is also nice for their family members to know how difficult it is to keep practicing and to prepare for the stage, which would enhance their lifetime support.

### -STEP Passport for Reviewing the Entire Study Process

Yoshiko Tokai, a teaching member, always writes comments to students’ “STEP Passport” respectively after their participation. This passport is given to every participant to record their stage experiences. In her opinion, it is teachers who know how much students made efforts and made progress, therefore, reviewing the entire process is important.

### -A Workshop to Learn How to Behave on Stage

Yuko Okada, the representative of South West Kobe Station provided a workshop to learn how to behave on stage properly. She did some brief research on posture and attitudes by reading several books written by orthopedists, and at the workshop,



she invited 15 participants on stage to follow the instructions. According to her, the fundamental of the manners is to make the natural flow on stage from walking, taking a bow, playing piano, and walking off the stage, as all are parts of the entire performance.

### **-Play Own Compositions**

Kunio Sasaki, a composer and the representative of KSM Station (Chiba) suggests everyone should study both piano and composition, in order to understand the music in depth. One of his colleagues, a piano teacher, began to study harmonics and composition recently, and played her own piece for the first time in STEP. There were another 6 participants from children to adults who performed their own works. Sasaki believes that the basic skills of music are nurtured through listening to music, reading scores, composing pieces, and performing, and thus he will continue to offer stages for those who try to share their creative works.

### **-Encouraging Male Participants of All Ages**

At the 10th memorial STEP organized by “Maido! Okini!” (Thanks Always!) Station, 22 male participants played in a special section for “Ikemen (handsome guy)”. This section started several years ago to encourage boys and men who might feel awkward being surrounded by girls and women,

since the latter are still dominant in the music world. So far, “Ikemen” from ages 3 to 88 joined. Jun Moriyama, the representative, always invites male advisors to cheer them up.



**-Local High School Students**

### **Performed Musical Medley**

In Okayama, STEP participants and their audience enjoyed the musical performance “Mamma-Mia song medley” by 14 high school students who major in musical performance. Akiko Matsumoto, the representative of Okayama Dream Station, invited them as she wanted young pianists to know other genres of music as well as the wide variety of possibilities and paths that playing the piano provides. Matsumoto has been building a good partnership with local institutions and organizations, and this time, the local high school and concert hall were cooperative in participating and promoting.

### **-Stage for Teachers, Organization and Participation for 10 years**

Two piano teachers and STEP organizers in Ehime, Sayoko Miyauchi and Yayoi Taniguchi, have continued playing as a duo on stage for over 10 years. They think it meaningful to set up a goal, practice together, and share their opinions, however busy they are.

A piano teacher in Hiroshima, Ikue Kuruu, participated in STEP to become a “student” herself to learn and make efforts together with her own students. Despite her long career as a piano teacher, she has never given up learning more, and her attitude even opens up the hearts and minds of young students who are in the face of difficult times.

### **-STEP is for a Lifetime! Four Achieved 100 Stages**

Four participants were awarded their 100th participation in STEP. Among them, a mother and son got prizes at the same time. The son, Tomohiro Tsuruoka, was 7 years old at the first participation, and has continued playing on stage for the past 10 years,

while concentrating on academic studies as well. He is determined to live with the piano as a lifelong friend. Mikako, his mother and a supporting member, realized how much her musical network has been broadened through STEP.



### **-Truly Blended Sounds from a Senior Couple Duo**

Yuzo & Yukie Ozaki made a duo performance at the Yokohama Grand-Muse STEP. Yuzo, the husband studied piano when he was in elementary school, and resumed at the age of 50, while Yukie, the wife, who prefers sports, started playing piano recently as their two daughters also enjoy playing. They listen and communicate with each other well, and their sound is truly blended.

### **-A Flash Mob of 70 Musicians Wrap Up STEP**

After all the STEP performances ended, suddenly a wind quintet started to play an animation song (Tonari-no Totoro), and one by one, instrumentalists, singers, and chorus joined, which finally formed a group of 70 musicians! Yes, it was a flash mob, planned by Eriko Nakamura, the representative of Toyama Tulip Station. This was a big success to get every generation involved, from little kids to people in their 60s.



## Awards & Achievements of PTNA Members



### Sayako Shinonaga won the Grand Prize!

Sayako Shinonaga won the Grand Prize of the 39th PTNA Piano Competition! She performed Rachmaninov's piano concerto No.1 brilliantly with the Tokyo City Philharmonic Orchestra conducted by Kazumasa Watanabe, in the final round of Grade Superior. Sayako is in her senior year at the Tokyo College of Music. The silver prize went to Mai Koshio, and bronze to Yuna Tamogami.

### Two Young Pianists Shared the Yasuko Fukuda Prize!

The 7th Yasuko Fukuda Scholarship Audition was held from August 25th -28th in Tokyo. After 3 lessons and the final concert, Yasuko Furumi and Yukine Kuroki won and shared the Yasuko Fukuda Prize. The 3rd prize was given to Yui Mikami, and fourth prize to Sogo Sawada. The scholarship prizes are obliged to be used for studying abroad. The 3 international

jury members were Prof. Jan G. Jiracek von Arnim, Prof. Mark Lewin and Prof. Stanislav Loudenitch.

### PTNA Teenage Pianists Series Resumed after 5 Years!

"The Recital Series for Teenage Talented Pianists" is back! Tomoki Sakata (21), the PTNA Grand Prize winner in 2011 and the youngest finalist of the Van Cliburn International Piano Competition in 2013, was chosen as a soloist of this special session, due to his outstanding talent and achievements in his teens. He combined Ravel's Gaspard de la Nuit with works of French composers like Tristan Murail and Faure, as well as Liszt and Chopin who were influenced by French culture. This series was inaugurated in 1990, in which young pianists of promising talent have made their recital debuts.



### Remarkable Achievements in Affiliated Competitions

PTNA has been building a network of national / local piano competitions across Japan since 2010. Now, the number of affiliated competitions has reached 17. Here are some examples.

In the 5th Japan J.S. Bach Music Concours, 1,212 finalists out of 3,044 participants performed Bach's pieces for 3 days in Tokyo in February. Naomi Ishii, the executive chairperson, published scores without any descriptions or ornamentations, in order to enhance young pianists in particular to read and interpret them by themselves.

Kana Watanabe (8) got the highest prize in the B category of Concorso Piano Talents in Italy. She was chosen and dispatched by the The Milano Junior Piano Competition held in Japan, one of the affiliated competitions.

The preliminary round of The Asian Youth Music Competition, one of the newly added affiliates this year, was held in Tokyo and 4 top prize winners were chosen to be the contestants in Hong Kong next February.

### CrossGiving Bridges Thailand and Japan

Atsuko Seta, living in Thailand, had a series of charity concerts in Japan based on the contributions through "PTNA CrossGiving". 20



people donated to this project and PTNA matched the other half of the amount requested. In November, Seta provided an exchange concerts in Chiang Mai, and two young Japanese pianists (Mana Shoji, Shion Ota) were invited.

## Award from the Emperor

Yasushi Ueda, a PTNA research member, musicologist and doctoral candidate at Paris IV University, received “the Award for Creative Mind” which was dedicated and presented by the Emperor. This award is given to young researchers who show remarkable achievements in their own academic fields. Ueda did research on piano education in 19th century Paris.



## Music as Liberal Arts

A book titled “Harvard University Nurtures People through Music -The Forefront of the Liberal Arts Education of the 21st century in American Universities”, written by Eriko Sugano, a music journalist and research member, was published from Artes Publishing Inc. Based on past articles on PTNA website, this book further illustrates the music learning as liberal arts and as professional study, and the history of the liberal arts from ancient Greece.



## A Conference to Discuss Electronic Keyboards

A conference was held in Tokyo to discuss how and to what extent electronic keyboards could be used

for studying piano. Many piano teachers understand that acoustic pianos are ideal for nurturing the sensibility for sounds etc, but understand there are students whose living conditions only allow electronic keyboards.

Hiroko Saito recommends those students to use them for score reading, and at the same time, teaches the mechanism of proper body and arm movements so as to adopt themselves to acoustic pianos when necessary. Natsuki Sawatani, a researcher, suggested changing the tuning according to the pieces, for instance, to play Debussy with the basic tuning of 440 Hz, Bach with the Kirnberger’s tuning of 415 Hz, etc.



Taiwan, Tianjin, Xiamen), and 5 guest observers (among the jury members of The HITECH 3rd China International Non-Professional Piano Competition). Following the previous conferences in Hong-Kong (2013) and Tokyo (2014), it was held to exchange information for the advancement of piano education in each country.



## The 3rd IFPS Conference in Tianjin, China

On August 8th, the 3rd IFPS Conference (International Federation of Piano Societies) was held in Tianjin, China, having 12 attendees representing 11 piano societies and institutions in 6 countries (Shanghai, Mongolia, Hong Kong, Indonesia, Japan,

## R.I.P. Yasuko Nakayama

Yasuko Nakayama, the former vice president of PTNA and professor emeritus of Tokyo University of fine arts and music, passed away on January 16th at the age of 93. She received “The Social Education Achievement Award” (Ministry of Education) in 2004 and “The Order of the Sacred Treasure, Gold Rays with Rosette” in 2005 for her lifelong achievement.

### PTNA Grand Prize 2015 Sayako Shinonaga

Born in 1994, Sayako Shinonaga performed concerto with the Orchestra Ensemble Kanazawa under the baton of Michiyoshi Inoue in 2009. In 2015, She won the Grand Prize at the 39th PTNA Piano Competition. She is the senior at the Tokyo College of Music, and her current teacher is Hironao Suzuki and Kazuko Sumi.



### International Jury Members 2015

- Jan Jiracek von Arnim (Professor of Universität für Musik und darstellende Kunst Wien, Artistic director of the International Beethoven Piano Competition Vienna)
- Michael Lewin (Lecturer at Boston University)
- Stanislav Ioudenitch (Artistic Director and Associate Professor of Park University, Faculty of International Piano Academy Lake Como)



## “Encyclopedia of Keyboard Instruments” was Launched

PTNA launches “the Encyclopedia of Keyboard Instruments” to introduce a variety of keyboards. It is due to the rise of concerns among pianists and piano teachers about the early keyboard instruments and the historical background. Masako Honda, the representative of Suginami Station, recently organized a lecture in which she demonstrated the touch and tone of a spinet and a clavichord, and explained how to apply this knowledge and experience to modern pianos. One may understand how articulations should be executed, how important it is to listen to the sounds fading away, etc. Her next plan is to focus on the stylistic changes in Beethoven’s Sonata and the transitions of the keyboard instruments at that time.



Likewise, some pianists use early keyboards in their concerts, such as “Performing C.P.E.Bach, Haydn, etc. by A.Walter’s fortepiano in 1800 and 1795” (Takako Miyazaki & Genzo Takehisa), “Performing Mozart and his generation by A.Walter’s fortepiano in

1795 and Streicher’s in 1845” (Kikuko Ogura).

## New Trends in Public Recording Concert Series

The PTNA Public Concert Series, inaugurated in 2010, reached 100 times at the end of last year. The key concept of this long-lasting project is to record “a variety of piano pieces”, including unknown or less performed works, and has already recorded 1150 pieces so far. And these days, performers have begun to collaborate with researchers.

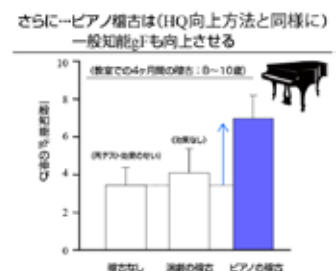
Izumi Watanabe held a series of recital dedicated to Ukrainian pianist Leo Sirota commemorating the 50th anniversary of his passing. She performed pieces from Korngold, Chopin, Busoni, and Liszt, pieces that Sirota loved, and a literature scholar told his life story, which was surrounded by revolution and war. Yasushi Ueda, a musicologist, organized a lecture concert together with two pianists, on the theme of concert programs performed in Paris Conservatories in the late 19th and early 20th centuries. The program included Handel, Couperin, Dusik, Weber, Heller, Bizet, and Alkan.

This recording project also aims to diffuse Japanese compositions. Haruhi Hata and her colleagues launched

a series of concerts which specialized in this concept, and performed works of Toshio Hosokawa’s “Nacht Klänge”(1994/96), Jo Kondo’s “Click Clack” (1973), Atsuhiko Gondai’s “Diesen Kuss der ganzen Welt” (2011), etc in the inaugural session in May.

## Brain Scientist Proves the Effect of Piano Playing

PTNA started “Research Projects”, principally conducted by Yasushi Ueda (researcher) and Eriko Sugano (journalist) at present, to demonstrate the social value of music education. The latest most viewed article was an interview with a renowned brain scientist, Toshiyuki Sawaguchi, about the influence of piano playing to human brains. The statistics below show how the general intelligence of children from ages 8 to 10 has risen by learning piano for 4 months (blue).



## 40th PTNA Piano Competition for Promising Pianists

Final Round: 18th-21st August, 2016 Tokyo

Grand Prize: 1,000,000 Yen, Concerts in Japan and abroad



**2015 Grand Prize Winner**  
Sayako Shinonaga

**Schedule 2016**

- **First Preliminary Rounds Solo**  
First Round (1)  
Dates: June 11 (Sat) + 12 (Sun)  
Deadline: May 9 (Mon)
- First Round (2)  
Dates: June 25 (Sat) + 26 (Sun)  
Deadline: May 23 (Mon)
- First Round (3)  
Dates: July 5 (Tue) + 6 (Wed)  
Deadline: June 6 (Mon)

- **Second Preliminary Round Solo**  
Date: August 2 (Tue) + 3 (Wed)  
Place: Katsushika Symphony Hills (Tokyo)
- **Semi-Final Round Solo**  
Date: August 18 (Thu)  
Place: Dai-ichi Seimei Hall (Tokyo)
- **Final Round Concerto**  
Date: August 21 (Sun)  
Place: Dai-ichi Seimei Hall (Tokyo)  
Tokyo City Philharmonic Orchestra  
Chikara Iwamura (cond.)

- ▶ **Past prize winners and further careers**  
Aimi Kobayashi (Finalist, Chopin, 2015)  
Kaoru Jitsukawa (3rd, Long-Thibaud, 2015)  
Akihiro Sakiya (1st, Jaén, 2014)  
Tomoki Sakata (Finalist, Van Cliburn, 2013)  
Kei Takumi (6th, Hamamatsu, 2012)  
Keina Sato (2nd, HongKong, 2011)  
Masataka Goto (1st, Liszt, 2011)  
Mami Hagiwara (1st, Geneva, 2010)  
Nobuyuki Tsujii (1st, Van Cliburn, 2009)  
Hibiki Tamura (1st, Long-Thibaud 2007)  
Rina Sudo (5th, Dublin 2006)  
Yuhi Ozaki (1st, Etlingen 2006)  
Shohei Sekimoto (4th, Chopin 2005)  
Kotaro Fukuma (1st, Cleveland 2003)

- ▶ **Past Jury**  
2012 Andrea Bonatta  
Martin Hughes  
Li Mingqiang  
Natalia Trouil
- 2013 Ranan O'Hara  
Boris Petrushansky  
Jerome Rose
- 2014 Aquiles Delle Vigne  
Gilead Mishory  
Ewa Pablocka  
Soojung Shin
- 2015 Stanislav Loudenitch  
Jan Jiracek von Arnim  
Michael Lewin

- ▶ **Jury 2016**  
Diane Andersen  
Veronique Bonnaceze  
Wolfgang Manz